

Non-Resident Women's Centre open daily

Do you live far enough from campus that you arrive here at 8:30 in the morning and don't leave again until 5:30? Do you wish you had a quiet base on campus from which you could study, socialize and relax? Do you sometimes want to stay overnight on campus at reasonable rates and in reasonable peace and privacy? Are you looking for interesting programs that you can share with other non-resident

students? The answer may be much closer than you ever thought.

The Non-Resident Women's Centre located at Tibbits East below the Health Centre is just such a place. The Centre offers many facilities for the use of any non-resident student. There is a small kitchen equipped with a fridge, stove and cupboard space. There are two rooms for eating and socializing, as well as a

comfortable lounge. There is ample locker space which may be rented to store books, clothes and the like on campus. The Centre has sleeping accommodation for four students at \$1.00 per night. There are coin-operated laundry facilities and available showers. Finally, the Centre has the Tibbits East Lounge which has room for clubs or groups of approximately 45 people and may be used by individuals with the permission of

the Dean of Women.

Locker space, overnight accommodation and the East Lounge may be used by any non-resident students by arrangement with the Dean of Women's Office.

The Centre at the moment enjoys no restrictions on its use. It is open from 7:00 a.m. to 11:00 p.m. daily to any non-resident students to use as they wish. With the continued co-operation of those students, there will be no

need for any regulations governing its use.

As an extension of the Centre, certain programs are arranged each winter to give students an opportunity to meet others in an informal and yet, informational setting. These, in the past, have included courses such as Powder Puff Mechanics, Handicrafts, Flower Arranging, Typing, Gourmet Cooking Classes and the like. There are also individual talks - tips on banking and loans, health concerns, and different travel experiences. The continuation of these programs depends on the interest of students. For anyone who wishes to participate in them, there are sign-up lists in the Centre. Once there is an indication of just how many students want to join in, formal times and places will be set for the programs and talks.

The Non-Resident Women's Centre may be just the place you've been looking for. Its facilities and programs are open to all non-resident students, and the programs, to any residence students who are very interested in them. We welcome all ideas, inquiries, requests, etc. For further information, contact Box 404, Tibbits Hall, UNB.

Art Centre features 'naillies' exhibition

An exhibition by David Partridge featuring nails as an art form opens October 3 at UNB's Art Centre in Memorial Hall, Fredericton.

Mr. Partridge will be in Fredericton Oct. 3 and 4 to attend a public reception and to present a one-day workshop on his unique means of expression.

Open to the public, the workshop will be held at 8 p.m. Monday in the Memorial Hall

Gallery. It will include a lecture with slides and a discussion on the fabrication of the nail-sculptured panels.

The meet-the-artist reception will be held Sunday from 2 until 5 p.m. The reception will include additional artists whose exhibits also open Sunday, Oct. 3.

Rosemary Cross has an exhibition of small sculptures in the Studio's display case until the end of the month and the Fredericton

Designer Weavers have a display of wall hangings, three dimensional hangings and garments in the Studio until Oct. 20.

David Partridge, an American by birth, graduated from the University of Toronto and studied at Queen's University, Kingston, the Art Students League of New York, the Slade School, London and Atelier 17, Paris.

He was the first curator of the St. Catherines Art Gallery, later named Rodman Hall Art Centre. Since 1956 he has devoted himself fully to creative work hammering thousands of pounds of every conceivable sort of nails into

forms and patterns.

His first exhibition of "naillies" was at Ottawa's Robertson Gallery in 1960. In 1962 he won a major sculpture prize for a work exhibited in the Montreal Museum of Fine Arts' Spring Show.

In addition to his commissioned works for bars and hotels, Mr. Partridge's work is displayed in the Tate Gallery in London, England, the National Gallery of Canada and other prestigious museums and galleries.

The exhibition is organized for the Atlantic Provinces Art Galleries Association with the financial assistance of the Canada Council.

National Ballet to perform at Playhouse

The National Ballet of Canada will visit Fredericton October 8 and 9 to perform three full productions with the National Ballet Orchestra at the Playhouse.

