

more space left for ads; more ads mean more PROFIT. I know (from experience) that the *Gateway* has always been under pressure from the Students' Union to break even or turn a profit. But has it come to the point where the SU is more concerned about its profits than whether the *Gateway* is readable?

Student newspapers exist to serve students. Very few in Canada, make money and those that do generally do it by running incredibly high ad-to-copy ratios (leaving, of course, far less space for news and such).

The *Gateway* lost between \$5000 and \$6000 last year, I am told. This is about 2.5 to 3 per cent of its \$200,000 budget — not much! Many other campus papers get fees directly from students to cover their deficits — which are much larger than the *Gateway's*. For instance, the U of C *Gauntlet* collects about \$25,000 per year from its students, almost 5 times the *Gateway's* deficit.

So stop trying to dig the SU out of debt, *Gateway*! Concentrate on providing news, information and views to the students you are responsible to. And do it in a type size we can read.

Mike Walker

Managing Editor's note: Our projected deficit this year is \$21,000. Also, our regular type is still larger than our classified ad type, which no one has yet complained about.

Debate becoming childish

The argument between Arts and Science students concerning the superiority of their own fields of study is getting out of hand. The whole situation is now reminiscent of grade threes fighting over whether or not boys are better than girls. This is a stupid, mindless argument, impossible to prove either way. That supposedly intelligent people would waste their time trying to win is in itself mind-boggling.

For one thing it is practically impossible to compare Art and Science. It is somewhat akin to the comparison of apples and oranges. It just doesn't work. How can one compare the great scientific discoveries of Albert Einstein and Madame Curie to the masterpieces of Mozart, Shakespeare or Picasso? Is it even possible to measure the value of each contribution? I think not. Great gifts have been received from members of both groups: gifts of beauty and insight as well as those of a more practical nature. Who is to say which is greater?

There is a term "renaissance man" which we'd do well to keep in mind. It refers to a well-rounded, versatile individual with talents and interests in fields other than his own. In other words the renaissance man is not narrow-minded and restricted but is free to sample ideas from a wide range of subjects. This does not mean that I advocate engineers being forced to play Beethoven on their harmonicas or compulsory art appreciation courses.

CHOPPING BLOCK

by Jens Andersen

Hee hee hee. I have to confess I am greatly tickled by the consternation aroused by my review of the film *Diva* last week. Leaving aside Sean Mallen, whose letter appears today, and who can probably best be dealt with by a veterinarian armed with thick gloves and rabies vaccine, there was *Gateway's* own film critic Jack Verme, a fairly intelligent fellow who still managed to misunderstand my review.

He says, for instance "(Jens)' criticism suggests that *Diva* isn't real enough. I'd like to know when it became necessary for a film to depict reality in order to qualify as a good film."

Verme goes on to castigate the film-makers who concentrate on surface realism to the exclusion of all else, and cites Hitchcock's putdown of such types as "plausibles."

In fact I quite agree with Verme and Hitchcock, and even took the malicious pleasure of personally informing Verme that Hitchcock was merely echoing H. L. Mencken (who snorted at the "plausibles" who praised Theodore Dreiser for the supposed "realism" in his novels).

Nonetheless, a film, or any work of art, must have some connection with reality. It may be the surreal, fun-house mirror reflection of reality found in *Alice in Wonderland* or an Ingmar Bergman film, or the more literal reflection found in a film like *McCabe and Mrs. Miller*, but at some level art must evoke in us the thoughts and feelings that life itself evokes in us. To get back to Verme's point: it does not matter how this evocation is done — distorting reality is just as valid a method as photographically reproducing reality. But whatever method is used, the film must evoke in us the same responses we have to a street fight, a tax return, a dream, or any other phenomenon.

The problem with *Diva*, which incidentally has almost impeccable surface realism, is that it merely evokes memories of other B-grade movies. As I stated last week, the *deus ex machina* in the film is of the most glaring sort. When the movie's hero, after a long "thrilling" (i.e. ridiculously and violently improbable) chase scene, collapses bloodied in a telephone booth, and the evil villain, looking just as nefarious as you would expect a screen villain to look, raises his knife to kill him, and at the last split second the hero's friend arrives and gives the villain a shot of knockout spray; at that point one can only wince.

Nor is this cops-and-robbers core to the film redeemed by the technical merits of the film which Verme hymns so eloquently. Innovatively filmed crap is still crap.

Give me the spine-tingling banquet scene in *Smiles of a Summer Night*, or the freewheeling burlesque of *Network*, or McCabe bringing flowers to Mrs. Miller at her cat-house, only to arrive as she is taking a customer upstairs. McCabe standing forlornly at the bottom of the stairs with his flowers becomes the very embodiment of every rejected male — pathetic and slightly ridiculous — and thereby stirs something in us.

But *Diva*, with its hokey love affair, hokey action, hokey moralizing and hokey "exotic" atmosphere, is as hollow as Peter Pocklington.

