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CHARGEEX

LAY-A-WAY

WE NEED A NAME

The Students' Union is opening
a new licenced restaurant in HUB
Dec. 1st and we are prepared
to pay \$50 for the right name.

So send your idea for a name
to Jack Redekop, Rm. 256,
SUB,
U of A.

Entry Deadline- Nov. 27th.

CUSO
NEEDS

Education Personnel

To teach and work overseas. Share your
expertise with the developing nations of
Africa. Asia. Latin America. the Caribbean.
and the South Pacific.

INFORMATION SESSION :

8:00 PM

Monday, December 2

Room 129

Education Building

CUSO staff member will be available for
discussion.

A film will be shown.

Everyone welcome.

For further information call 432-4145.

arts

Land or Death - a significant political contribution

LAND OR DEATH - *The Peasant Struggle in Peru*
by Hugo Blanco

Translated by Naomi Allen with
an introduction by Peter Camejo. Pathfinder Press, \$2.45
paper.

In the early sixties the
Quechuan Indians of Peru rose
and threw off the shackles that
for centuries had bound them as
serfs to the landlord 'gamonales'.

An expression of their
fundamental objective-revolutionary
land reform - and of their
unshakeable resolve, they raised
the slogan Tierra o Muerta -
Land or Death.

This is also the title of a
book, written by the man who
has become a living legend for
his leadership in that struggle -
Hugo Blanco.

Land or Death is a
thoroughly political work. Its
purpose is neither to provide
armchair entertainment, nor to
erect abstract theories for
classroom evaluation. Rather, it
is a guide to action, which makes
available in terms that are simple
and concrete, the profound
lessons of the developing class
struggle as it was experienced. In
Land or Death, the theory and
practice of class struggle are
presented as a dialectical unity,
as they are organically linked in
the struggle itself. This is best
expressed in a letter Blanco
wrote to a peasant leader (the
text of which is included in the
book). Here he presents some
"general principles (which) will
serve you in your future struggle
better than a thousand bits of
detailed advice that I might give
you."

First he points to the main
problem of the revolution. It is
the problem of the land - "the
historic problem of the peasant,
around which all others revolve"
- and suggests that the only
solution is "to seize the political
power from the hands of the
exploiters and form a workers'
and peasants' government. Nothing
short of this will fully solve
the problems of the peasantry.

It is this perspective that
sets Blanco's approach against
those of the other two political

currents in Latin America: (1)
that of guerillaism, which
attempts to substitute for the
militant armed action of the
masses themselves, armed
actions by small groups of
dedicated by isolated guerillas,
(2) that of the official
Communist and Socialist parties,
which seek to achieve limited
reforms within the existing
system, by making alliances with
a mythical "progressive"
bourgeoisie.

Both perspectives end in
dead-end defeats because they
do nothing to prepare the masses
for the inevitable class
confrontation.

As Camejo points out, "The
experience in Chaupimayo
shows that there is a third
alternative. It is possible to
develop a revolutionary strategy
and to develop a mass base...
Land or death explains how,
through transitional steps, it is
possible to convert a
revolutionary program into mass
revolutionary actions.

Because of this, Land of
Death, in its modest way,
constitutes one of the most
significant contributions to the
theory and practice of the Latin
American revolution since the
Cuban Revolution.

Stu James

Dexter Gordon in town

The Edmonton Jazz Society
is proud to present Dexter
Gordon in concert, direct from
Copenhagen, at the Students'
Union Building Theatre at the
University of Alberta, November
24, 8:30 p.m.

Dexter Gordon has been
acknowledged to be one of the
giants of the tenor saxophone by
critics, the public, and musicians
alike (and among them, Sonny
Rollins and John Coltrane - two
giants in their own right).

Tickets are on sale at Opus

69, Cartmell Books, A & A
Records, SUB and at the door.
Memberships for 1975 are now
on sale and will be honoured
from the date of purchase.

TV Highlights

SAT., NOV. 23

Cinema: "Les Novices". Comedy
written and produced by Guy Casaril
with Brigitte Bardot, and Annie
Girardot. A novice escapes convent
to go to Paris. (Fr. It. 70). Channel
11.

