

ASA meeting: disappointment

Not enough reps to sit on General Arts Faculty Council

by Dan Jamieson

The Arts Students' Association met with disappointment Thursday in its bid to place students in key positions within the faculty.

The Faculty of Arts administration has accepted the principle of parity on all committees except the tenure and promotions committee, and has asked the ASA to find 72 students to fill the positions thus made available.

A general plenary session for the purpose of filling the posts drew only 100 students, most of whom didn't stay for the entire meeting, out of an enrollment of 3,500. The plenary was woefully short of the required 72 representatives needed to fill the General Arts Faculty Council and 12 of its committees. Only 57 students came forward to take on the more important positions, leaving the ASA short 15 students on 12 committees, including the Library Committee and the Election Procedures Committee.

The ASA will try to fill the positions at its next regular Wednesday evening plenary session.

"I was really disappointed with the turnout," said Andy von Busse, ASA president.

It was suggested during the course of the meeting that the meeting be cancelled until further publicity could be mounted, however that motion was defeated when it was pointed out that almost \$400 had gone into letters

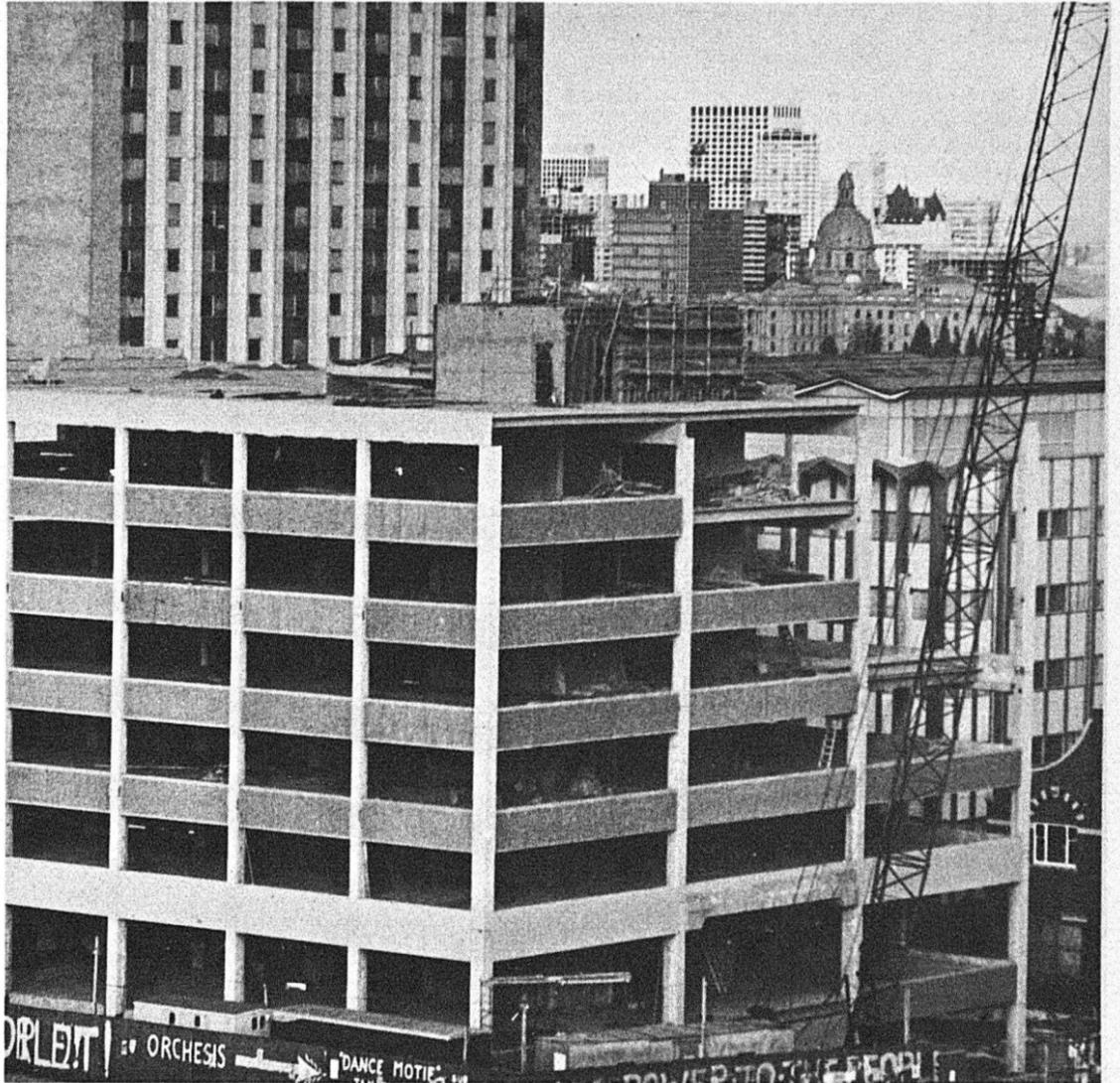
to all the arts students on campus and advertisements in The Gateway.

The crowd was so disappointing that the arts representatives to students' council could not even find it in their hearts to stay for the entire session, leaving half-way through the meeting.

The proceedings were not well handled according to several of the people present, and one member of the gallery charged that the proceedings were an "absolute farce," and accused the chairman of using railroad tactics.

"He avoided calling a vote on anything that was liable to get complicated, rail-roading people . . . into important positions," she said after the meeting.

Though complaints of this type were common during a gripe session held after the appointments, the general consensus was that the ten or so people who had given of their time and effort had done as good a job as possible in organizing and carrying out the meeting.



—Marie Stephenson photo

THE CENTRAL ACADEMIC BUILDING will cost \$2,574,000 and is slated for completion in September. The six-floor structure will house a cafeteria on the lower floor, classrooms immediately above that and upper floors will be taken over by such departments as math and commerce.

Grad Students' Association not dead yet: President and council save it from death

By Elsie Ross

The GSA is alive and breathing, at least for now.

Bob Newell, GSA president, had considered the dissolution of the association. He had thought of this move because the organization lacked not only membership support but representative support as well.

In a letter of February 11 to the GSA Council members Mr. Newell inquired if they felt that the council was worth continuing. Fifty per cent of the replies which he received advocated continuing the association.

Now, the GSA has its own separate council independent of the students' union. Out of the 45 eligible departments for GSA council, there are 40 representatives.

