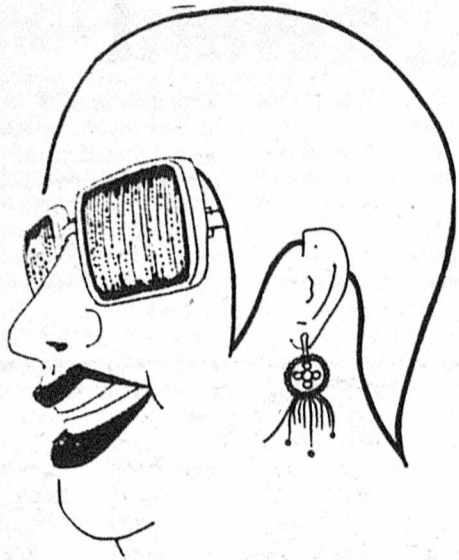


NAN FLANDERS



Dear Nan:

I'm a second year home-ec student in trouble. In February I met the man I thought I loved. He's a third year phys-ed student and a real handsome jock. Being in home-ec, you don't meet many guys, so when Larry came along I didn't want to lose him. We met at a party and a lot of my "loose" classmates were there. I'd never done it before, but I knew that night I would have to if I didn't want to lose Larry. Actually I was kind of excited and Larry didn't let me down. Now I'm paying the price for my sin. I still live at home with my mom and dad in a big house on Saskatchewan Drive. If my folks find out about my condition they'll disown me, take away my Trans-Am and everything. What should I do?

In Trouble

P.S. I can't seem to find Larry anywhere on campus, so maybe he'll read this letter and find me.

Dear In Trouble:

You gotcher self in a real mess, cookie. First of all, anyone koo-koo enough to believe a jock when he tells you he loves you, (unless you're his mother), deserves a dose of the Family Way. Any Self-Respecting Girl would know better than to listen to a *schlepp* like that. If I were you honey, I'd "lose" that Larry pronto, he sounds like an un-winner if I ever saw one.

I think you should go ahead and have the baby — it will build your character. If your folks are the kind of people who would disown you for such a trivial mistake, I suggest you sit down and talk to them, and tell them where to put their Trans-Am, know what I mean? (nod, nod, wink, wink.) Good luck, baby, and if you're ever in the neighborhood, come up and see me sometime.

Are you pressed by your peer group? Pushed by your boyfriend? Write now for Nan Flanders *How To Sidestep Venereal Disease*. Send only 25¢, your photograph and your phone number c/o The Gateway.

Canadian fascism was lightweight, but book is heavy going

Betcherman, Lita-Rose, *The Swastika and the Maple Leaf: Fascist Movements in Canada in the Thirties*. Fitzhenry & Whiteside Ltd. 1975 167 pp. \$9.95.

Here we go again. Another expose of Canada's political past; invaluable reading for the would-be Canadian historian or political scientist.

Invaluable, maybe; difficult to read, certainly.

This book concerns "fascist" movements in Canada that coincided with the rise of the Fascist and Nazi movements in Italy and Germany during the 1930's. For the most part, it appears Canada's brand of fascism was merely a collection of anti-semitic movements - and had little to do with any political or economic ideology (including totalitarianism) that one would normally associate with the word "fascist."

It appears that our fascist (or anti-semitic or whatever) leanings took hold about 1935-36, a few years after a man named Adrien Arcand began publishing a fascist (or anti-semitic or whatever) newspaper in Quebec. By the time the National Social Christian Party was formed in 1934, there appears to have been some support for a "fascist" organization in Quebec and perhaps the rest of the country.

The Edmonton Art Gallery will present a one-man show of works by Joseph Reeder, an artist now teaching at Red Deer College. Reeder works mostly with large shaped canvases and his paintings have refined and luminous surfaces.

Joseph Reeder received a Bachelor's Degree in Fine Arts from the University of Texas and a Master's degree from the University of Oklahoma before immigrating to Canada in 1972. He also had further studies in painting and photography at the Banff Centre.

