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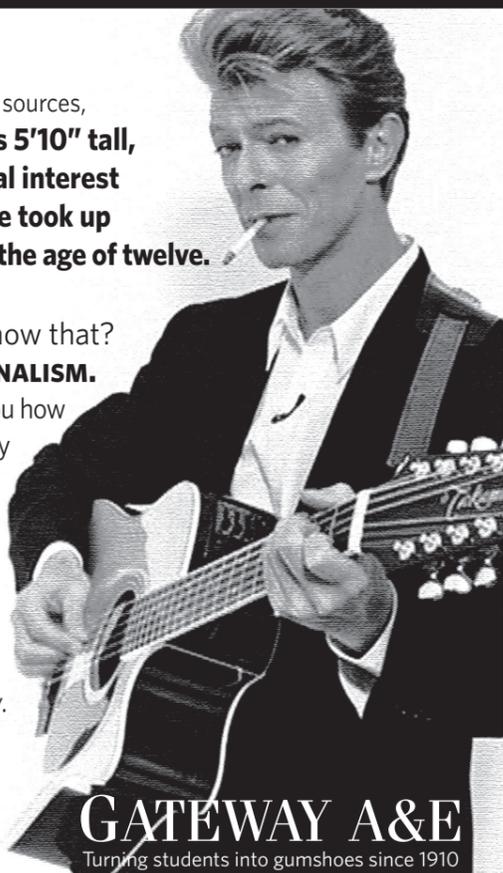
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TREND HIRES ON AN ONGOING BASIS

According to our sources,
David Bowie is 5'10" tall,
and **his musical interest**
began when he took up
Saxophone at the age of twelve.

How do we know that?
INVESTIGATIONALISM.

We can teach you how
to find out every
little detail on
your favourite
artists, who will
then be blown
away when you
interview them
for the Gateway.



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Break-in fails to slow down Tour de Pants

musicpreview

Trole

With the *Raygun Cowboys* and the
Igniters
Friday, 28 September at 8pm
Velvet Underground

JORDAN ABEL
Arts & Entertainment Writer

Trole peddles in just one thing:
balls-out, roots-oriented rock & roll
with a modern twist. The quartet has
been around since 2000, but they've
just signed their first record deal with
Flying Saucer Records, a label that
caters primarily to the psychobilly and
rockabilly markets.

Trole have taken on a number of
diverse influences over the years, as
Karvellius Bob, the band's drummer,
explains with a laugh: "Like, every-
thing: '50s, '60s, modern influences.
Tom Waits! Well, I guess he's not
exactly modern. We've got some very
old-school influences. I love Elvis. I
love the showmanship of old school
rock & roll. Trole is a new twist on
showmanship."

Such boasts have to be backed up,
of course, and while the band main-
tains that showmanship is an integ-
ral part of their shows, they also
insist that being technically profi-
cient with their instruments is just
as important.

"The showmanship has gotta be
there, but at the same time, we can
all play well," Bob says. "We can all
play our instruments well. There's
nothing I hate more than going to
show that's all flash, [but] the guys
can barely play their instruments."

"We take our instruments seri-
ously; we like to have that element in
our music," he continues. "I think it's
pretty honest. We don't rely on props,
just the raw energy of the band."

Like many young bands, Trole's
ultimate plans as a band are modest.

"Our goal is to build up a solid fan
base. Because, once you have that,
the rest sort of follows," Bob notes.
Meanwhile, the short-term goal is to
"fill clubs."

But even with reasonable ambitions,
trouble can suddenly can unexpect-
edly stop the rock, a fact that Trole
learned in Winnipeg.

"Our van was broken into," Bob

explains with a sigh. "We were think-
ing one of us would have to sleep in
the van, you know, with a crowbar,
in case anyone tried to [break in]
again. All of our equipment was with
us up in the hotel; we were pretty
lucky in that regard. But Josh and
Trole's mom had made these awe-
some cookies, and those fuckers just
stomped all over them. They were
mangled. And they stole our box of
suckers. They broke through the pas-
senger side window, [and] just ran-
sacked the van. The window's all duct
taped up now."

"I mean, if our equipment had been
in the van, and if it had been stolen,
we couldn't make any more money,"
he adds. "We wouldn't even have
enough to get home."

Fortunately, they don't have to hitch-
hike back to Ontario, and can continue
their strangely titled "Tour de Pants."
If you're confused, don't worry; Bob
doesn't understand the title, either.

"You know what? I don't know. I
don't get why it's called the Tour de
Pants. [The other guys] have jokes I
don't get. Maybe they're just above
me," he laughs. "I'm the primitive
one of the band."

culturaobscura

Lomography

VICTOR VARGAS
Online Coordinator

Somewhere out there, a legion of
people exist armed with cameras that
were old when Ataris were in their
infancy. These individuals use archaic
machines and spurts of inspiration
to take random photos of things that
fancy them and develop their film in
chemical-drenched temples known as
"dark rooms." These individuals have
forsaken the heresy of the digital cam-
eras and Photoshop in favour of the art
of lomography.

Lomography came into being in
1991, when a group of businessmen
obtained a Soviet-era Lomo LC-A
camera. They proceeded to take
random photos of whatever they
wanted and sent them to art shows.
Surprisingly, the galleries fell in love
with the Lomo photos, and the busi-
ness guys decided they were onto
something. After several wacky
adventures involving Russian camera
factories and deputy mayor Vladimir
Putin of St Petersburg, lomography
now boasts over one million follow-
ers worldwide.

What has seduced so many into
lomography is that it really is a liber-
ating experience. Its motto of "don't
think, just shoot" encourages the

faithful to take a relaxed approach,
shoot lots of off-the-cuff pictures,
and see what they get. While a lot of
useless junk is captured, every once
in a while people end up with some
amazing photos. Plus, just taking the
cameras out, messing around with
experimental lenses, and having an
excuse to have a dark room is really
fun. And because Lomography is so
relaxed, the Internet has been the
glue that has held the community
together—even though it represents
the technology that Lomo-lovers
reject.

Every day, lomographers of the
world upload 6000-10 000 pictures
and keep in constant contact with
each other on Lomo-specific chat-
rooms and forums. Also, the Internet
has made the job of looking for obso-
lete cameras easy thanks to places
like the Lomographic Society's online
store.

Enthusiasts do warn, however, that
sometimes lomographers can be
downright creepy. Disciples of lomog-
raphy are asked to take their Lomo
camera everywhere, shoot what they
please, and get as close to their target
as possible, which makes for cer-
tain awkward situations like people
being startled by a camera suddenly
stuck in their face. Fortunately, these
instances are few and far between,
and the community hopes that one
day they'll step out of the shadows,
and their cult will overrun the photo-
graphic world with random pictures.

RULES FOR LOMOGRAPHY

Taken from www.lomography.com

1. Take your Lomo everywhere
you go.
2. Use it any time—day or night
3. Lomography is not an
interference in your life, but a part
of it.
4. Shoot from the hip.
5. Approach the objects of
your lomographic desire as close
as possible.
6. Don't think.
7. Be fast.
8. You don't have to know
beforehand what you've
captured on film.
9. You don't have to know
afterwards, either.
10. Don't worry about the rules.