Doug Mustard, the Educational Foundations rep on GSA council, feels, however, that it should dissolve. He says in a letter to Mr. Newell that dissolving the GSA would remove some of the organizational duplication which has produced more committees

than there are students to fill them. The move would also help remove the status distinction between graduates and undergraduate students.

Traditionally the GSA council has been more conservative in many areas than the present students' council.

It was GSA council which called for a motion postponing a day-care centre while students' council encouraged the centre.

In October, Steve Hardy the GSA rep on the Law and Order Committee, disagreed with the GSA council's stand on the committee and subsequently resigned.

Another example of the GSA's stand in important issues came just recently in the Ted Kemp case. While students' council strongly supported Ted Kemp, GSA refused to support his bid for tenure.

Tim Christian, incoming students' union president, says it would be a good idea to dissolve the GSA. He said it would help produce a united front and effort if the two councils were to merge.



CAMPUS MAIN DRAG will be closed to through traffic for at least the next several weeks because of construction of a new storm sewer. It's getting to the point where university planners are considering installing a zipper along the street to facilitate the frequent tearing up of the pavement.

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short shorts

Wauneita council positions vacant

Applications are now being taken for the 1970-71 Wauneita council. See the receptionist, 2nd floor, SUB, for forms. Applications will be accepted until Wednesday.

TODAY

PUBLIC LECTURE

The Student International Meditation Society will sponsor a public lecture with the national director of SIMS as speaker. It will be held at 8 p.m. in the Grad Student Lounge in Tory.

UN-Classified

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YAAAHHOOO!!!—Feel like blowing your cool or bubbling at the mouth because you've got something to say and no one to say it to?? So tell us. —Students Help, Phone 432-4358 from 7-12 p.m.

NEED A PHOTOGRAPHER? Weddings, Formals, Portraits and Commercial Photography. Contact: Ken Hutchinson, office 432-5334, residence 439-4213.

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Neutral Hills School Division No. 16

The Superintendent of Schools, Mr. Daniel Ewasluk, will be available for interviews with prospective teachers at the Canada Manpower Centre, Students' Union Building, 4th Floor, on Wednesday, March 4. Appointments can be made by phoning 432-4291.

Teaching vacancies are expected at the elementary level, in Choral Music and in part time Business Education, with possible vacancies in other subject areas.

Starting salaries for inexperienced teachers are considerably above the Provincial average. Comfortable teacherages available. Further details available at interview.

County of Paintearth No. 18

The Superintendent of Schools, Mr. Daniel Ewasluk, will be available for interviews with prospective teachers at the Canada Manpower Centre, Students' Union Building, 4th Floor, on Wednesday, March 4. Appointments can be made by phoning 432-4291.

Vacancies expected at all grade levels and in most subjects.

- 7c per word
 - minimum \$1.05 per insertion
 - 3 day deadline
 - payable before insertion
 - for further info . . .
- CALL 432-4241

SUB GALLERY
A film on Morris Lewis and Kenneth Noland—two contemporary American painters—will be shown at noon in the gallery. Paintings by these artists are now on display at the Edmonton Art Gallery in the Washington 10 show.

TOBOGANNING PARTY
The LSM will hold a tobogganning party at 7 p.m. on Friday. They will meet at 11122 - 86 Ave.

STUDENT CINEMA
Student Cinema presents "1984" at 7 and 9 p.m. in SUB.

SATURDAY

FIRESIDES
The Lutheran Student Movement will hold Firesides at 7:45 at 11122 - 86 Ave. They will meet at the centre and then go to "Peanuts" at the Jubilee Auditorium. The admission is \$1.

NDY
The NDY will hold their regular meeting at 2 p.m. in SUB 104.

Grain council head to speak at U of A

Alexander McInnes Runciman, chairman of the Canadian Grains Council and president of United Grain Growers Limited, a farmers' co-operative, will speak on the topic "A Look at 1970 Adjustments in Agriculture" Tuesday, March 10 at 8:30 p.m. in Room TLB-2 of the Tory Turtle.

The lecture is one in a continuing series of staff seminars sponsored by the Department of Agricultural Economics and Rural Sociology, "A Balanced Adjustment Program for Agriculture: Components and Co-ordination."

The lecture is open to everyone.

WORKSHOP
The University Parish will sponsor a workshop at 7 p.m. in the Meditation Room preceding the forum.

FORUM
The University Parish will sponsor a forum on "Urbanization—Our Dilemma" at 7:30 p.m. in the Meditation Room.

STUDENT CINEMA
Student Cinema presents "Hamlet" at 7 p.m. in SUB.

STUDENT CINEMA
Student Cinema presents "Barbarella" at 6:30 and 8:45 p.m. in SUB.

SUGARBUSH

The IFC are sponsoring the annual Sugarbush from 7 to 12 p.m. in Dinwoodie. From 7 to 9 p.m. there will be contests such as tug-of-war and leg wrestling and from 9 to 12 p.m. there will be a dance with the Happy Feeling.

WEST INDIAN WEEK

The West Indian Week (Feb. 28-Mar. 6) begins with the "Tropical Night Club" at Room at the Top at 8:30 p.m. with music by the "Caribbean Harmonities Steel Band and the Tropical Playboys Combo."

CONCERTS

Sunday at 3:30 p.m. in the Edmonton Public Library Theatre the St. Cecilia Chamber Orchestra of the Department of Music, Michael Bowie, conductor, will perform. Admission is free.

At 8:30 p.m. in Convocation Hall there will be an oboe and violin recital with Dayna Fisher, oboe, and Lawrence Fisher, violin, assisted by Sylvia

Hunter, piano, and the Department of Music Baroque Ensemble, performing works by Schubert, Saint-Saens, Violet Archer, and the Bach Double Concerto for Violin and Oboe in C minor. Admission is free.

MONDAY

CAHPER
CAHPER will have a general meeting at 8 p.m. at Kingsway. Films will be shown.

U OF A SKYDIVERS
There will be a meeting of the skydivers at 8 p.m. in SUB 104. A film will be shown.

WEST-INDIAN EXHIBITION

The West-Indian Society presents an exhibition of arts and crafts from 9 a.m. to 6 p.m. in the Meditation Room, courtesy of Maudie's Caribbean Boutique.

CONCERT

At 4:30 p.m. in Convocation Hall there will be a piano recital with Irene Kunda. Admission is free.

Tuesday at 4:30 p.m. in Convocation Hall there will be a violin recital with Heather Becker, assisted by Sharlyn Meyers, piano. Admission is free.

