

Letters

All letters to the editor should be typed double space, not more than 250 words. Otherwise they may be abridged (exceptions will be considered). Pen names will be used at the writer's request. They should be sent to: THE GATEWAY, Room 282, SUB, Edmonton, or dropped off at our offices, no later than 6:00 P.M. Friday and Tuesday, if they are to appear in the following issue. The Gateway shall not be held responsible for any libel or damages occurred.

Incest

Sirs:
In our psychiatric practise we have treated a number of patients with a history of incest. In many of these cases emotional disturbance did not develop until the illicit sexual activity became known outside the family. This fact has led us to consider the possibility that the psychic trauma was not the result of incest but of improper management.

In an attempt to establish more adequate guidelines we are exploring the pasts of mentally stable persons. Will you and your readers help us? We need anonymous autobiographies from women who are leading happy and rewarding lives in

spite of having experienced incest. We will appreciate all information and want to encourage as much detail as possible.

Thank you,
John Bishop, M.D.
Director, Lancers Clinic
12829 Roseland
Traverse City,
Michigan 49684

Restrooms

Sir:
How encouraging it is to read the letter from Max Wyman urging us to "support the young men who represent our institution in inter-scholastic competition." We hope that in the near future our somewhat apathetic community will be

spurred on to support such equally essential institutions as the campus post-office, SUB cafeteria, and even union "restrooms".

To be perfectly straight on this issue however, we fully respect the President's motives in trying to stimulate corporate spirit by backing the football team... but perhaps there are other ways this end could be achieved. Perhaps we might expect some leadership from the President on political issues, both internal and national. Football, after all should not be projected as the major representative of this "scholastic" institution.

Yours,
Antony Reynolds
Ingrid and Fedor Panayi

Errata

Dear Sir:
Thank you for the article on Student's Help published Friday, November 12, 1971. There are a few things that could be made clearer. Most important, our number is 432-5288 though 432-4358 can still be used.

Also, Dan Moss was quoted as saying, "We try to handle every legitimate request." Every call that comes in is handled as

legitimate and the staff does everything possible to provide satisfactory help.

Gateway also stated that "Sympathetic advice is offered...". Rather, we listen to what the caller has to say and discuss possible solutions with him.

Another interesting point is that Student's Help is the first organization of this type to be established on any campus in Canada. There are similar organizations in Calgary, Waterloo, Memorial, Saskatchewan, and Manitoba Universities as well as Speakeasy on the UBC campus. Other colleges and universities are planning Student's Help-type organizations.

We invite people to phone for any reason. If you want to know more about the operation, come up to Rm. 250 SUB, or phone 432-5288 and rap with us.

Thank you
The Staff of Student's Help
Thomas I. Likeness
Director.

UHR-NRC

Dear Sir:
It is nice to see the Gateway giving publicity to the recent hearings on University Research. I would be interested to know

what determined your selection of only one presentation namely that of Mr. Kellerhals, which suggested that the National Research Council should fund developmental or applied engineering projects at the expense of support for basic research. The suggestion, if followed, will speed up the process of increasing mediocrity at Canadian universities pressed for by segments of the public, governments, chambers of commerce, students(!) and now even staff.

If you were to give some coverage to other briefs presented at the hearings, you and your readers would see what I mean.

Hans P. Baer
Assoc. Professor
Dept. of Pharmacology

Schutz Staffel

Dear Sir:
Since the University has a grave financial crisis this year, it seems to me that the student body and the Gateway should be doing their utmost to find ways of cutting costs. It is in this

cont'd on page 5

Life is a Dream, Part II

I recently attended one of the final performances of Life is a Dream. Later that night, I found W.N. Callaghan's review of this play (Gateway, Oct. 26). I do not intend to comment on his article, but merely offer a different interpretation of some aspects of Life is a Dream (both Tarver's adaptation and the original of Calderon de la Barca). One part of that first Gateway review provides a good jumping off point:

"The illusion of historical figures is symbolically represented in one of the final scenes of Tarver's play. In this scene, Segismund, the conquering hero--the merciful king-- places his crown and his robes on a cardboard cut-out and steps aside. Reclining on the floor with his jester, he relaxes as his subjects bow in thankfulness before his cardboard image.

"Tarver's point, I think, is well taken. Man's public image, whether he is hippie, yippie or king, does not represent his ultimate reality. What does?