Besides being a painter, Mr. Reeder is also an accomplished printmaker and poet.

The show opens Sunday, April 4 at 2:30 p.m. and runs until April 25.

But even author Betcherman admits that in 1938, at the height of the "fascist's" power in Canada, "card-carrying members (in the Nat'l Social Christian Party) numbered only a few thousand."

If there were only a few thousand fascists in Canada at the height of their power, how important a movement could it have been? And how important is it to devote a full 165 pages of print to explain a movement that was relatively insignificant?

Not only do I think the whole idea behind the book is ludicrous and a waste of money, I also find the insinuations and innuendos about official government involvement in "fascist" movements quite unappealing. Betcherman alleges a number of affiliations and connections and hints and "perhaps dealings" throughout her work, but she has few facts

to back up her supposed connection between the conservative government and Arcand's fascists.

All told, I did not enjoy the book, except for about thirty pages dealing with the period around 1938, when it appears the fascists had enough strength to warrant classification as a minor political party (more of an interest group, really) in Canada. I did not enjoy reading about anti-semitic movements; no matter what people call them they are still not fascist, nor did I enjoy the repetitious "murmurings," "whisperings," "rumours," and so on that Betcherman based most of the book on.

Perhaps there are no facts in the affair. If so, I find it hard to believe a political or historical analysis is worthwhile, merely for the sake of argument.

by Kevin Gillese

THE SWASTIKA AND THE MAPLE LEAF



Famed 5 at Festival

Five Canadian playwrights will attend the Canadian Child and Youth Drama Association's spring theatre conference called Festival - Theatre in Process to be held in Edmonton May 20 to 24. Five of the thirteen workshops scheduled for the conference will be dedicated to these playwrights, as well as one joint writer's forum.

Canada's foremost playwright, George Ryga, is probably best known for his famous play *The Ecstasy of Rita Joe*, which is currently playing in the West End of London. It toured to the 1973 Edinburgh Festival and was adapted and performed by the Royal Winnipeg Ballet Company.

Carol Bolt, the versatile Toronto writer of plays for children and adults, has recently had her play *Red Emma* produced by CBC Television.

Henry Beissel, a German-born former professor at the University of Alberta, is now writing in Montreal. His best-known play *Inook and the Sun* is now on stage at The Unicorn Theatre in London, England. It has been translated into French

and Japanese.

Calgary writer Paddy Campbell has had her most famous play *Chinook* used by companies across Canada as well as in England. Her recent musical *Hoarse Muse* was seen in Calgary earlier this season.

Rex Devrell, who writes mostly for Saskatchewan's Globe Theatre, recently had his

play *Short Shift* toured by Edmonton's Citadel on Wheels to thousands of children throughout Alberta and the Northwest Territories.

Those wishing to attend as delegates to Festival - Theatre in Process, may obtain further information by writing to Ms. Louise Bentley, 10947-70th Avenue, Edmonton, Alberta (434-5472) - 434-4652.

Gallery offers talk

The Edmonton Art Gallery has organized a public lecture by Dennis Reid, curator of post-Confederation art of the National Gallery of Canada, on Wed. April 7, 8 p.m. at the Gallery Theatre. Mr. Reid will speak on Tom Thomson's relationship to his painting friends, who formed the Group of Seven following Thomson's death in a canoe accident in 1917.

Dennis Reid was educated at the University of Toronto where he received his M.A. in art history. He joined the National Gallery of Canada in 1967 and

has organized many exhibitions on Canadian art including "The Group of Seven" in 1970 and "Toronto Painting 1953-1965" in 1972. Mr. Reid is also author of *A Concise History of Canadian Painting* which provides the reader with a comprehensive look at the movements and styles of Canadian painting and the accomplishments of the significant artists from the French colonial period to the 1960's.

The lecture by this distinguished visiting guest speaker is free to the public. Coffee will be available.

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