PLEASE NOTE: The piano recital (Mary-Lou Cleveland) scheduled for Monday at 8:30 p.m. in Convocation Hall has been postponed to a later date.

BRIDGE

The Women's Committee of the Edmonton Symphony Society will hold an evening of bridge at the Klondike Bridge Centre, 11514 Jasper Avenue, from 8 to 10:30 p.m. at the cost of \$1 per person. For reservations phone Mrs. M. Dolgoy at 488-1664.

TUESDAY

DEPARTMENT OF MATHEMATICS

The film "NIM and Other Oriented Graph Games" will be shown at 2 p.m. in CT-262 and on Wednesday at 2 p.m. in CT-262. The length of the film is 63 minutes.

Brahms requiem here a first

The complete work of Brahms' Requiem will be presented for the first time in Edmonton by the Richard Eaton Singers (formerly the University Singers).

The performance will take place at 3 p.m. on Palm Sunday, March 22 in All Saints' Cathedral.

Miss Sandra Munn will conduct the 110-voice choir and Dr. Stocker will be the guest conductor for the Brahms Requiem.

Tickets may be obtained from members of the chorus, the university music department, or from the box office of the Edmonton Symphony.

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BE A LITTLE HUNGRY for one lunch to help feed some needy children. At least some people care, as there was a large turnout yesterday for Hunger Lunch. Here, for a coin, you receive some bread and cheese. All monies collected are given to the Canadian Save the Children Fund.

West Indian Week to begin Saturday

West Indian Week takes hold of Edmontonians starting this Saturday.

The week, sponsored by the West Indian Society, will feature exhibitions of West Indian arts and crafts as well as several entertainment programs.

Highlights of the week include a film festival of Caribbean movies March 3 and a variety concert featuring West Indian music and dance March 5. Combos, choirs, skits, and traditional and modern dance will all be part of the concert. A Jump-Up Dance at the Hazeldean Community Centre will wrap up the Week on March 6.

"We left the West Indies as diplomats, to leave some of our culture with the neighboring world. West Indian Week was not conceived as a selfish effort to reunite ourselves through remembering; we want to tell ourselves and you what it is to be a West

Indian," says the society.

For further information contact the West Indian House at 11126-87 Avenue.

This is the schedule:
Saturday, Feb. 28—8:30 p.m. Room at the Top "Tropical Night Club." Music by Caribbean Harmonites Steel Band and Tropical Playboys Combo.

West Indian dishes and beverages.

Monday, March 2—8 a.m. - 6 p.m. SUB Meditation Room. Exhibition of West Indian Arts and Crafts.

Tuesday, March 3—8 p.m. TL 11. "Film Festival." 40-minute films on life in the Caribbean:

- (a) Jamaica—no place like home
- (b) This Land We Love
- (c) Terrific and Tranquil Trinidad
- (d) The New Caribbean

Thursday, March 5—9 a.m. - 6 p.m. SUB Meditation Room. Exhibition of West Indian Arts and

Crafts. Also Variety Concert—8:30 p.m. SUB Theatre:

- (a) Steel Band
 - (b) Folk Songs
 - (c) A West Indian Skit, "Just in Time"
 - (d) Bois Batai (stick fight)
 - (e) Dem Boys
 - (f) Modern Dance
 - (g) Piano Solo
 - (h) Fashion Show
- Intermission
- (i) Combo
 - (j) Solo by Earle Cambridge
 - (k) Contemporary Dance
 - (l) Choir
 - (m) Dem Boys
 - (n) Steel Band
 - (o) Limbo

Friday, March 6—9 p.m. Hazeldean Community Centre, 96 Street and 66 Avenue. "Jump-Up Dance." Music by:

- (a) Tropical Playboys Combo
- (b) Caribbean Ambassadors Combo
- (c) Caribbean Harmonites Steel Orchestra.

Here are the candidates for science, education, and arts

Well folks, it's that time of year again. Time to dust the cobwebs out of your brain and vote for the first wave of next year's council reps.

Trying out for the four arts positions are Betsy-Anne Leadbeater, Rishee L. Thakur, Robert Bisson, Brian MacDonald, Barry McLaren, Arthur Albert Lachance, and John Patrick Day.

Education students have a choice of Ron W. Gillman, John Mason, Donald S. Fleming, Dennis Cebuliak, Erika Foerger, and Ray Friedman for the five council positions.

In the sciences there are eight candidates running for three positions: Maria Klawe, Anthony B. Nelson, Thomas I. Likness, Dennis Paulsen, Sam Gerszonowicz, Jack Sturmwind, Darryl C. Gregorash and John Kristensen.

Teresa Yaremeo is in by acclamation for the secretary-treasurer of Wauneita and the same goes for Richard Spencer, as the new chairman of the University

Athletics Board and president of Men's Athletics.

The position of treasurer of the University Athletics Board is still open. Nominations must be in by 5 p.m., Monday.

There you have it. Voting day is March 13. Get out there and show a little support for your candidates!

Official notice

Nominations have been re-opened for the following position:

- Treasurer of University Athletics Board

Nomination forms must be obtained at the reception desk in SUB and must be submitted to the returning officer by 5 p.m., Monday, March 2:

Returning Officer
Derek Bulmer

Overseas students need help

Students from around the world attend the hallowed halls of the U of A.

This year there were 843 students from overseas studying here with the intention of returning home.

About 400 new foreign students will be arriving this summer.

A co-operative effort between the administration, the graduate students' association, and the students' union is necessary to meet these students, get them settled in Edmonton, and provide an orientation to life in the city.

The whole program is run by

the Canadian Service for Overseas Students and Trainees Committee (CSOST).

CSOST needs people. Most of the work is in August and the first half of September. Interested people should see Dave Gue, foreign student adviser, in room 202, University Hall, or phone 432-4145.

The head of the committee, the CSOST co-ordinator, gets an honorarium. He is responsible, along with the Foreign Students Office, for running the whole thing. People interested in the co-ordinator's position should apply to Personnel Board.

McGill students protest arms deal

MONTREAL (CUP)—Montreal students Wednesday celebrated the first official visit to North America by French president Georges Pompidou, by presenting a 1,500-name protest petition to French consulate officials here.

The petition, presented by a group entitled the Committee for Social Justice, criticized a selec-

tive French arms embargo against Israel, the sale of French jets to Libya, and attacked French complicity in jeopardizing peace in the Middle East.