Nor do I suggest every art student having to discover a new law of thermo-dynamics. I simply wish people would remember that both art and science have their place in society and both contribute to our world. The removal of one would have a detrimental effect on society as a whole, which could not be offset by the other. In short, science cares for the body, art administers to the soul and both challenge the mind. Both art and science are required to produce the broad-minded unified and well-adjusted people so needed in the world today.

Shelley Lycan
Arts I

Ex-Albertan socialist vs. engineers of evil

As a former student at the University of Alberta and a card-carrying member of the Alberta and Quebec NDP, I was delighted to read the letter to the *Gateway* titled "Anti-socialist manifesto". How refreshing to see so much obnoxious political ignorance compacted into five short paragraphs. Here at the *McGill Daily* we were so amused by it we posted it on the bulletin board.

Where shall I begin in enlightening these confused young Albertans? Well, for openers, capitalism does not equal free enterprise. Free Enterprise is the ludicrous myth that all people are economically equal and the best of all possible worlds will be achieved by leaving each person to exploit his fellow man to the fullest.

Sadly, not all of us are born with the same economic advantages, some have more capital (read money, read power) than others. Capitalism is the system wherein those with capital (a tiny minority) are allowed to own the means of production, while the vast majority sell their labour power to them for a wage and make the production go. Capitalists run our society and so their obsession — namely, the most profit possible by any means possible (including pollution, poor working conditions, chemicals in our food) — becomes the motivating force of society's activities — with most of the profits going to that tiny minority.

So, what's socialism? Socialism is not government loans and grants — that's the way capitalist governments keep intellectuals happy (as the state capitalist of the U.S.S.R. does too, by the way). Socialism is humanity's noblest dream. Utopian perhaps, it is the dream of a society without exploitation. Socialism is the greatest possible amount of power to the greatest number of people. Socialism exists in no country in the world today, it's a goal we strive towards.

Of course capitalism will make some of these engineering and science students rich. I would point out, however, that it's so inefficient a system that it manages to run into regular crises (e.g., 1873-1896, the 1930's and 1973...) when it twists itself and the lives of billions of people into such knots that it is not even capable of finding jobs for the engineers who are trained to find more efficient means of exploiting its workers (not to mention 1 million other unemployed Canadians). Obviously today's engineers don't have quite enough to offer the marketplace (that magical force that is supposed to achieve economic perfection if left alone) since the rate of unemployment among engineers is sky-rocketing. If they do, of course, they will be set to work designing factories that lop workers' limbs off in industrial accidents, mines that kill miners through lung disease at 50 (an age when engineers are just settling into their second wives) or putting new kinds of junk into food that gives us new kinds of cancer (Managing Editor's note: Here our writer seems to be confusing engineers with those other capitalist tools, the food scientists).

Of course capitalism is alive and well in Alberta. The election shows the continuing political naivete of Albertans generally, and the letter I'm commenting on shows the political naivete of some of the supposedly enlightened students. Obviously there aren't as many leftists among the province's teachers as the letter's writers believe — or they're doing a very poor job. More's the pity I say.

Maybe when people have a clearer idea of what capitalism really means we will be able to make a little more progress towards socialism and a better world. In the meantime, remember the (unofficial) *McGill Daily* slogan, which someone here had the wisdom to write on our copy of the letter in question: Eat the Rich! (You could at least nibble a little on the engineers...) Your faithful servant and known social deviant (as well as a native of Alberta);

David Schulze
McGill University, Montreal
U2, History (Arts, of course)

P.S.: By the way, old Poundmaker must be spianing in his grave to hear (as I did) that you endorsed Lougheed in the election. As I like to say: Revolution at the soonest possible convenience!

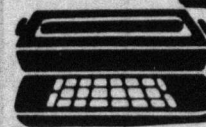
Once upon a campus . . .

Once upon a time, in a far and distant land, lived a group of people who tended to believe that they were open and objective to all manner of thought. No, they were not ones to jump to conclusions. They would weigh the merits of each and every problem, looking at it from all angles, before making a decision on the matter. To not use this type of approach to problems and questions was sacrilegious; for it ran against the very grain of all their education.

Now, as in all societies, there were those citizens who did not learn one cardinal rule very well. "Thou shalt question before commenting." As you might expect, this resulted in some of the citizens holding opposing views. Not only did they hold opposite points of view, but they also lived on opposite sides of the land, and performed what appeared to be opposite functions for their society. One was the scientist/engineer. The other was the artist/writer/philosopher.

For many years these two groups of people argued and harassed each other. They would write nasty slurs and jokes on public washroom walls. Send menacing letters to each other via the newspaper. Hurl verbal and sometimes physical abuse at each other during gatherings in local pubs and eating establishments. And finally, there came that fateful day when they threatened to annihilate each other; the scientist/engineers were going to reduce the

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