

Delaysmanship

We'd like to say a few words about Delaymanship.

We just made that word up, like Gamesmanship, One-upsmanship, and Brinksmanship, because it says something about the fine art of dragging anchors.

For instance, last week we announced that the poor engineers were finally going to be allowed to be compelled to take freshman English.

Now we're curious as to why it took so long.

Everybody agrees that engineers NEED English. It is necessary for decorating the cornerstones on new buildings, for the commemorative plaques on new bridges, and for filling up the details in the contracts for same.

What's more, all university officialdom knew this and agreed about it many years ago. (Not being entirely privy to all executive discussions, we are unable to state exactly how many years ago.)

It was stated by Dr. Johns that shortage of money slowed institution of this course. Associate Dean Gads added that imminence of moving into new quarters plus shortage of trained staff contributed to delay matters.

Doesn't it seem that money could actually be saved by giving engineers at least one course demanding no special equipment, laboratory space or extra staff?

Could not the removal problem have been side-stepped by integrating the Engineers peacefully with their brothers in the Arts and Science Building for the required weekly periods?

Could not the staff problem have been solved by taking on one qualified graduate student to teach while continuing research, at one of those modest salaries the poor fellows usually complain about?

Come now, fellows.

It looks to us like plain Delaymanship.

Back To Hicksville

With a precedent set by the Varsity Varieties productions of the past two years, this year's show must either establish the trend for all time, or prove the needed stimulus to cause Gold Key Society to return to the old variety show as the entertainment and source of funds for Varsity Guest Weekend.

"Souze Pacific," the first of the original musicals, proved a success both financially and from an entertainment standpoint. Prompted by this, Not With A

Bang was produced last year, and though well attended did not enjoy the same reception its predecessor received. Suffering the same fate as Camelot when compared to My Fair Lady, Not With A Bang was generally regarded as inferior to the preceding year.

Utilizing university talent rather than rehearsed professional music and stories is to be desired when possible. However, there are many problems involved in producing such a show, and the Jubilaires Club is saddled with the majority of these.

Aside from financial risk involved, the great deal of time required for rehearsals and production for the show causes few students to be interested in taking part. The quality of the show is dependent on the amount of time spent in practice.

No serious student can be expected to devote more time to rehearsals than his studies—but this sacrifice is what is required for several weeks preceding the opening night.

Three scripts have been submitted for selection by a combined committee representing both the Jubilaires Club and the Gold Key Society. It is to be hoped the final script chosen for Varsity Varieties 1962 will be selected not only on its artistic merit but on its simplicity of production. Should the committee hope to produce another "My Fur Lady," the final result could well be a return to hicksville talent shows, after the overworked talent on campus has been flunked out of existence.

No Spoon

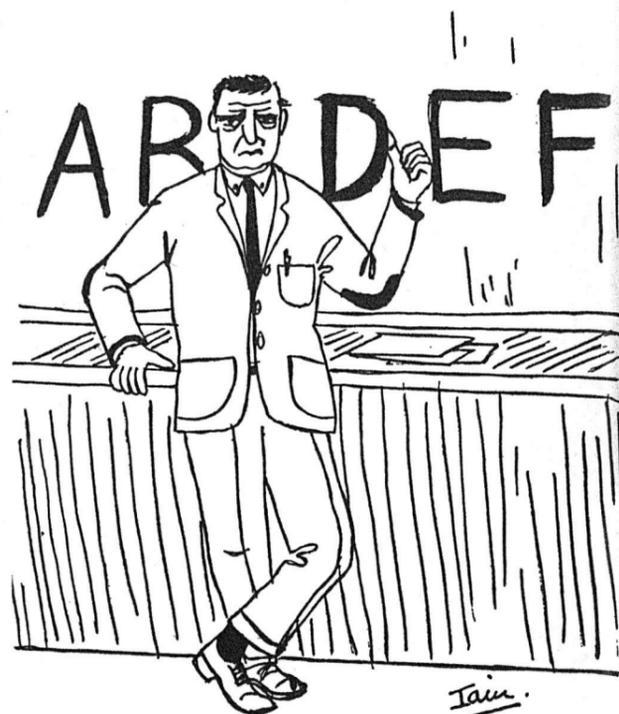
Lectures instead of class periods, professors instead of teachers, terms essays, labs, no truant officers—these are a few of the things in store for you freshmen.

