

## A Proposal--No Yes Here

Prime Minister Diefenbaker's proposals at the dominion-provincial financial conference last week appear to be completely unacceptable.

Mr. Diefenbaker suggested to the delegates that the provinces should levy their own income tax and succession duties rather than continue with the Tax-Rental agreement now in existence. In addition he proposed freezing equalization payments to needy provinces at the present \$220,000,000 a year.

The present plan was introduced by the Liberal Government following the Second World War. Under it the provinces rent to the federal government the right to levy income, corporation, and succession taxes. Eight of the provinces rent all three tax fields; Quebec collects all its own taxes, while Ontario rents only the personal income tax.

At that time the Liberal government also arranged for equalization payments to the poorer provinces in order to bring the per capita tax yields of such provinces up to that of the two wealthiest Canadian provinces.

The tax rental plan provided equality of taxation in all those provinces participating while the equalization payments provided a means of assistance to the needier provinces which would increase as the Canadian standard of living increased.

During the past year, many of the provinces

have demanded a larger share of tax revenue. Obviously Prime Minister Diefenbaker's suggestions were in response to these demands.

However, the Conservative plan would only aggravate the situation. It would return us to the "tax jungle of the 1930's". Not only would the overall tax burden vary from province to province, but it might also become necessary for each province to maintain complex tax-collection machinery which would only merely duplicate that of the Federal Government. In addition, there would be an arbitrary restriction on the amount of federal aid which would be given to Canada's poorer provinces.

Not one of the ten provincial premiers favors the proposal. Manitoba's Duff Roblin, a Conservative friend and ally of the Prime Minister made the fiercest speech of the day against the Diefenbaker plan, describing it as "no good". Comments of other premiers ranged from "unacceptable" to "regressive".

Indeed, the plan would not do anything to solve the basic problem which faces us today—lack of money. Prime Minister Diefenbaker should direct his attention to means of either reducing expenditure or increasing revenues. In addition, the provinces must act responsibly and not make unreasonable demands of the Federal Government which is having grave financial difficulties of its own.

The Conservative proposal itself would solve nothing.

## Go North Young Man

Like Red China in international politics, the faculty of education is recognized physically, because it can't be ignored, but it is not accepted.

Members of the faculty are continually squawking for more recognition. Education is recognized as the largest faculty on the University of Alberta campus, but it is not accepted in sense that "pipsqueak" faculties like law and medicine are, proving that numbers mean little.

Two factors, primarily, will determine whether the faculty of education will become part of the University—the University calendar to the contrary.

First, physical proximity. The education faculty will have to move to the north end of the campus, in order that it will become a more integral part of the University complex. Interest and activity on the part of the education students, can then center more around what the University as a whole is doing rather than what education is doing. Other students will still "not care" what education is doing, but they will be aware of what the individual scholar in education is doing.

A move to the north end necessitates a building, and one that must be constructed soon—before the University of Alberta has one campus at Calgary and two at Edmonton. A building will be half the problem solved.

Second is a consideration of the gossamer material which makes up something called aca-

demie prestige. Students in law have it, as do students in medicine, engineering, and arts and science, but students in education do not have it because their peers will not give it to them, and should not under the present circumstances.

The faculty of education does not deserve academic prestige, because it is not wholly a faculty of scholars as the faculty of law is considered to be. It is a faculty of scholars plus hangers-on. The hangers-on spend one or two years digesting the operation of sending a mid-grader one more notch up the line—according to the department of education syllabus.

If the faculty of education is to attain University status, the rest of the campus must learn to differentiate between the student in education and the "student" at education. Failing that, the BEd student is going to have to make that differentiation by ignoring the latter type of student until the day arrives when he is no longer at University.

That the BEd student is going to have to make that differentiation is apparent—the rest of the campus will not. That he is put in that position is unfortunate, but to squawk at the rest of the University about "how big we are" is ridiculous.

Agitate for a new building and pure BEd courses, and the scholars in education will get the prestige and acceptance they deserve because they will be considered scholars and a part of the University without asking.

## REFLECTIONS

Melancholy seems to the sufferer such a beautiful disease that he may be tempted not to regard it as a disease at all. And yet it is a disease, one of the most dangerous of the spiritual diseases.

Albrecht Durer made a woodcut called "Melancholia". It is a strangely beautiful picture, filled with all the marvelous things that engage an active mind. The figure Melancholia sits and contemplates the imaginative world before it. She sits absolutely still; (and a strange insight of the artist) the whole picture is still, silent, unmoving. There is no action. The world of the imagination is dead, though alive.

And that is the danger of melancholy: in the grip of this 'sweet sadness' the mind becomes still, enervated, paralyzed, tired. And yet melancholy is a valuable emotion. When in its grip, the mind understands things it did not even perceive before; it sees a life in a perspective that sets the trivial apart from the worthwhile more sharply than any other. It is the fascination of this new perspective that may hypnotize the mind into immobility, just as the eye of the snake hypnotizes its victim; and for much the same reason, for the eye of the snake means death.

Let us assume for the moment that Marilyn Monroe is beautiful. There are some who will quarrel with this, but let them also assume it. If Marilyn Monroe is beautiful, does that mean a picture of her will be beautiful too? I don't think that it necessarily follows. It is quite conceivable that a picture of Marilyn will be ugly, or at least not what we could call a 'good' picture.