The petition was signed by Montreal students and university faculty members, primarily from Anglophone McGill and Sir George Williams Universities.

Robert L. Short, author

The Gospel According To Peanuts



COLOR SLIDE LECTURE

JUBILEE AUDITORIUM
March 1, 3 p.m. and 8:30 p.m.

Tickets at the door
Adults \$1.50 Students and children \$1.

Westside Story to be Hamlet not to be

Student Cinema regrets that "Hamlet" cannot be shown on March 1. "Westside Story" will be shown at 7 p.m. and 9 p.m. in SUB theatre instead.

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The Gateway

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news editors Sid Stephen,
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short shorts editor Beth Nilsen
sports editor Bob Anderson
layout editor Joe Czajkowski
photo editor Dave Hebditch
page forum five Jim Carter

STAFF THIS ISSUE—As I slithered into The Gateway office tonight I realized that this must be Thursday night as De Office she was almost empty. You see tonight is the night the staff goes out together—that is the boys go out with the boys and the girls go out with the girls (we do have a funny staff). Oh! but never fear, there are some kinda straight people around like—Joe doodle bug Czajkowski, Bobby Blair, Donna pain in the head Brown, Beth Nilsen, the blue jean kid Elsie Ross, Jim what's his name, Uncle Barry and finally Grampa Doyle. With all these people who are quite capable, Alikins and I slithered off together. Yours with love, Harvey G. Thomgirt. P.S. be sure and see the latest picture of our editor on Page 5 bottom right corner.

The Gateway is published tri-weekly by the students' union of The University of Alberta. The editor-in-chief is responsible for all material published herein. Final copy deadline for Tuesday edition—6 p.m. Monday. Advertising—noon Thursday prior; for Thursday edition—6 p.m. Wednesday, Advertising noon Monday prior; for Friday edition—6 p.m. Thursday, Advertising—noon Tuesday prior; Casserole—copy deadline 6 p.m. Monday Advertising—noon Friday prior. Short Shorts deadline, 3 p.m. day prior to publication. Advertising manager Percy Wickman, 432-4241. Office phones 432-5168, 432-5178. Circulation 13,000. Circulation manager Wayne Bax.

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PAGE FOUR FRIDAY, FEBRUARY 27, 1970

Pot shots

by Al Scarth

Today is the day for potshotting, so here goes.

But first, it's not often you get a chance to hand out bouquets in the editorial columns as they are primarily intended to criticize.

However, it is a pleasant duty indeed to hand an unpolluted, extra-big fresh bouquet to STOP—those people who shout from the factory chimneys—Save Tomorrow, Oppose Pollution.

There have been few campaigns to hit this campus which have been as well organized and as intensive in their efforts as that mounted by STOP. Truly a band of concerned citizens, the non-committee has been able to avoid getting involved in its own rhetoric and indignation to the detriment of effective action.

Are you listening students' council?

Indeed, as columnist Winston Gereluk asked in Thursday's Gateway: "Why do we just sit back awaiting death?"

But on with the pot-shotting. SUB cafeteria: Those crazy milk machines are infuriating in their refusal to fill glasses to a reasonable level. Either you suddenly discover you are suddenly inhabiting a pool of milk or they fill the glass two-thirds full and the only way to fill it up is push the button again and suddenly find yourself inhabiting a pool of milk.

The hot chocolate machine is even more infuriating: Whether it feeds you hot water or chocolate, it *never* stops before overflow—must be an American-Soviet production.

And did you ever wonder how to get a hot cup of coffee? Well, first fill your cup with hot water and then let the coffee spout run for several seconds before filling the cup. Besides working admirably well to warm the coffee, the tactic should soon wake someone up to the fact they are losing money because they sell cold coffee.

Another interesting facet of the operation is the refusal to provide just plain old mustard in the same quantity as the mustard mixed with relish, a point being noted by many purist mustard fans.

Still, the worst offenders of good taste in the cafeteria are the students themselves. Perhaps we should institute an offence punishable by working on the clearing up staff for those who leave filthy trays about.

Hustling along to our marvelous parking situation, someone should be lined up and shot for the actions being taken against "illegally" parked cars—such as those vehicles garnering \$5 tickets for parking in front of SUB at 2 a.m. The administration is certainly doing its job of preventing obstruction of traffic by ticketing these immoral devils.

That type of clampdown on parking can only be described as the campus security showing its muscle. Makes you wonder how they would treat a student protest doesn't it?

And to throw in a final gripe for a former Gateway news editor: where in SUB are the Kotex machines? This fair and nubile student innocently and urgently approached a certain unmarked vending machine in a women's washroom.

Thinking it rather strange that the napkins had suddenly increased in price to 25 cents but understandably disinclined to argue, she inserted her quarter and lo and behold: "Lot of good that'll do me!" she complained bitterly.

The least they could do is call a safe a safe.

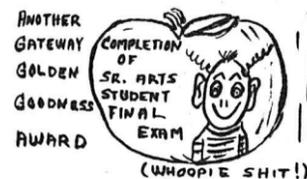
If you have any particularly griping complaints, send them along. We may get enough to start a hotline.

Senior year final exam for Arts Students

1. What language do Poles speak?
2. Give the important characteristics of the Byzantine Empire, with particular reference to architecture, law, and social conditions, **OR** give the first names of the Beatles.
3. What religion is the Pope? Jewish, Catholic, Hindu, Muslim, or Anglican? (Check one)
4. Would you ask William Shakespeare to—build a bridge, sail an ocean, lead an army, or **write a play**?
5. What are silver dollars made of?
6. How many commandments (approximately) was Moses given?
7. What time is it when the big hand is on one and the little hand points to five?
8. What are the people who live in Canada's far north called? Southerners, Easterners, Westerners or Northerners?
9. Spell Diefenbaker, LaMarsh, Wilson and Oullmette.
10. Which team does Bobby Hull play for?
11. Six kings of England have been named George, the last being George the Sixth. Name the previous five.
12. Can you explain Einstein's Theory of Relativity? Yes or No.
13. Where does rain come from—the supermarket, Eaton's, Yorkville, the sky? (choose one)
14. Who won World War II?