It is not clear whether Callaghan knows Traver's point and thinks it is well taken, or whether he knows (phenomenological certainty) that what he thinks to be Tarver's point is well taken. In any case, Callaghan has discussed "the illusion of historical figures" on the basis of a view of

It is the director's freedom to shift, with a wave of the hand, from the 'reality' of the work so

far presented to a different level of reality. A good example of this is the scene in the film "if" when the principal pulls one of a drawer. Mr. Tarver's transition (which may perhaps have occurred in the long frozen action silence at the second meeting of Segismund and Basil) can be seen as more of a metaphysical than a surreal gesture.

It is this climax of the play in which Segismund seems to have "gained insight", refined his tormented beast self, adopted the sly stance characteristic of the jester. This substantiation in him of a somewhat higher, more discerningly detached joyous self, is represented by separation from his socially contrivable personality (the cardboard prop which the others address) and the resurrection, the infusion into him of the life of his friend, optimistic coward Clarion, the Green Man, the Fool, the Herald of Spring.

Edwin Honig has spoken of the "mythical reverberations in Segismund's struggle toward higher consciousness", "his own gradual acquisition of moral consciousness." He says: "If the life of consciousness is the only life worth living, then Segismund is clearly the only character in the play who succeeds in attaining it...The other characters are there to aid, block, and test him along the way, as in a dream

vision...Segismund's only chance to achieve his own identity is by recognizing that the formula refers to his unborn condition. This he must discover before he can be regenerated."

Some critics of the original Calderon play distinguish two stages in Segismund's "conversion". The first occurs immediately after he is condemned again to the prison tower and is prompted by Clotaldo's remark, that "even in a dream, remember, it's still worth doing what is right." Segismundo replies:

"True enough. And so, put down

the beast in us, its avidity and mad ambition, since we may

just happen to dream again..." (Honig's translations)

the second act as being entirely Segismund's dream, in which "because it is his dream, Segismund can do almost anything he wants to do. He is in control. This becomes apparent when, later, he revives the dead with Clarion with merely a wave of his hand."

The revival and the card board image trick are one of the main differences between the adaptation and the original. Callaghan takes it to be a sign that Segismund has been dreaming in the events of the second act. But before we ever see Segismund in the second act, we see the presumably actual figure of Clarion, who has been sent to the same prison at the end of the first act. Clarion experiences the rebellion and is

accidentally killed by it.

Now this presence of an actual figure in the dream of another is a contradiction (unless of course we construe it to mean that Clarion has somehow been drawn into Segismund's fantasy,--a sort of foli a deux.) Perhaps only the later events of the act are Segismund's 'dream'. But at what point does his dream begin?

He reaches the second stage, "his final triumph of disillusionment" (E.M. Wilson) after hearing Rosaura's full account of her birth and misfortune, of which in part she says:

"Hurt, insulted, my sadness turned to madness, and I froze up inside--

I mean that all of Hell's confusions

went sweeping through my head

like voices howling out of my own Tower of Babel" He feels tempted into a brutal act, but "prudently", and even "magnanimously" decides in reasoning it out that:

"If it's all a dream, all vainglory,

who'd want to substitute vanity

that's human for glory that's divine ¾ ...knowing that pleasure is a lovely flame

soon turned to ashes by the wind,

let me aim at what is lasting, that longer-living glory

where joys are not a dream..."

Bruce Wardropper has made a remark related to this expression of Segismund's new found conviction that is both interesting and relevant:

"The interpretation of the play as an examination of the effect that actions performed in the earthly life have on the eternal life is only one of a number of possible readings. If we reduce the range of vision to exclude eternal life, the teaching is that unconscious mental life has moral implications for the conscious life."

In conclusion, an interesting example of the possible (though rare) fertility of a sort of dada occurs in the juxtaposition of the latter part of Callaghan's review and "amazing technicolor coat." In this case, the context of the latter piece seems irrelevant to the play, but the last line is striking. Indeed, the eyes of Segismund "were once filled with red passion and hatred"; At least one critic has seen from out of this "the emergence of the ideal Christian prince". In Tarver's production however, it may be construed that his transfiguration into "conquering hero/merciful king" is based on the practical intelligence of a more heart/brain felt inner connection, not on the totally transcendent and impossibly perfect set of principles of a divine rebirth.

G.O. Borodin

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