

Saigon . . .

casserole

a supplement section
of the gateway

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. . . the city today

By HOWARD MOFFETT
(Special to Canadian University
Press)

All's quiet on the educa-
tional front.

No articles on the univer-
sity mess. No articles on the
student government mess.
No articles on the CUS mess.
Only one article by Howard
Moffett on the Saigon mess.

Incidentally the collage
that goes with the Moffett
article on C-2 is by Allan
Shute.

So how did we fill the
paper? I mean they said it
couldn't be done, to steal a
phrase.

Well there's an article on
that good, clean, wholesome,
patriotic and Canadian Jubi-
laires' production. It's called
One Upon A Mattress and
it's the closest thing to
motherhood in Casserole this
year.

(If the truth were out it is
motherhood. One of the
characters get pregnant.)

The photos are by Al
Yackulic.

On C-4 and 5 there is an-
other photo feature, this time
master-minded by Al Scarth.
It is a look at reality. Look
and think—all that is real
and relevant is inside a mind,
not in a book.

Don't blame us; all
humans make an occasional
moosesteak. Jon Whyte, Bill
Beard, and John Thompson
cooked up this one. The
drawings are Al Shute's.
The moose is on C-7.

And for film makers in-
terested in finding out what
critic John Thompson really
likes, he plots the Great
Canadian Film on C-6.

SAIGON (CPS)—Saigon is a
jaded city. There are no innocents
here, not even little kids. Every-
thing happens in the streets, and
a ten-year-old Vietnamese girl is
likely to know more about the way
adults behave in the dark or under
stress than a 20-year-old American
college boy.

Layers of dust give busy streets
the same dull yellow look as the
stucco walls around French villas
and office buildings.

ROTTING GARBAGE

For lack of private toilet facil-
ities, many urinate or defecate in
alleys and streets. A year ago
piles of garbage lay rotting on
Saigon's main boulevards, and even
now in some places the trucks can't
cart it away fast enough.

On Tu Do (Freedom) Street,
once a fashionable office and
shopping district, scores of bars
now cater to American GI's.

The dull, inevitable pump of
Nancy Sinatra or the Beatles lasts
from three in the afternoon to
eleven at night, when military
police move through to hustle

lingerers home before curfew.

Inside, a young air cavalryman
down from An Khe tells a sad-
looking girl the same war story he
told another girl last night, and
wishes he were telling it to the girl
back home. For her part, the bar
girl tells him in broken English
about her divided family—maybe
the same story she told last night,
maybe not—and wonders if he will
take her home.

She made more money last week
than her father did last year.
Prices are higher now though.

Outside, teen-age boys peddle
pornography and young men with
motor scooters and old men with
pedicabs offer a ride home, and
a "nice young girl—cheap."

Students dodging the draft buy
forged credentials, and money
changers—who often turn out to be
sleight-of-hand artists or secret
police agents—promise double the
official rate for greenbacks.

Despite the weariness, the close-
ness and the heat, Saigon's cul-
ture has a spontaneity that twenty
years of war has not stamped out.

HOSPITALITY

Delta hospitality is famous
throughout Southeast Asia; any
guest is given the best in the house.

Night life is tinny, but those who
frequent the city's clubs give it a
pulsing rhythm of its own. Any
soldier lives close to the surface,
and the Vietnamese infantryman
tends to be more fatalistic than
most.

A terrorist grenade or a drunken
officer's pistol shot could end it
any time.

French influence is still evident
everywhere. Those city boys who
have managed to avoid the draft
often affect French styles in dress,
haircuts, and speech.

Well-stocked French bookstores
bear testimony to a large class of
people who continue to enjoy
European literature for its own
sake.

FRENCH INFLUENCE

At this moment, controversy
rages over whether to permit the
French to maintain their pre-
stigious lycées, and whether or not
to substitute Vietnamese—or
English—for French as the lan-
guage of instruction in the univer-
sities.

The performing arts have been
hit hard by the war, but every
week or so a concert or recital is
announced, and Vietnamese plays
draw large audiences.

Buddhist activity has waned
considerably since Prime Minister
Ky's successful crackdown on the
Struggle Movement in Hue last
spring.

Still, the pagodas are filled with
saffron-clad monks trying to patch
up or widen further the rift in the
Buddhist Unified Church. Bud-
dhist and Confucian funerals
periodically fill the streets with
color.

THE INCOMPLETE CENSOR

The newspapers are still subject
to government censorship, but
political discussions in restaurants
and cafés are often heated and free.
Unlike the last days under Diem,
students now do not hesitate to
criticize the regime, and charges
of corruption and/or incompetence
are regularly if quietly flung at
some of the Directory's leading
generals.

But political discussions, even
those involving the new Consti-
tuent Assembly, inevitably smack
of resignation.

South Vietnam is at war with
itself, Saigon is under siege, and
even the most hopeful know that as
long as this goes on, and maybe
longer, the generals will wield
effective power.

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