15. Who came second?
16. The song **O Canada** is the national anthem for what country?
17. Explain LaChateller's Principle which states that the dynamic equilibrium is maintained by the acting of one external force countering and thereby equalling the original aforementioned force which is forced by the second mentioned force to force itself to equal the original force, or count one past three, i.e. 1, 2, 3, 4,



No crisis for GSA housing—even if ye olde fire trap Athabasca Hall doesn't crumble away

I am writing to you to clarify three points in your article "Housing problems under control; fall could bring crisis" appearing in the February 20 edition.

• Athabasca Hall is the only one of the old residences which may be demolished this summer. Its actual demolition will depend on whether construction commences on new graduate student housing. However, it is very doubtful whether it will continue as a residence in any case due to the large fire hazard. Pembina, which is a safer building structurally may continue in use as a

residence for another five to ten years.

• The Graduate Students' Association which is planning the new grad residence has not approached the Central Mortgage and Housing Corporation for funding yet as the plans have not advanced far enough.

• There has never been a conflict between the students' union and the GSA over siting of the grad residence. The residence has been sited by the Board of Governors on an area running north from the Students' Union Build-

ing behind and including the sites presently occupied by the old residences. However, Phase I of the grad residence project would only use that part of the site presently occupied by Athabasca Hall.

I hope that you will make these points known in a future Gateway, both to alleviate the fears of the residents of Pembina and Athabasca and to give a more accurate description of the status of the grad residence.

Dennis Cann, Chairman
Graduate Students' Assn.
Residence Committee

Spring—thoughts turn to the garden

by Gerald Umbach



With the advent of warm weather, one begins to feel the coming of spring. At this time our gardening thoughts must turn from the indoor plants to the outdoor plants for our yard. These plants can be pur-

chased in two ways: as seeds or as bedding plants.

Bedding plants are started indoors from seed, and then transplanted outdoors as growing plants.

If the home gardener is ambitious and wishes to try his hand at the growing of bedding plants, he can do so with some effort. The main requirements for this will be a warm well lighted place and a small investment in equipment. Some six-inch pots, flats—wooden boxes 9" x 28" x 3", and some commercial or peaty soil mixture. The method is described very well in the first of the publications listed below. The grower's main problems will be that the warm house tempera-

tures will cause the plants to be spindly and weak, thus delaying development from the lack of food reserves.

As for the type of plants that can be grown in the home garden, the best recommendation I can give is that you ask for the following publications:

1. Annual flowers for Canadian Gardens. CDA. Agdex No. 200/20-3.
2. Alta. Horticultural Guide. ADA. Agdex No. 200/01.
3. Vegetables for Prairie Gardens. CDA. Agdex No. 250/20.

These free publications can be ordered from the Alberta Department of Agriculture, Publications, Room 803, Agriculture Bldg., Edmonton, or phone 229-4216. Give only Agdex number.



casseroles

casserole

a supplement section of
the gateway

produced by the gateway staff

As traditional art—painting and sculpture—becomes more and more diversified and eclectic, as art becomes audible, movable, electronic, optic or even (with apologies to Graham Peacock) "plashi," the need for redefining its techniques and goals becomes more evident. The term "art" itself has become meaningless, or has attained a multiplicity of meanings. That's what this Casserole is all about.

Centre spread this week represents the third in a series of articles on the Arts in Edmonton. Norman Yates, whose paintings and designs for Studio Theatre were exhibited in SUB Gallery this year, is an associate professor in the department of art. His article examines the directions in which art is now tending, and analyzes several of the artists who are creating in this city.

C-2 explores the possibilities of using the art gallery as a classroom. The articles are by two university teachers, Ted Kemp and Virgil Hammock, who with their art and aesthetics classes have made extensive use of SUB Gallery.

On C-3, William Kirby, director of the Edmonton Art Gallery, evaluates some of the better works in the students' union's permanent collection; and Myra Davies, director of the SUB Gallery, talks about where the gallery is heading.

The Fine Arts pages this week look at what's been and at what's coming.

Dave Hebditch's C-1 photo is the art studio in Athabasca.

SUB gallery becomes added teaching tool

by Ted Kemp
department of philosophy

I have often wondered why it is that in art education we so often expect students to appreciate and understand what is old, "classic", while paying so little attention to what is going on in art now. Shakespeare comes before Albee, Millet before Oldenburg, Beethoven before Cage, and so on. We are more at home with what is "established": we know that it was good, and we're willing to announce that it is.

And it may well be. But it does seem strange that we don't begin with art that the student is already aware of as part of his own life and time, so that he can understand the art life of the past with eyes enlivened by the art of the present. Instead, we attempt to "classicize" his aesthetic sensitivity so that whatever he sees that is new will be filtered (and sometimes filtered out) by strictures imposed by historical studies.

I should have said by pseudo-historical studies: in real historical studies the past is seen alive as it was, through the eyes that live in the now of history (see B. Russell, *On Understanding History*). Doing things the other way round, as we so frequently do, makes persons deadeyed with respect to the art of any period, their own or any other. And worse than this, it isn't only with respect to art that their eyes are dead; they are dead also to sensuous and aesthetic values that occur every day and every where in their own lives. Their aesthetic imaginations atrophy through dis-use, and in some this process goes to the point of depersonalization.

Small wonder the extremes to which some artists feel compelled to go to "raise the dead," to get the

phoenix-bird to fly from the ashes. For the same reasons, small wonder that the audience cannot understand "modern art," and fears (when it cannot ignore) what it cannot understand.

The "art-scene" is terribly complicated today. That's one reason why we fear to approach it. We like things that are orderly and connected, things that at least we might be able to arrange into some kind of a spectrum. But what are the gradations between a Constable landscape and Churchill square covered with corn-flakes? In respect to what criterion could we call the Parthenon and a guerrilla theatre "production" both works of art?

All of these and many other such questions could be answered easily by means of definitions. But how should the definitions themselves be justified?

Perhaps it isn't best to begin with definitions, but with experiences. If we want to understand art, it may be a good idea to expose ourselves to many kinds of things that, whatever their title to it, assume the virtue of "art," and to discuss these in terms of our actual reactions to them, making clear the standards that we do in fact employ. Where such "critical" standards come into conflict, attempts to rationalize them can be made by appeal to different, usually more general standards. Giving reasons.

In that way, we can make explicit certain definitive and evaluative criteria that we actually do use: we will know that what we have arrived at at the end of the discussion was implicit in the first experience. It was logically prior, though it only became clear at the end. To know this is to know something about the ways in which we actually do approach art—ways that are not always clear to us at first. This will help us to make appropriate distinctions where we do find important differences. And we might find reasons important

enough to elevate some of these distinctions into the status of definitions which may prove useful even if only provisionally and temporarily—because the experience of art is never closed off and finished.