"Coppelia", the story of a love triangle between a boy, a girl, and a beautiful mechanical doll, will open the National Ballet's Fredericton run at the Playhouse on October 8 at 8:30 p.m. With the Delibes score and choreography by Erik Bruhn,

A matinee performance will be held October 9 at 2:00 p.m. featuring: "Kettentanz" with the music of Johann Strauss Sr. and Johann Mayer; "Kisses", a spoof on five different kinds of kisses; "Pas de Deux" selections; and the popular Anthony Tudor ballet "Offenbach in the Underworld" with music by Jacques Offenbach

and arranged by George Crum.

On the evening of October 9 at 8:30 p.m. the National Ballet will again dance "Kettentanz" and "Offenbach" and will include in the program "Monument for a Dead Boy", the controversial and powerful ballet drama created by Rudi van Dantzig.

Principal dancers for the Fredericton performances will be Frank Augustyn, Vanessa Harwood, Mary Jago, Stephen Jefferies, Thomas Schramek, and Veronica Tennant.

TNB subscribers may purchase tickets prior to September 27. After that date they will go on sale to the general public at the Playhouse Box Office. Prices will be \$6.50 for non-subscribers, \$5.50 for subscribers, and \$3.00 for students and senior citizens.

Authors to sponsor competition

The New Brunswick Branch of the Canadian Authors Association is pleased to announce its second annual competition, open to all new adult writers, residing in New Brunswick.

A prize of \$50 will be awarded to the best poem, \$100 to the best short story and \$100 for the best feature article, a new addition to this year's contest. The closing date is Dec. 31, 1976 with winners to be announced in the spring of 1977.

Short stories should not exceed three thousand words, be type-

written and double spaced on quarter size blank paper; one side only.

Feature articles must adhere to the same rules as the short story. Poems may be of any length, and must also be typewritten.

The names and addresses and a pseudonym of all competitors must be attached to each entry on a separate paper. Only the pseudonym may appear on the manuscript. Entries which do not conform to this requirement will be disqualified.

Only one entry per person will

be allowed in each category. No manuscripts will be returned, so be sure to keep a carbon copy. All entries must be the original unpublished work of the contestant, not previously accepted for publication elsewhere. All entries must be postmarked not later than Dec. 31, 1976 to:

"Competition"
Canadian Authors Association
New Brunswick Branch
care of Joan Hovey
Contest Chairman
RR No 2 Rothesay
Kings County N.B. E0G 2W0

Murray McLauchlan leaves him unimpressed

By JOHN LUMSDEN

Throughout the years, (last four at any rate) TNB has been presenting the finest folk to Fredericton. Perhaps one of the warmest received performers has been Dan Hill, the opening act to Murray McLauchlan. He is a fine guitarist, and was very ably accompanied on bass, but it was his songs that sold the crowd. Usually accompanied by a bit of background material, his lyrics give a poignant insight both to

yourself and the performer. His songs were reminiscent of Harlan Ellisons "Love ain't nothing but sex misspelled", growing disenchantment with the Hollywood facade of love. He drew an enthusiastic encore; no one started screaming for Murray.

McLauchlan was presenting a new sound with his new band, The Silver Tractor. He seems to be moving in two opposite directions from folk, growing more electric and produced, while the steel

guitar, fiddle and feeling are country. The new band consists of: Jorn Anderson on drums, the venerable Dennis Pendrith on bass, Ben Mink doubling on fiddle and mandolin, and Gene Martynec on guitar.

The sound would have been a bit rockier, had not the bass and drums been so subdued. McLauchlan has fully integrated his style into this band, the arrangements are excellent, the band really

tight. Yet he did not seem to have incorporated them into his stage presence. McLauchlan seemed more uneasy with the audience, he seemed unnerved and definitely piqued at some low grade moron who kept screaming for Honky Red. There was definitely not the rapport Hill shared with the audience. Partially due to sometimes muffled vocals, but mostly due to the lack of empathy, the concert seemed to become one of pure sound.

The interplay between fiddle and Martynec's guitar was beautiful as they chased melodies in counterpoint to McLauchlan's singing. McLauchlan himself alternated between acoustic and

electric guitar, and piano. The songs were some of his best, Team Song being a case in point. But the total lack of communication between audience and artist left one with an unfulfilled feeling from the whole thing.

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