

Professors Given Geological Grant

The Geological Survey of Canada has awarded grants to seven University of Alberta professors to support their research in the geological sciences.

William Benidickson, minister of Mines and Technical Surveys, recently announced the professors were among researchers from 15 universities to receive a total of \$100,000.

GEOCHRONOLOGY
Professor D. E. Jackson was awarded \$2,500 for the purpose of locating, examining, and collecting sections of graptolitic bearing strata in Western Canada.

Professor H. Baadsgaard is to receive a \$2,360 grant for fundamental research in Geochronology. This includes laboratory investigations of

various radiogenic elements and their re-arrangements during thermal metamorphism.

A grant of \$2,360 was presented Professor J. F. Lerbekmo to aid in acquiring information on the petrography of the sandstones, radioactive dating and analysis of bentonites and palaeontology in Alberta.

PALYNOLOGY

A \$2,400 grant was awarded Professor C. R. Stelck for the evaluation of the palynology of microvertebrate beds while Professor R. A. Burwash received \$2,000 to determine the time and mode of intrusion of a complex dyke on Simpson Island, North West Territories.

"The grants," said Mr. Benidickson, "are to support and stimulate geological research projects and to help provide new equipment. They are a means of encouraging graduate students to continue their studies in Canada, and of helping maintain a desirable scientific climate for the professional staffs of our universities."

"Varieties" Casts Soon

Varsity Varieties, that chameleon of show business, will again be different this year, reports author-composer-director Bill Somers.

The show, staged in the Jubilee Auditorium in late February, will have its first casting Sunday, Oct. 25 in the Students' Union Building.

"This year we are going to try to follow a Broadway format as much as possible," says Somers. "This means that all cast members will be required to dance, sing, and act."

He explains that the show—entitled "How to Succeed in School Without Really Succeeding"—is a "tight" show, one that requires precision movement and talented leads.

"The leads will have to be, in this order, good actors, fair singers, and capable of learning movement if the show is to work at all," he says.

"As for the rest of the cast, only a minimum of talent but a maximum of interest is required. The only people I won't cast are monotones."

The cast this year will number thirty-two. They will be given dance lessons twice a week and vocal production lessons once a week until Christmas in preparation for the show. The show itself will be staged in January and February. Dance coach will be producer Wes Stefan, who studied at the Banff School of Fine Arts this summer.

Somers stressed the need for technical personnel.

"The show is a technical person's nightmare, and I think anyone interested in backstage work will find it a real challenge," he said.

Casting procedure will be a bit different from usual this year, he explained.

Everyone will be required to have a prepared song, and anyone interested in a lead role will be required to improvise some scenes from the show.

The show is a book show, but "hard to describe" said Somers. "I guess the closest description is that it takes place here on the U of A campus, with a revue format. Whatever it is, I think the kids will get a lot of fun out of it, and I hope, this year, maybe learn something about the stage too."

Commuter Room To Open Soon In SUB Lounge

Beginning next week SUB will offer students a new commuter lunch room and supplementary coffee lounge.


Students' Council hopes this area on the third floor, formerly known as the Faculty Lounge, will eliminate many problems.

These include pushing and shoving in the SUB snack bar and turning lunch-carriers away from Lister Hall.

Coffee service and doughnuts will be available from 10 a.m.-3 p.m. Monday through Friday.

Additional service will be added if the demand warrants it.

The coffee lounge will also be available for meeting use during the evening hours and should be scheduled in the SUB office for such use.



Giuseppi's PIZZA

11:27 a.m.
That's when we open for lunch.

Jim Bateman—Don Hamilton

"The Betrayal" -- Moral Question Posed by U A Author Dr. H. Kreisel

By Wayne Dowler

The Betrayal, a novel by Dr. Henry Kreisel, head of the English Department at the University of Alberta, is a moving and potent story which broaches questions of vital importance to modern Canadians.

In it, Theodore Stappler successfully concludes, in Edmonton, a long search for Joseph Held, a man he holds responsible for an act of betrayal in pre-Second World War Europe. His desire for revenge, magnified by passage of years and the intensity of his quest, now takes on a new light at the end of his search.

He becomes involved, against his will, with Held's young daughter, who is totally ignorant of the past. Confronted with this unforeseen element, Stappler is forced to re-examine not only his position in relation to the girl and her father, but also his own moral obligations as an individual.

The story is narrated by a young history professor who finds he must define his position.

In so doing he defines the position of Canada in the world today.

Although involved in and an integral part of the events which drag him forward, he discovers he is outside the actual entanglement. He is indeed considered to be an onlooker by the characters who are directly committed. Such is the position of Canada in both the political and cultural fields of the world.

The basis for the novel turns on the moral question: How responsible is a man for the action he commits under extreme pressure? What can a man do if he finds he must betray a friend to save his family?

Theodore Stappler is placed in a similar position. How can he commit an act of revenge on Held without destroying Held's daughter?

The "concept of heroism" is cruelly tested by forcing characters into extreme situations. How much is expected of a man? Is he responsible for actions forced upon him by crushing pressures? Stappler is psychologically destroyed by the test.

But now he is free to rise from the depths of this psychogenic hell to become not just a human shell, but a man conscious of moral choice.

A national consciousness is forged in much the same manner. *The Betrayal* defines Canada in terms of the European experience through Canadian eyes. Canadians as the individuals who compose the nation have never been tested under such extreme pressure as a civil war.

If a nation can survive and resolve such a crisis, a national consciousness begins to emerge from the ashes of her test.

The novel never considers the moral question abstractly. By the creation of characters who face each other in powerful scenes, Dr. Kreisel skilfully reveals their true personalities.

In so doing, he concretely attacks the moral question. The result is a cogent and well-written novel.

"The essence of the novelist is his ability to make experience significant," says Dr. Henry Kreisel.

"A novelist has to be able to involve himself in the experiences of his characters."

Dr. Kreisel, head of the English department at U of A since 1961,

ably demonstrates this in his latest novel.

A character in a novel is not merely a photograph of one single person, but is a collection of characteristics gleaned from experience. A novelist begins with characters, not with an idea. He can in no way be deterministic because his characters, once formed, carry the plot.

Like the chemist, who places two unknown chemicals in a test tube to discover their reaction, a novelist throws his characters into conflicts and situations to reveal their responses.

Since the novelist is forced to shape his material into dramatic action, he must impose form on his experiences. The aesthetic experience of the novel is the form in which the experience has been shaped. But the aesthetic experience is only the means or form within which a moral truth is presented, although the form is the "measure of the quality of the novel."

The role of the novelist is "to give meaning to experience" and in so doing, to expand the consciousness of others. He must use the total experience of the past without denying what he is or was. Unlike the philosopher, the novelist works from the concrete, his characters, to the abstract, the moral truth.

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