This is why we need a gallery, and galleries, here on the campus. To provide for the generative first experiences. Not, definitely not because we believe that aesthetic experiences are most importantly to be found there, but—so long as the SUB gallery continues to show a wide range of works from many different periods and styles in all media, giving prominence to what is being done now, and especially if the gallery is modified and expanded to make better use of multi-media presentations (in cooperation with the theatre and the fine arts departments)—it is a very good, indeed an indispensable place to start. All students should make themselves at home there, even if that means bending the walls.

The value we attach to art is the measure of the value we attach to life.

and Virgil Hammock
department of art

Stuart Davis, the great American abstract painter, once said, "Art comes from life, not life from art." Students have had the chance to see a lot of 'life' in the past year at their own gallery in SUB. I know of no other union that has such a gallery program in Canada.

It seems a shame that some in the union regard the gallery as a service rather than a part of an education program. A proper art gallery is not a snack bar for culture nor is art an elite luxury that can be overlooked in the early stages of the revolution. An artist's social action is his art. An artist is free like any other person to be a socialist, a middle of the roader or a fascist. His art may or may not reflect his social position. A

gallery should let the art it shows speak for itself. With the very little money they had for operations, the SUB Gallery has done an excellent job of giving students a varied program.

It is fashionable for students and their leaders to worry about pollution or ecology. It is this year's thing. The Cause. However minds as well as rivers can suffer from pollution. The visual environment in and around the university is ugly. The gallery has provided a respite from this general ugliness.

Both Ted Kemp and myself use the SUB Gallery as a teaching tool.

There are three art galleries in this city—the Edmonton Art Gallery, the University Art Gallery and Museum, and SUB Art Gallery. In courses that deal in the visual art they serve the function of a library. The University Art Gallery is much too small to host a large class like Ted's or mine and the Edmonton Art Gallery is downtown making it difficult for students to get there for one class. It is a hell of a lot better to discuss art in an environment like the SUB Gallery rather than the basement of the Tory Building.

Three years ago the Edmonton Art Gallery was a small house on 105 Street and it was the only place where one saw anything that slightly resembled art. Now you may even be able to make a choice between which gallery is offering the best exhibition. With the current university budget scare the University Art Gallery may be the first to get the axe, leaving the SUB Gallery to carry the ball here on campus. Most university administrators seem to think that things like art galleries are extra baggage and a luxury at best.

I would hope that the union would have more brains. Art is a humanity that a society needs if it is going to rise above the animal level. As far as education goes the SUB Gallery should go as it has. Let the exhibits speak for themselves.

Education in the students' union need not compete with courses in the university itself in being boring. Education can be in beauty as well as ugliness.

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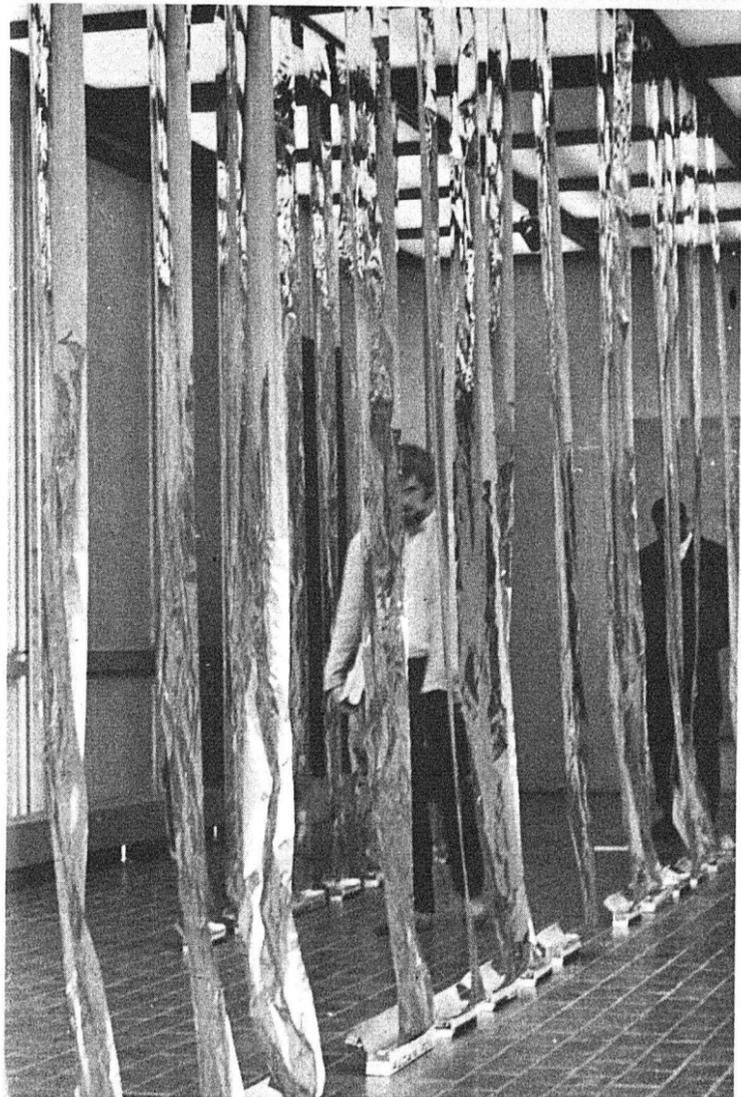
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Modern art questions the validity of traditional art and society



—Norman Yates photo
THE SOUND OF A FOIL CORRIDOR
 . . . individually created art

"The students' union of the University of Alberta in Edmonton houses an art gallery with great potential." So begins the first communication from the students' union to the National Gallery of Canada at the opening of SUB in the fall of 1968.

Since then the gallery has become a cultural centre on campus. However, there is still much to be done before the gallery can become a relevant entity to students of all interests. The scope of the program must be expanded. It must operate under a philosophy which destroys the traditional elitism of art.

Art is socially relevant as a comment or perception by the artist of his time. Art talks about what society is or what it could be.

Today, art teaches people to see, and anything that accomplishes this end may be called art. As Ian Baxter says, "Anything can be a work of art if we have sensitivity to

it." And that can mean a Valentine's Day reading of erotic poetry, or a light show, or a photo exhibit on pollution or a display of theatre sets and costumes.

