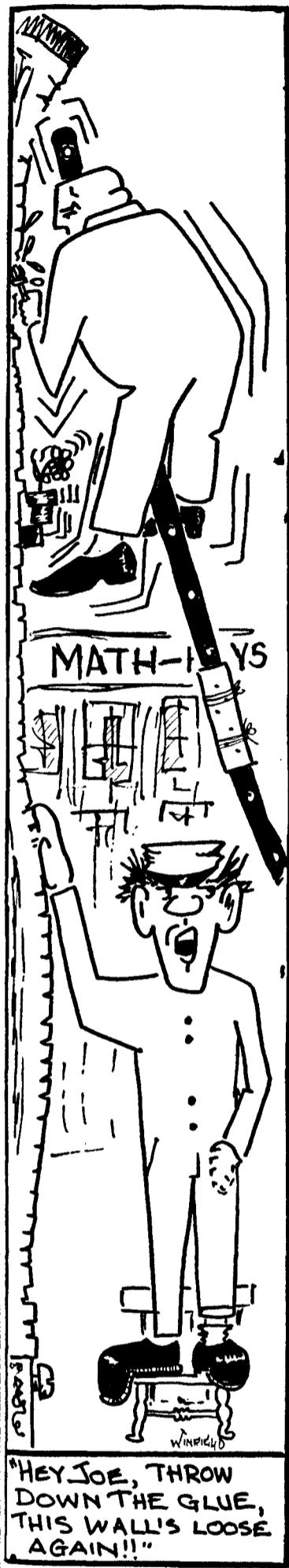


Stacks and stacks of letters



"HEY JOE, THROW DOWN THE GLUE, THIS WALL'S LOOSE AGAIN!!"

In another dramatic first for The Gateway, a BAT (live and furry) has been added to the already eerie staff. The Gateway is now the first newspaper in the history of journalism to have a bat (live and furry) on its regular staff.

The bat was captured, at great personal risk, in the halls of the Arts and Science Building by the editor-in-chief, the associate editor, an editorial writer, two fellows from the clinical psychology department, and an alert janitor.

Why the bat was flying around the arts building in the daytime is a question still unanswered. However, informed sources said the bat's initiative and bold nature were the factor that landed it the Gateway job.

To the Editor:
Your editorial of Sept. 29 concerning the experimental first-year history course, History 200, indicates that the new course is a result of the general tests that the department administered last year. This is not the case, as I told your correspondent. What I did tell her, which is not reflected in her story or the editorial, is that the new course represents an attempt to seek a more rewarding balance between the intensive and the extensive in first-year history. This is a problem that has attracted the attention of many professors at various universities, and the only unique aspect of the experiment at Alberta is the particular arrangement of readings and lectures. To say that the conventional survey course, History 201, is extensive rather than intensive is perfectly sound. But I certainly do not share Miss Meisner's opinion that the students in it emerge know-

ing "not much about anything."
As for further general tests, I do not see that enough would be accomplished by another round this year to justify the considerable effort involved. Last year's students constituted a significant sample, and nothing basic has been changed in the high school curriculum in the past year.

Sincerely,
Robert H. McNeal
Department of History

Ed. Note—
1. Read the editorial again.
2. Miss Meisner is usually most astute.

To The Editor:
As a friendly warlock interested in the progress of mankind (for if it weren't for mankind where would warlocks be?), I am in complete agreement with The Gateway's editorial policy on vivisection. Vivisection is not just a medical necessity, it

is also a Very Good Thing. It might be cruel to watch a man die of cancer; but it is jolly-good-fun to watch an animal die of it, and then to cut him up into little pieces . . . he, he . . . Nevertheless, no vivisectionist is going to get a hold of MY familiar. However, there is something in your editorial to which I must strenuously object: it is your insulting association of black magic with the Middle Ages. Any competent and self-respecting warlock or witch will tell you that we have made sweeping advances since the Renaissance, and especially in the past (par-haps last) half-century. And let me tell you too that we no longer inhabit caves nor dress in rags nor mumble double-doubles: we now operate in immaculate quarters, and dress in immaculate smocks, and use the most immaculate methods and the most immaculate nomenclature. We're not the social sciences, you know, and most of all, we are not

muddleheaded moralists (i.e. middle class philosophers). WE ARE SCIENTISTS! and never let it be said that T. H. Huxley popularized in vain.
Yours truly,
B.G.S.

