

# AITKEN GO GO

There's a time and a place for everything. At 9:30 p.m. Friday in Aitken House there was everything; from a soft drink bar, doorman, coat checks, stewards, and bar-tenders to Go Go Girls. And who benefited from this affair? You the students. The success of the "Disco Club" was tremendous and you will reap the reward. In the wild, driving atmosphere of a newly decorated lounge, the seed of better things to come was born. The capacity crowd assured UNB that something had at last arrived to liven up the campus.

The main question in everybody's mind was, "Will the idea go over? Will they get the crowds, or will it flop like so many UNB dances have in the past?" The answer . . . Aitken House has given the green light to a second discoteque evening, scheduled for Friday, March 4. It is felt the success of the first venture will be surpassed as the campus now knows what to expect and enthusiasm will spread rapidly.

The tunnelled entrance, expansive stage and lighting, along with the original abstracts and the frantic sounds a go go combined to produce the professional night-club discoteque atmosphere which was the club's goal. Club Disco appeals more to couples, as it should, because it is a place where one can bring a date and have a much more enjoyable time. However, everyone is welcome. One thing is for certain — the favourable reaction of the "in" crowd, to the stage show and a Go Go Girls insures their popularity as a part of the "Club".

The tops in praise go to the club's four girls who really made the night with their wild gyrations on the "Disco" stage. Janet Austen, Judy Holland, Merle Miner, and Linda Rejall truly outdid themselves in establishing the club's success.

This effort to give the students and the college a night-spot and entertainment centre which has been sadly lacking in the past has been a great hit — so let's go go a la Aitken a Go Go.

## SCM Summer Projects

For twenty years the SRM of Canada has sponsored Summer Projects for university students. These projects bring together students from various universities to live communally for three months (May 15 - Aug. 31) to work during the day and to concentrate their attention on some issue of mutual concern during their leisure hours.

**General Requirements:** Applicants must be eighteen years old or over, or have completed first year university. They must be in good health. Application deadline is February 18, 1966.

The Projects which we intend to operate during the coming summer are as follows:

**Bilingual Mental Hospital in Montreal.** This project will provide students with an opportunity to study problems of mental illness while working in a large French Canadian mental hospital. Participants will also have an opportunity to increase their awareness of Canada's bilingual and bicultural nature.

**Art, Communication and the Secular City Project in Toronto** will enable students to study the various forms of art, and the effect of mass media on our society. Participants will work in the general employment area of communications.

**International Project in Hamilton,** will enable foreign and Canadian students to discuss important international issues while working in the Hamilton area.

**Metropolis and Man in Edmonton.** This will be a study project involving 8 to 10 students, by means of which they might become involved in aspects of the Metropolis. This is an accredited course at this University and there would be preliminary reading and considerable study involved. Presumably the credit here could be transferred to other Universities.

**Social Myth and Sexuality Project in Vancouver** will focus on an examination of magazines such as *Playboy*, *Redbooy*, *Ladies' Home Journal* etc. in an attempt to outline the social myths surrounding femininity, masculinity and marriage. Participants may engage in formal research on this subject with a qualified person from the social sciences.

A meeting on Wednesday, February 23, in the Conference Room of the Student Centre, will give applicants an opportunity to speak with former participants. For information prior to this meeting, and for forms, call in at the SRC Office or phone Rev. Mossman at 454-5214.

## Yearbook On Schedule

The 1966 Yearbook appears to be gradually becoming a reality.

Co-editors Mr. John Short and Mr. Barry Cooper have announced that the second deadline was made on Monday and that preparations are well underway for the third and most important deadline in March.

The meeting of the March deadline will mean a saving of five hundred dollars to the S.R.C. and both Short and Cooper are confident that it will be met.

Short told the Brunswickan that their main problem to date was the absence of diversification for their hodge-podge photography section. "We have numbers of pictures but we want more from a wider area of the campus."

Anyone with pictures are asked to send them to the Yearbook office c/o Campus Mail.



"NOW, SPEAK..."

When Michelangelo completed sculpting his statue of David in white marble, he is reputed to have struck the figure one last tap with his mallet and said (in Italian, presumably), "Now, Speak!" Well, I'm certainly no Michelangelo (nor do I much resemble David, either . . .), but I've recently attempted the artistic endeavour of portraying a human (sic . . . read on) on canvas . . . and it might amuse you to be aware of the consequences.

One afternoon a couple of weeks ago, whilst sitting around the hutch I live in (looks like a bunny club, sometimes . . . hence hutch), I suddenly became intensely aware that one of my fellow club members was upstairs painting in oils, while another was on the front lawn making Venus de Milo . . . in ice. With a sudden realization of artistic frustration, I determined to at once end this artistic void in my life. I rushed upstairs and grasped brushes and tubes of paint in all directions; seizing upon the first available flat surface to receive my creation (a square of fibre wallboard), I raised my brush and . . . nothing. . . What to paint? Aha! Said I. Why not? A self-portrait . . . showing all the agony and torment of my quarter century of creative and esthetic vacuity.

Arranging a mirror beside my waiting canvas (which of course is, in reality, wallboard . . .), I began futile (but not vain) attempts to sketch in the outline of my head and shoulders. The result looked more like Sparkel than it did like me (I know, an improvement . . .). Suddenly, a flash of antic ingenuity came to me. I called in a person who was visiting, stood up against the wallboard and had . . . the person trace around me with a pencil. A good thing it was that it is only a head and shoulders portrait . . . else it might have come to a very ticklish situation.

As I began to block in the details, I realized that this is indeed no child's play (or is at least for older children). Vincent van Gogh cut off his ear only once . . . I've done it dozens of times already. When I approached the eyes, nose and mouth, I found the process of transcribing from three dimensions (not including my chin) to two almost overwhelming. Antic inventiveness again saved the day. I stood at the mirror and bent pipe cleaners around the contours of my face . . . then held the pipe cleaners up to the painting (anything with \$20 worth of paint on it should have the courtesy of being called a painting . . .) and painted around them. Another problem. What colour? My first attempt at a flesh tone made it appear that, rather than being painted in oil, I had been boiled in it.

Like most do-it-yourselfers, I soon realized that I needed expert advice, so I went out and bought a manual on portraiture. The shadows and tones began to look better. Unfortunately, the only sketch in the manual which resembled my pose was of a woman . . . and the expression on my face (the one on the painting) began to look a little strained. So I'm back to the old mirror method, with its inherent weaknesses. With the reversal of images, you have trouble remembering which ear is which.

The painting is beginning to look a little more human all the time. However, the more human it looks, the less it resembles me . . . which shakes my intrepidity to its very roots. But, I will complete it . . . I make it an absolute rule never to abandon my newest hobby until I finish at least one project. And if it doesn't look like me? Oh well, I can always stick a black button over one eye and hang it in the Art Gallery under Beaverbrook's.



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