The difference between a perfectly operating machine and the synchronized movement of a ballet company lies in interpretation. The effect of experiencing the one may be

by Myra Davies
 director, SUB gallery

as fulfilling for an individual as experiencing the other is for someone else.

The sensitivity with which we receive stimuli can be expanded indefinitely, and the capacity to understand artistic expression grows from the degree of ability of observation; i.e. reception of stimuli.

The aesthetic thought behind contemporary art works or projects brings art back to

every man. No one has to buy from Norman Yates his aluminum foil corridor (shown in SUB Gallery in December): it is art that can be individually created after a trip to Safeway. Intended as experience, it cannot be owned. It does not exist until it is experienced. And there is no reason why it has to be called art.

You don't need a particularly sophisticated method of art appreciation, something perpetuated by the art snobs. You do need to lay aside protective cynicism and expose yourself to stimuli. Environmentalism questions structures of traditional art and suggests that art can be anything perceived by anyone at anytime.

Many contemporary artists are concerned with environment and man's relationship with it; making themselves and their environment felt by dropping things into it. N. E. Thing Co. is a group of Vancouver artists who claim anything — fields, buildings, stretches of forest — as their own projects, and give them either an ACT seal (aesthetically claimed thing) or an ART seal (aesthetically rejected thing). They are involved in exposing the disregarded. The special function of such artists has been to show that art does not reside in specific entities but in the perception of things.

Today it is impossible to define perimeters for the various arts. A fusion is taking place, sometimes successfully, other times not; but this is perhaps the most significant development in the arts of our time. It is a period of experimentation. As Lucy Lippard comments, "Performance media offers an extension rather than an alternative to visual arts."

The gallery must expand to take into account these new directions. It must become a centre for information, organization, and documentation of projects and events which take place wherever suitable. Aside from traditional art forms, the gallery might possibly try an exhibition of motorcycles, guerrilla theatre, technological art, musicians, or destructive art. Its program must encompass all that is deemed effective in carrying out the stimulation of people in such a way as to encourage in them an awareness of their environment. In so doing, people may become more discriminating and energetic in their demand for improvement to that environment.

SU collection contains major art works

The decision to include an art gallery in the Students' Union Building was an important one for students and faculty alike. It was also very encouraging to me that the committee decided to form a permanent collection to complement the program of exhibitions.

One of the best works in the collection is a 1964 canvas by Regina artist Doug Morton called, "Centre." A large painting, it is a fine example of the bold, colorful, enamelled forms that seem to stem from the artist's expressed delight in nature. Morton was a member of the well-known "Regina Five" who came under the influence of important New York artists at Emma Lake in the early 1960s.

"Valentine" (near the information desk), painted in 1966 by Montreal artist Jacques Hurtubise is from the artist's "stencil series" in which he experimented with symmetrical positive and negative shapes. The juxtaposition of green and red alternating with white and pink is particularly effective. Another Montreal artist, Lise Gervais reveals a more expressionist treatment of the paint surface. "Verticales lestres de Songes" of 1965 and a smaller work "L'appel le plus joux vers pui plie" of 1964 are examples of this approach.

Roy Kiyooka's "The Bridge #4", 1964 (by the second-floor elevators), is an early use of the oval motif which has become somewhat of an identifying mark in his work. These strong geometric shapes enclosing at times, a variety of linear forms, are treated in an intellectual and contemplated way.

Vancouver artist Gordon Smith is represented in the collection by one of his optical works painted in 1966. This was part of a series of paintings and prints in which the artist explored the effects of bright colors combined with more organic, earth colors, and seems to relate back to his earlier preoccupation with landscape.

A little gem by Jacques de Tonnancour, "Les Falaises Englouties", 1967 illustrates the artist's delicate but lyrical treatment of surface through the use of monochromatic greys and blues.

"Equinox", a nail-sculpture by David Partridge in the music listening room is a good example of his unique use of an unusual material. The forest of nails rhythmically covering the wooden surface is consistent with the usual reference to landscape in Partridge's paintings and prints.

Ronald Spickett of Calgary is represented on the north wall of the cafeteria by two of

his "cowboy series." "Rider with a Rifle" and "Posse #3", both painted in 1966, are fine illustrations of his individual style. Spickett returned to figurative painting in 1963 after working as an expressionist in Jackson Pollock's manner and he retains from this earlier period a certain freedom and flow of line. A decided oriental influence was introduced after he visited Japan.

Two well-known Edmonton artists have works in the collection. Ernestine Tahedl-Ogilvie's paintings are char-

by W. Kirby
 director, Edmonton gallery

acterized by a variety of textures created with the use of glazes, an obvious connection to stained-glass techniques. A recent canvas by Ihor Dmytruk, selected from his one-man show at the Students' Union Gallery, shows the artist at the height of his development. Subtle colors coupled with black and grey are characteristic of Dmytruk's recent work.

The staff of the art department of the university is represented by works of Jonathan Knowlton and Virgil Hammock. The works by Knowlton, "Tangerine Flaked

Baby" on the west wall of the theatre lobby and "Canvas without Name", are two of the best I have seen, and certainly are among the most original and successful of his many stylistic experiments. Virgil Hammock's "Painting in Four Panels," is a strong piece which was purchased to coincide with his one-man exhibition at the Students' Union. A thin vertical canvas is counter-balanced by three square ones, each a separate color. It has been hanging in the east stairwell of the building and holds the space very effectively.

To complete the collection, there are a number of excellent prints by such artists as S. V. Gersovitz, Jean-Paul Riopelle, Robert Savoie, Richard Lacroix and John Ihle. Ihle was on the staff of the art department last year and his exhibition at the gallery attests to his skill as a printmaker. "Red Circle to Half Power" is one of the prize pieces from the show.

I hope that this short discussion will serve to introduce the students' union permanent collection to the public and perhaps will also stimulate interest in the Students' Union Gallery. The support of both the faculty and the students is essential to the development of both the gallery and its collection.

Four artists of Edmonton

Edmonton is becoming a big rich city; it sprawls across the North Saskatchewan River and sports a skyline that seems to change monthly. This summer Air Canada offered special jet flights just to view the lights (the best view, they advertised, there is in Canada). Comparatively, it is a city innocent with clean air and tidy people. It is often regarded by visiting art entrepreneurs as trembling with unawareness eager to be seized and converted. Such zealous cultural missionaries pursue their quarry through the (awestruck) streets seemingly mad with the need to perform before the abundant succulence of the indigenous tender flesh. Afterwards, less awestruck, the streets remain. Some visitors stay to exploit, but others, taking in a fresh draught of space and air stay to discover what is here and attempt to contribute to development.