P.S. I believe that you have made several typographical heirs on my previous correspondence. You might bring this to the attention of your proofreader whom you pay so lucratively.

To The Editor:
I would be happy to see a section of your literary publication Stet devoted to writings of students or other Canadians whose mother tongue is French, in their native language.

Very sincerely,
Pierre Aubrey
Ass't Professor

Ed. Note: If you mean you'd like to see some articles printed in French, we agree.

Robert Stanger, Ray Dudley to perform with orchestra

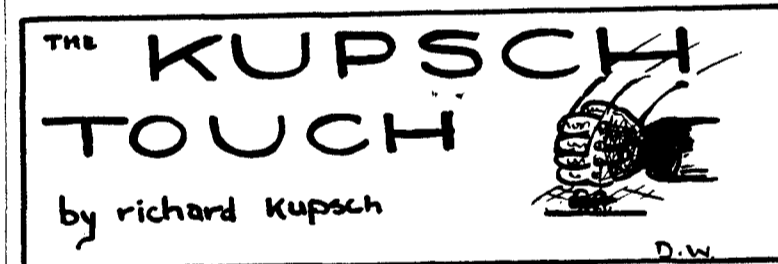
Two noted musicians, Robert Stanger, conductor, and Ray Dudley, pianist, will perform with the Edmonton Symphony orchestra Sunday, at 3 p.m. in the Northern Alberta Jubilee Auditorium.

Mr. Stanger is the assistant conductor to Leonard Bernstein of the New York Philharmonic. He has been the guest conductor with Le Societe des Concerts du Conservatoire du Paris.

He has also conducted the New York City Centre Opera company, Boston's "Voyage to the Moon," and has been featured on coast to coast broadcasts with the CBC Symphony

orchestra. Last season, Mr. Stanger conducted five of the regular subscription concerts of the New York Philharmonic.

The well known concert pianist Ray Dudley was born in Bowmanville, Ontario. While he was at the Toronto Royal Conservatory, Mr. Dudley won the Eaton Award, which is one of Canada's highest awards in music. He was also presented with the Unanimous Medal at the International Competition in Geneva for extraordinary keyboard artistry. Mr. Dudley won an overwhelming ovation when he performed his own composition, "Coronation March" in Wigmore Hall in London, England. He will play "Variations on a Nursery Rhyme" by Dohnanyi.



Premier E. C. Manning is a very impressive man with a very impressive economic theory, which is intended as a nostrum to cure all the ills (real and imagined) of the Canadian economy. The sermon on Social Credit philosophy was delivered at a revelation held in West Lounge two weeks ago.

The Social Credit economic theory is intriguing in all its implications. Staunch Social Crediters with whom I argued said that Uncle Ernie was stating hard economic fact; whereas die-in-the-wool socialists stated he was arguing economic nonsense. All were economics majors at this university. Ironic, isn't it?

Possibly the controversy was caused by Uncle Ernie's inconsiderate lumping of the socialists with the fascists and communists. He also stated that his party is diametrically opposed to all of these.

The Social Credit party's solution to Canada's economic dilemma is a "redistribution of purchasing power" to increase industrial production (by a national DIVIDEND, possibly?).

But, Mr. Manning, sir, I am confused (as is the Social Credit party, apparently). You say, sir, that you are not socialists. But you say that you will "redistribute wealth." Sir, what is the difference between "purchasing power" and "wealth", both of which are to be redistributed, sir?

Uncle Ernie proved to be a very magnetic and prophetic speaker. The majority of the audience, even though they may not have been convinced Social Credit is the final solution to Canada's economic problems, were convinced that Manning was.