Cine-Club: "La Greve". Drama
produced by Serguei Mikhailovitch
Eisenstein, with A. Antonov, M.
Strauch and G. Alexandrov. Story of
a strike in a Russian factory caused
by the suicide of one of the workers.
(R. 1924) Channel 11.

Twinbill Theatre: 1. "Spirits of
the Dead" - hor/dra 1969 - 115 min.
starring Brigitte Bardot, Alain Delon,
Jane Fonda. Three stories based on
the works of Edgar Allan Poe.
"Metzengerstein", "William Wilson"
and "Never Bet Your Devil Your
Head." Channel 13.

SUN., NOV. 24

In Touch With U. Channel 13.
Glen Campbell Special - "The
Campbells Are Coming" guests
include Buddy Hackett, Steve
Lawrence, Peter Sellers, Omar Sharif
and Dinah Shore. Channel 13.

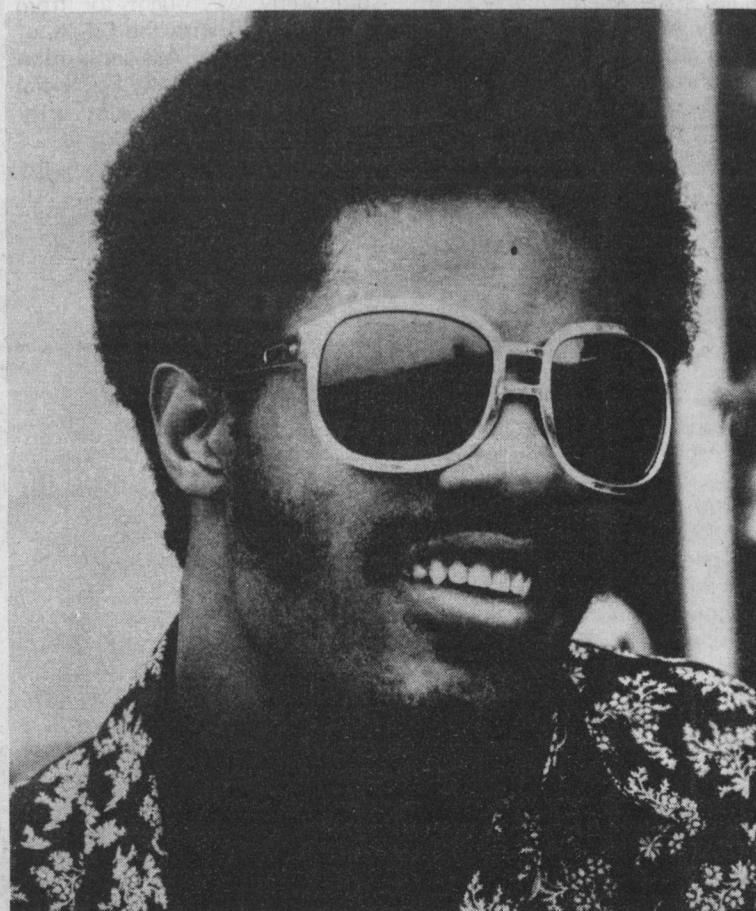
Grey Cup Game. The top teams
from the eastern and western
divisions for the Canadian Football
League meet at Vancouver's Empire
Stadium in this year's classic.
Channel 5.

Come To Us - Canadian
Immigration Policy 1900-74:
Broadcaster-writer-historian Larry
Zolf produced and scripted this
second in CBC-TV's once-monthly
Sunday night documentaries, which
examines and analyzes Canadian
immigration policy over the past
seven decades, and the profound
effects of immigration on this nation
- past, present, and future.

Stevie to

When Stevie Wonder lay
near death as a result of a
head-on collision on August 6,
1973, few could have predicted
that in a matter of nine months,
Stevie Wonder would fully
recuperate, would be at the
zenith of his professional career
receiving unprecedented awards,
highly touted reviews for his
masterpiece compositions, and
go on to assure for himself a
permanent place in musical
history. From the coma to the
Grammy Award presentations,
to the sell-out concerts, to
magazine covers, it was a
seemingly inseparable bridge
from the one-time musical child
prodigy "Little Stevie Wonder"
so known to the public in the
early sixties.

In 1961, upon being



Stevie not so "little" anymore