So, what you are about to encounter is probably a brand new experience. What, then, will this experience—learning with out compulsion—offer you during the next few years?

Primarily with a little luck and a lot of hard work, the most tangible benefit will be a degree, a profession, a ticket into a lucrative job. But this certainly is not the only benefit to be gained here. Indeed it is perhaps only equal in importance to the university's second educative role—that of teacher of character and maturity.

You will learn a great host of facts and skills in the classroom. Yet typically most of these will soon be forgotten after exams. Therefore, what has been gained? Probably a bountiful legacy if the professors have achieved the job they set out to do. You likely will have acquired a certain self-disci-

ENGINEERING ENGLISH



"SOME OF YOU MAY REMEMBER SOME OF THESE SYMBOLS FROM YOUR SLIDERULES."

pline in work habits; be more realistic both in your outlook and in your appraisal of personal abilities; and possess abilities to organize, write, speak, listen—and finally to question or seek out the truth.

Above all, you likely will possess an attitude of active curiosity toward that world of knowledge so thinly skimmed for you by your professors. Then you will commence real learning—after you graduate. You will be capable of learning, which is the real purpose of university training.

When the facts have been forgotten, the ideas will remain; and when the systems and procedures have grown dim, their significance will still be apparent. In place of a highly specialized technician, the result should be a well balanced individual capable of learning any job presented.

For the university aims not only at teaching the mind but educating the whole person. It is not place to learn a trade or vocation only. Rather it is a place to learn maturity. These are the things you will derive from university instruction—not a trade—that will form the really solid basis of your education.

THE GATEWAY

Member of Canadian University Press

EDITOR-IN-CHIEF Dave E. Jenkins

ASSOCIATE EDITOR Jim Richardson

News Editor Bill Samis

Features Editor Bentley LeBaron

Sports Editor Owen Ricker

Friday Editor Adolf Buse

Copy Editor Pete Brewster

Staff This Issue—Iain Macdonald, Chris Evans, Bev Woznow, Kathy Showalter, Brian Watson, Dave Winfield, Branny Schepanovich, Al Smith, Dieter Buse, Dave Parsons, Bill Somers, Sheldon Chumir, Lyn Irwin, Betty Cragg, Ellie vanOene, Wendy Dahlgren, Richard Kupsch, Pete Barford, Ed Thiessen, Jon Petursson, Angela Sawchuk, Sheila Clark, Frank Hawes, Gordon Walker, Robin Higham, Diane Baril, Jenifer Ehly, Harriet Stone, Wendy Brinsmead, Doug Walker, John Neilson. **Photos** by Al Nishimura, Carl Nishimura, Con Stenton, Fred Mannix, Eric Abell, Harvey Elbe, Tom Stibbard.

Advertising Manager John Whittaker

Business Manager Walter Dinwoodie

Copy Boys Joe Clark, John Taylor

FINAL COPY DEADLINE

For Friday Edition 7 p.m. Tuesday

For Tuesday Edition 7 p.m. Sunday

Office Telephone—433-1155

Frosh Greeted In Con Hall Concert

By Robin Higham

The organ music of Professor Crighton and a hymn by the University Mixed Chorus were part of the freshman service in

Convocation Hall, Sunday.

The chorus, led by the assistant conductor Marlin Moore, sang a hymn from its last years repertoire, There is a Balm in Gilead.



A VERY CIVIC RECEPTION was given to Gold Keyster Hal Veale at the Sales Pavilion, Friday. (Photo by Fred)

Shortly following the service, the University Musical Club held its annual Frosh Concert.

James Whittle, organist, opened the concert with the famous Bach Prelude and Fugue in C minor. The faithful old Con Hall organ responded magnificently and each note was distinct and clear. "Lied" (or song) by Louis Vierne and two hymns by Flor Peeters followed the Bach, and Mr. Whittle ended his performance with the lively Finale Jubilante by Healy Willan.

The trombone of Dave Blacker tactfully accompanied by Robert Cockell, piano, was next on the program. Dave played a rather modern concerto by Gordon Jacob. He displayed some excellent trombone playing, combining a mellow yet strong tone with good musical sense and technique.

The piano music of Schubert and Brahms offered a melodious contrast to finish the concert. Marilyn Martin was the pianist. Her performances of Schubert's Sonata in A, Opus 120 and Capriccio, Opus 116, No. 3 by Brahms were both very well received by the audience.