

Co-op Stile acts as medium of intercommunication

By Ron Dutton

The house on 89 Avenue looks like a group of condemned porches piled on top of one another. Old furniture clutters the front veranda. One of the upstairs windows is covered with cardboard. The roof is grey with unpaint.

You enter by a makeshift door into a tiny room. The walls are covered with fantastically-colored abstracts. An old-fashioned stile takes you over a partition into an equally tiny room. Here an incredibly beautiful girl with long red hair and a madonna-like face sits behind a desk, drinking a bottle of beer.

The walls behind her are lined with

shelves. Candles, ceramics, leaded glass-work, leather jewelry and pouches, bead-work, gigantic mache vases and woolen knitwear crowd one another for space. There are no machine-made carvings or slick, mass-produced posters here. Everything shows signs of individual, careful craftsmanship.

This is the Stile, the poor man's boutique, the socialist's dream of profit sharing. It is warm inside.

The Stile, at 11032 - 89 Avenue, was conceived by the members of Co-op Housing as a non-profit outlet for locally-made art objects. Unlike commercial boutiques in this city, the Stile does not buy items from a craftsman for

resale at a higher price to the public. Rather, his goods are displayed at a price set by the artisan, who receives the full amount when his article is sold. Thus, he gets more for his work than a commercial outlet would give him, and the buyer pays less, because the middle man is eliminated.

Co-op Housing hopes, through the Stile, to create a sense of closer kinship with the university community. In order to use the Stile as an outlet, an artisan must become a member of the Co-op by paying a one dollar membership fee and helping in the boutique several hours a week. In this way, Co-op hopes even-

tually to encourage a large number of non-resident members to take an active role in Co-op activities. New members will have the opportunity to meet and get to know other members, and will be the first considered when Co-op vacancies occur. The Stile is intended to act as a medium of intercommunication for the Co-op houses scattered throughout the university district.

As you leave, the girl behind the desk finishes her beer and says goodbye. Two blocks away, the Art Mart is selling five dollar candles and posters informing you that the pill is a no-no. You decide that you will come back to the Stile. Often.

credibility

The Gateway

Gulf

VOL. LX, No. 55 THE UNIVERSITY OF ALBERTA, EDMONTON, CANADA

THURSDAY, JANUARY 29, 1970, EIGHT PAGES

Protests fired at interviews

SDU distributes literature in SUB describing Gulf Oil's part in war

By Beth Winteringham

Several members of the Students for a Democratic University Tuesday protested the interviewing of students by representatives of Gulf Oil Co. in the SUB Manpower Centre.

The SDU handed out pamphlets entitled "Who Killed the Biafrans?" describing Gulf's part in the war to everyone going into the centre, and asked them if they were going for an interview.

They walked into the interview room in spite of centre manager Michael Zuk's protests that they didn't have an appointment. Earlier that day they had approached the Gulf representatives in Dinwoodie.

The pamphlet listed various sites of Gulf's exploration in Central and South America, Biafra and Alberta. Much air, land, and water pollution was attributed to Gulf and its subsidiaries.

The purpose of the action was to educate people and make them aware of the situation, according to Ron MacDonald of the SDU.

"I don't care if they (interviewees) get a job as long as they are made aware of this," Mr. MacDonald told Mr. Zuk.

He then accused the centre of discrimination against labor unions by not encouraging unions to recruit on campus. He added that Manpower should not, however, be allowing recruitment for sugar beet workers in southern Alberta. (Most of the workers are Indians, who are apparently treated less fairly and paid less than white workers.)

In a statement to The Gateway, Mr. Zuk denied being unfair to labor unions, and added that few students can be hired because unions have commitments to their full-time members.

Mr. Zuk said that he had no objections to the SDU protest, "as

long as they don't interfere with the business done in the office."

With regard to the Gulf protest, Mr. Zuk thought that the best method would be to write to an MLA instead of talking to the Gulf representative. "They are getting at the wrong people, I think. The Gulf representatives are just working for a living like myself."



MIKE ZUK (LEFT) CAN'T HELP SDU MEMBER RON MACDONALD . . . he's just earning a living

—Terry Malanchuk photo

The dean is silent

Smith won't discuss Kemp case with students

By Joe Czajkowski

Douglas E. Smith, dean of arts, told a group of nine students who visited his office Wednesday afternoon he "will not answer any questions concerning the tenure of Ted Kemp or any questions about tenure in the philosophy department."

The students at the meeting thought a general forum on the present tenure controversy might help clear up some of the misconceptions among students on campus concerning the tenure issue as well as make up for the scarcity of information on the subject.

When asked to participate in this venture, Dean Smith said, "in a case that has aroused this much public discussion, I think not. I'll be glad to give this information at an appropriate time but I do not think this is an

appropriate time."

David Leadbeater, president of the students' union, Brian MacDonald, arts rep on council, and Andy von Busse, president of the Arts Students' Association, had arranged the interview with Dean Smith to talk over the question of the criteria considered by the philosophy department tenure committee in its refusal of tenure to Mr. Kemp.

The resulting discussion had to be conducted on a very general level.

Dean Smith told the students that there were no specific criteria for evaluating the work of a professor and that "criteria vary from department to department and from faculty to faculty. Tenure committees make their decisions on the individual case."

He later went on to say that the Faculty of Arts does hire some people specifically for their teaching ability and others for research, but that the university does not have a formal contract with the individual "to do this and not that." It is an understanding between the individual and the hiring body that is recorded only in the exchange of letters between the two.

He also said that professors competent in one area but not in another can and have been granted tenure in the Faculty of Arts.

When asked by Mr. Leadbeater to enumerate the kinds of evidence tenure committees accepted as a valid means of evaluating teaching ability, Dean Smith replied that questionnaires and opinionnaires circulated

among students as well as the course guide and letters from students were considered. Sometimes systematic interviews of students in a professors' course were carried out and on rare occasions senior people in the professor's department would visit his class while it was in session.

Records of papers presented at various societies, published papers, radio talks, and the like were also examined, he said, as well as any contribution to the community such as sitting as a member of a school board or being an alderman.

Mr. Leadbeater commented that "there was something terribly unconvincing about the criteria for evaluating a professor seeking tenure," and that he was going to bring the matter before council Monday.