A good corporate image will sell more products than will the quality of the product being sold, unless the quality of the product is the basis of the image. Politicians seem to be aware that this is the basic law of advertising, and have come to regard themselves as products to be sold to the public, with votes as the medium of exchange.

Manning seems to be cultivating the image of Dedication To Things Higher With Religious Overtones, and has separated Social Credit from the rotten mess of politics, above corruption.

The argument runs: "We had a new approach to Canada's economic problems. As we could not institute it through the old political framework, we were forced to find a new vehicle. We started as a social movement, and became a political party through necessity."

This, I admit, is true.

featurette

Salesmanship and art

Last week one hundred Edmontonians dealt another blow to Canadian art. They did so by buying one hundred daubs at the exhibition of paintings by "the well-known group of 17 European artists." They read in the catalogue that there was "a variety and selection . . . you will never find any place else in Canada." We hope not, too—but they paid up.

These paintings were extensively hawked around better-class areas of Edmonton before being displayed, and were advertised in The Journal as being sensationally reduced by two-thirds especially for the occasion. The supermarket tone of the showing was borne out by the standardization of prices:—16 by 20 inches for \$26.00, 24 by 32 for \$32.00 and so on—7 or 8 cents per square inch.

METICULOUS HODGE-PODGE

In the catalogue we read: "1. 'In the Heart of Paris' very picturesque scene by Italian artist. 28 by 52 inches. Artist, A. de Vity. Regular price \$250.00. SALE PRICE \$85.00."

As if the sales technique were not enough, this exhibit turned out to be an uninteresting, though meticulous, hodge-podge of some of Pissaro and Seurat's prettinesses. The linking characteristic of the exhibition was that all the pictures were very bad.

MASTER OF ANONYMITY

Of course, the whole scheme was a substantial success! If we were correctly told that a hundred paintings had been sold in this city, probably three or four thousand dollars changed hands. And now our neighbour's egos and homes are prettily graced by "original oil paintings" by these seventeen famous masters of anonymity.

It is a necessary human right to be free to be gulled, and we would hate to deprive anyone of the privilege of spending their money on bad art. But by claiming this right to be duped, the citizens of Edmonton made the showing more profitable (for the entrepreneurs) than pitiful, as it deserved.

In spite of the natural shyness and credulity of people unused to art exhibitions, it seems astonishing that so few saw through this farce. Quite apart from the patent duplicity of the catalogue, the paintings

themselves were nearly all still wet. Perhaps most patrons construed the smell of paint as a guarantee that genuine oils had been used, rather than as a warning that the pictures came straight from the copying mills in Montreal.

AND FRAME TOO?

Ah well, it's over now. Mrs. Humanoid has her genuine signed oil painting at two-thirds off (frame included) and has jacked up the rent \$10.00 a month now that her tenants have the company of a simpering midinette or a snow-scene of the Rockies for the next eight months.

But is this the best that a city of 250,000 can do? Is it the best that a Canadian provincial capital can do?

Could it not have been possible that the nebulous concept "Canadianism" might have made one think twice about buying a bad picture just because it seems pretty and the Joneses have one, only this is hand-signed by a "well-known European artist" of whom no one has even heard?

If one must buy bad art, perhaps we could buy one or two Canadian pictures now and again, just in case they turn out to be worth some money later. Or perhaps some of those prints which the Queen's Printer turns out for the princely sum of five dollars—1½ cents a square inch, for the information of last week's purchasers, but we regret that you have to buy your own frame.

In the end we may find that there is such a living movement as Canadian art and, who knows, we might even enjoy it.

Macklin on Canada's defence

Maj.-Gen. W. H. S. Macklin will speak on Canada's defence policy, at 8:30 p.m. Saturday in Con Hall.

Maj.-Gen. Macklin served overseas in both wars with the Canadian Army. He became Adjutant-General of the Canadian Army in 1949 and reminded in that capacity until his retirement.

"I have been criticizing defence policy ever since," says Macklin. He has become nationally and internationally known as a military critic.

Chairman at Saturday's meeting will be H. A. Dyde, Q.C., an Edmonton lawyer who was in the Liberal defence ministry.