

## Beaverbrook shows Caven

Between October 15 -November 15, 1981 the Beaverbrook Art Gallery will show the exhibition "Caven Atkins Retrospective Exhibition".

In 1976 Caven Atkins decided to donate to the Art Gallery of Windsor, a substantial portion of his life's work - over 1,000 works of art created between 1928 and 1978 - as a memorial to his wife, May Pepper and his parents. It is from this collection that the Art Gallery of Windsor has put together a selection of 151 works including the media of oil, watercolour, egg tempera, pencil, ink and crayon as well as the graphic techniques of intaglio, lino cut, drypoint, and wood engraving.

The circulation of this exhibition is an attempt on the part of the Art Gallery of Windsor to give recognition to an artist who made a substantial contribution to the Canadian art scene between 1925 and 1945, and who according to Ted

Fraser in the catalogue introduction "is virtually unknown to most Canadians". Atkins left Canada permanently in 1945, to take up residence in Detroit. It was Canada's apathy to its own artists and the constant battle to eke out an existence which motivated Atkin's move to the United States. Caven Atkins was part of that coterie who might be considered pioneers of contemporary Canadian art history. He became a member of the Canadian society of Painters in Water Colour in 1937 and served as its President from 1943 to 1945. During the depression years he taught at the Central Technical School under Peter Haworth, while at the same time working with Paraskeva Clark, Michael Forster and Pegi Nicol MacLeod painting backdrops for window displays for the T. Eaton Company. In 1941, Atkins attended the Kingston Conference organized by Andre Bieler, in which 17 briefs

recommending government support of the arts (inspired by such projects as the Works Progress Administration in the United States) were presented to The Special committee on Reconstruction and Re-establishment in 1944.

Although not an official Canadian war artist, like Jack Humphrey, he portrayed Canada's contribution to the war effort through numerous paintings and drawings of riveters, fitters and welders in shipbuilding factories during the war years.

Atkin's work is important not only as a chronicle of the economic and social history of Canada before and through the Second World War, but for its attempt to speak eloquently about the artists' own immediate environment eschewing the often more exotic subject matter of distant places

which had occupied so many of his precursors.

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## Hot Flashes and Rock 'n Roll

By J. J. FLASH

Go! Mobile: Two entirely separate and different types of personal music systems have been sighted on the move on campus lately, and as usual, certain conclusions about the users' personality can be made from their choice of high tech.

Firstly, lets examine the walkman zombie syndrome. You've all seen these people; they stumble about with a glazed and unresponsive stare, often bumping into persons and objects or stepping in front of vehicles. What is the matter with these people anyway? The first clue is the mindless bobbing of the head, and the clincher is the subtle lightweight headphones, usually color co-ordinated to match hair, jacket, or expensive coat. Yes, friends, these are the walkman zombies, and there is a reason for their apparent lack of contact with the outside world. They are tuned into their own alternative reality, the high quality stereo sound being pumped out by the discreet tape-unit clipped to their belt. Putting a set of these efficient headphones on immediately removes one from the mundane cares and tribulations of the sensory world. This is just dandy, even desirable if you are sitting in your comfortable chair or laying in bed, safe sound and alone. However, its not quite so dandy if you are driving a bike, stumbling around campus, or sitting with someone who would like to talk to you.

These machines should be treated like any other drug; used only by mature adults, hopefully in private, and the spread to further addicts should be restricted by law. My favorite line concerning habitual use of this drug is: "I like to create my own space, man. . ." You're doing a good job, spaceman, but if you don't like the space I'm in, go elsewhere, and stop stepping out in front of me.

Here's a very interesting feature I saw on the Panasonic model. When the wearer should (heaven forbid) wish to hear something that is really going on, like for instance a police officer is waving his hand in the zombies face, or he has advanced to the tellers wicket at the bank, it is not even necessary to turn off the tape or remove the phones. All you have to do is push a button and a little microphone picks up reality, amplifies it and feeds it through the headphones!!! Isn't that amazing? It certainly is! The zombie has admitted you into his alternative reality through the miracle of modern electronics! Even though you are standing right in front of him, you too can rise to the cosmic level!!! Thanks a lot fellows. The neat part is that after he has heard you, his answer is delivered loud and strident, the better to overcome the volume of the music only he can hear. I find this a lot of fun in the library.

These walkmen obviously are suffering from feelings of inadequacy and lack of identification with the rest of us humans. They also must have very retentive personalities. They are also dangerous and insulting. How would you like to get on a bus and notice the driver is a walkman? These machines first became popular, like Earth shoes, mood rings, and cowboy boots, with hairdressers and interior decorators from New York.

Next week, we will examine the other portable music system - the Ghetto Blaster, or Third World Briefcase.

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