Consider something horrible or repulsive like a toad. (The very word is ugly). Zoologists might argue this notion, but let them also consider the toad an ugly creature. Can we say that a picture of a toad will be ugly merely because the toad is ugly? Again, I don't think so. Whoever has seen the 'Life' series on the 'World We Live In' will have been struck by the strange beauty of creatures ordinarily considered ugly.

If then a picture of a beautiful woman may be ugly, and a picture of an ugly creature may be beautiful, what are we to conclude? Obvious-

ly the beauty or ugliness of an object has very little to do with the artistic value of a picture. The implication of this is that the manner of representation, not the object represented, makes a picture art. If this is so (and you are at liberty to disagree), then perhaps it is unnecessary to have an object to be represented at all. It may be possible that an arrangement of lines, shapes, colors, textures, may be pleasing whether they form a recognizable object or not.

The 'modern artists' have attempted to prove that a 'non-objective' arrangement of pictorial elements can be art. The trouble is, people in general don't think aesthetically. Most people judge a picture on the recognizable emotions it arouses in them. In other words, most people are incapable of looking at a picture as a work of art. (We are not concerned with why this is so; it is so).

Being incapable of looking at a picture as a work of art means being incapable of judging the artistic merit of a painting. Which means, that the public is at the mercy of the art dealers who in general are not concerned with the artistic, but with the monetary value of a work of art. Hence the large number of abstract works are pure unadulterated trash, thoroughly phony, and a fraud.

All of which does not diminish the value of 'successful' abstract works, which like any successful works are very good. But these reflections may, perhaps, make us beware of following a fashion in things we don't understand.

—by wolfe

## A Review On-- The Latest From Hollywood

By  
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"Movies are better than ever" — Poppycock! If last Thursday's sneak preview at a well-known local cinema emporium is of any indication, I may retire from society.

As hundreds of bleary-eyed, study-worn varsity students anxiously watched the screen, they were shocked into immobility by the sight of the teen-ager's pride and idol — ELVIS—(swoon), who gulped and burped his way through picturesque German countryside.

The plot, which resembles that of a mediaeval morality play, revolves around a bet that Elvis could or could not seduce a certain German burlesque dancer within a week. Does he do it? Not bloody likely. Virtue triumphs (this is an American movie), —and amidst the throngs rehearsing for THE armed forces show (at which Elvis and his grue-

some twosome are performing—of course), Elvis proposes. Of course, she accepts. (What red-blooded German burlesque dancer wouldn't).

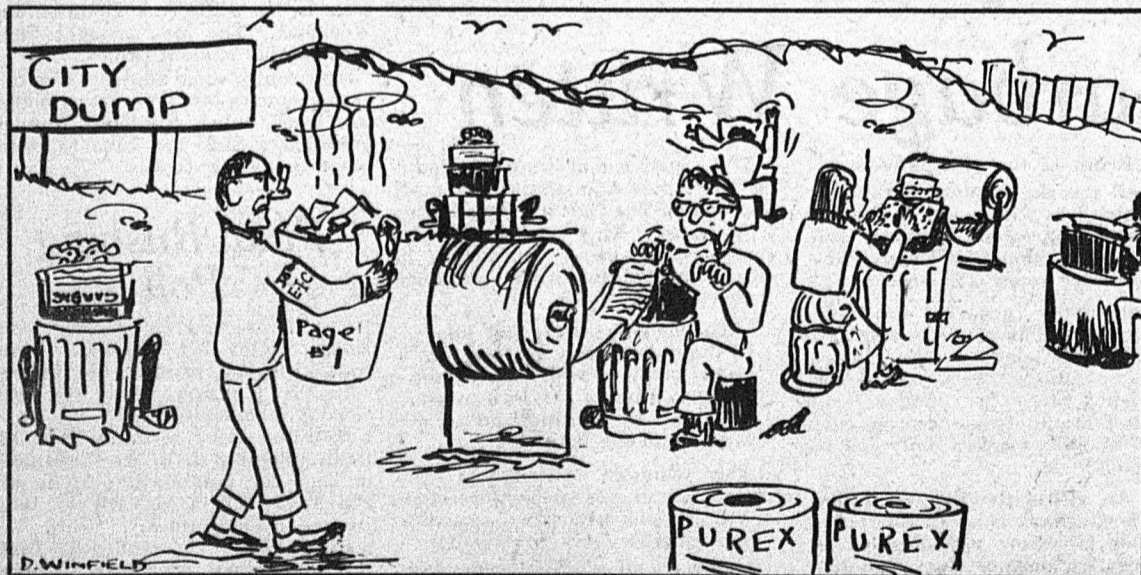
There are innumerable little side plots—all concerned with seduction. There is GI buddy (with that all-American, Mid-Western college, second-string football team, frat club nickname—Cookie) who keeps trying and trying and trying and trying. He fails.

Then there's the serious pal. His girl friend won't marry him because she doesn't want him to know about their baby.

Among other outstanding features of this epic, are many fine points that all movie directors and producers should note: the burlesque dancer doesn't take her clothes off; Elvis can't act, and I've heard better singing (?) at the National Hog-Calling Championships down in Ontario; and the "German" burlesque dancer couldn't speak a word of German, and her accent was as genuine as a solid gold two-dollar wrist watch.

The audience reacted as would any intelligent, thinking mob—they hissed and booed.

And I could have been watching Ronald Coleman on the late, late show.



You guessed it!