

## Significant art

I agree with you on those unfortunate course cuts in Industrial Design (Editorial, "Faulty Design," Oct. 4) but I truly applaud you stand upon that other vital issue: the economic insignificance of Art and Design graduate.

Cuts in only the minor areas mentioned (sculpture, etc...) however, would hardly dent the deficit. Extend your vision. Eliminate Drama, Music and the Humanities, too. They don't translate easily into profit either, and those who don't take such courses assure me that they are all too weird to understand anyway, especially English 290. Graduation, not cogitation, is the whole point of being here.

I realize the difficulty in calling the results a University, (archaic sense) but biggest Alberta Trade School sounds impressive, something to attract the eye of Big Business to our graduates. "University" might be tacked on too, modified to mean "universal employment opportunities training" (or just the initials?) The field of thought would hardly broaden, but the tax-base would, once those 95 per cent unsuccessful (freelance) artists got off welfare. That was where I was headed, until I read your article. I didn't realize a BFA would disqualify me for honest work, even wai-

trressing, although I wouldn't have worried, never having intended to pay back my student loan at all. But now I want to be a working artist (inspiring!) to design Consumer Goods. I want to switch my major now!

Laurel Braid  
Fine Arts III

## Kudos

I wish to express my satisfaction with the recent article on *The Medical Students' Survival Manual* (*Survival Manual Demystifies Med Program, The Gateway, October 04, 1984*). As managing and overall editor of the *Survival Manual Project*, I was particularly impressed by both the accuracy of reporting and the positive attitude adopted by your reporter, Jennifer Strain. *The Survival Manual* is one of a very select repertoire of efforts by students attempting to change the status quo in academic life, and even beyond, by utilizing the cooperative approach. I am happy to see *The Gateway* take an active interest in such work.

Once again, a job well done.

Michael Voralia  
Medicine II, and  
Managing Editor,  
*The Survival Manual Project*

## DIANE

*Daisy I tear, petal by petal  
In hope that you answer a question that even I don't  
Allow myself, but then again, I  
Never doubt your advice, your marvelous  
Enterprise, you empty stem, with your fallen petals clustering around,  
mourning your demise with their  
teardrop bodies.*

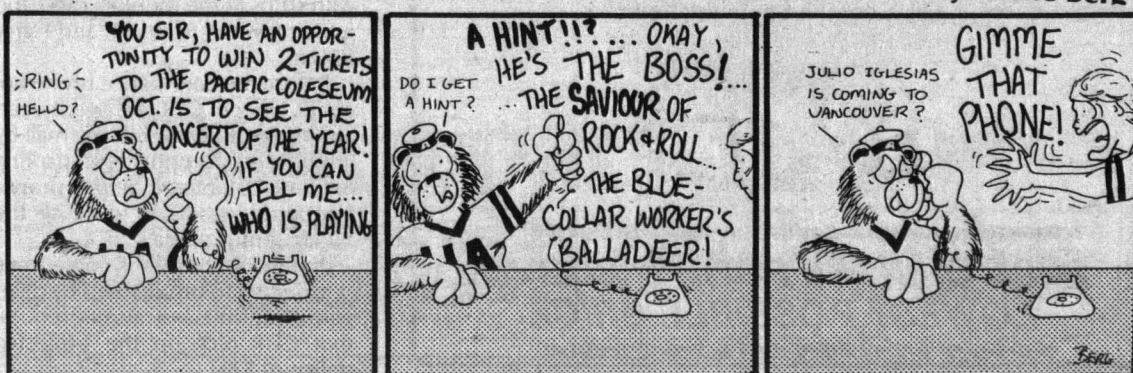
*Car stalls, won't start no matter what I do,  
so I walk, find this pool and  
Swim, in this dirty country pond, with the frogs  
and the turtles and a half-sunk  
Boat, rotting, still tied to its pier, I don't care  
who sees me, and who will, some  
Animal, who don't care anywho, wait, over there, by the  
fence, I see it don't you, my table, my chair, my cup  
balanced on one arm, my  
Slippers beside, and then it's gone, like that, now only a  
Rabbit, clouded pink eyes, long delicate ears bent back,  
sunk deep in the  
Snow, blowing over him covering the carcass, his  
Blood now frozen, none left to spill, he waits, he waits for  
Spring, for the sun, for the wind, for the  
Rain to uncover his sin, his crime, as the water beetles  
Sail across my pond, and nudge me from my  
Dream, as I emerge, to dry myself off with a fluffy white  
Cloud that reminds me of a rabbit*

## CHRISTINE

*Clever people plan clever plots, they don't  
Hesitate one bit, when the going gets  
Real tough, for they always have an angle, it may not appear  
Intelligent at first, but after a period of meditation even the most  
Schizophrenic plan they concoct will show its true genius,  
Terrific isn't it, the diabolical nature of these often less than  
Irresistible clever little people, but the, isn't it  
Nice of those little dears to strive for a world that dares be  
Excellent in all aspects, all possible ways.*

## Bear Country

by Shane Berg



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Contest regulations and entry forms are available from the Alumni office, 430 Athabasca Hall.  
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