Recently I talked with a few artists who have settled here; I visited their studios and looked at their works. Of course a brief report like this cannot cover the work of many other artists; for example the university art staff has grown enormously and is beginning to affect the local scene one way or another in a number of fields. In this instance, I have visited four artists with whom I have in common identity with the city—being part of it and watching it grow.

Doug Haynes is a maker of archetypal images which he feels are an expression of a complex of self and environment. The works are richly textural and draw colour from the earth. Originally from the prairies, Haynes is tuned to the silent timelessness that one gets in the big western space. Chinese chimes in distant trees. It's a phrase he used to attempt to verbalize his feeling.

Recently he stated about his work: "While formal and plastic considerations are taken into account during a procedural build-up of the paintings, and while the paintings, due to the nature of the medium, are "planned," the justification of the image remains essentially intuitive, for when the image appears strangely familiar and hints at a strange entanglement of things contributing to my make-up—background, environment, experiences—and most important, still remains curiously aloof, then I feel I have come close to creating an effective image." So be it. Since he is a human being, so will his paintings find response in other human beings and become part of other environments and entanglements.

Sylvain Voyer returned from New York last May and plans to try it for another six months this winter. Voyer has mixed feelings about the effects of his sojourn in New York. Artists abound there, and because of the very nature of the compressed abundance of multi-direction, Voyer says he has tended to simplify and formalize his recent works.

Living in that vast urban jungle seems to have had little effect on Voyer's natural good humour or on his predilection for open space. Many of his pieces are shaped to give illusion of spatial definition and employ sequences of colour repetitions that, optically, vibrate and change as they move in and out of space.

Curiously, he continues to produce miniature naturalistically-inclined landscapes, meticulously brush-stroked and full of the pleasure of summer warmth and peace in the countryside. No sweat, no hang-ups in these little works and he says they sell well. Nevertheless, these tiny mirrors contain a genuine empathy with nature; every brush-stroke is a structural build-up that is as organic as the subject matter. The seeming extremes, the detailed natural miniatures and the much larger formal containments of space in perspective meet in Voyer's lyrical and hedonistic concept of nature. The miniatures seem resolved; the larger structures develop.

Ihor Dmytruk takes a flat plane and a module of simple three dimensional illusion, multiplies the module, multiplies the theme, juggles tone and colour, analyzes, shifts and juggles again from one canvas to another. Though the canvases are impeccably surfaced, Dmytruk is prolific and almost austere relentless in his search for variations within a prescribed theme. Yet when each painting is examined it seems to contain its own direction.

Dmytruk says that for him the problem is set in each painting at the time it is being produced. After the major portion of a work is completed, a round of modifications (the need for which is intuitively derived) follows until the work seems right. For the most part, the modular forms are produced in what Dmytruk describes as "typical" greys, by which he means greys which for him seem to be alive and warm, and are often set against vibrant mauves or greens. Invention of space and form continues within Dmytruk's personally-set limits which do not rigidly confine so much as chart a course of visual opportunities.

Harry Savage brings to bear his wit, concern, and delight with the affairs of the world, creating imagery of a bold and solid intensity. A master of assemblage, Savage combines familiar objects (plastic tubes, advertising forms, toy soldiers) into the realm of powerful comment by visual association.

Whipped Dream, for example, sends a plastic ice cream cone (soft variety), knifing through a star-bordered circular area on which are imprisoned a mass of small figures half melted and brilliantly silvered; this whole interaction culminates in a word, POW! Ominously protruding from the base of the cone, plastic tubes are suspended like forlorn celebration ribbons. The formal structure is attractive and solidly crafted; it's when one gets closer that you get it in the groin.

I found Savage in a state of transition and engaged in experiments toward incorporating a technique of photography. The outcome will be interesting because the technique has caused him to turn to close-ups through which he can still comment, but more directly, through his immediate environment. Next winter should see some of this come to fruition and it will be worth seeing.

—reprinted from Artscanada

Art becomes an elastic mosaic

By Norman Yates

Educational programs in art in one form or another have had their effect on such people as these four artists and the polemic on the character and usefulness of various types of programs has been a prolonged one. In these days of rapid change, it has become even more intensive.

In a paper titled, "Up Periscopes, . . . the Cement is Hardening" distributed to the Department of Art faculty last August, I presented a few ideas on possible changes to existing structures. From that paper I would like to present here some parts which contained quotes from noted men and then add to this a lengthy quote from an article by Victor Doray (head of the Department of Medical Illustration at U.B.C.) whom I think has some good ideas on the topic.

Part of my paper dealt with the artist's role:

... There are other views given of the artist. For example, the noted figure in psychiatry and writer of its history, Dr. Rollo May, states in *Love and Will*, "Since art is communication springing from unconscious levels, it presents an image of man that is as yet present only in those members of society who, by virtue of their own sensitized consciousness, live on the frontier of their society with one foot in the future". In a world bombarded with communication that makes personal communication difficult and rare, Dr. May goes on, "The artist—who is the 'antennae of the race', in Ezra Pound's phrase—lives out, in forms that only he can create, the depth of consciousness that he experiences as he struggles with and molds his world".

The major problem of any course structure with a rigidly prescribed orientation, a controlled progression development by which appears to be meant a linear development, and an organizational framework that encloses expansion is exactly what those terms imply—a fixed location and a hard structure which is difficult to change. It seems to me that this is completely at variance with the concept of learning as a lifetime process, flexible, with self-motivation at its core. . . .

On the contribution of the individual in relation to world development, Lewis Mumford has written recently in *The Myth of the Machine*, "Now, the whole picture of 'backwardness' changes as soon as we cease to judge early technologies by the provincial standards of our own power-centred culture, with its worship of the machine, its respect for the uniform, the mass

produced, the mass consumed, and with its disregard for individuality, variety and choice, except in strict conformity to the demands of the megamachine . . . To deny the name of invention to the creative expression of subjective forms is to deny the unity of the organism itself and the impress of the human personality."

The current information flood, the availability of artistic experience as an experience of life, and the proliferation of ideas and immediacy of events brought to us through electronic media produce a fast-changing mosaic which out-dates the isolated specialist. Of greatest value, in my opinion, is and will be a creative state of mind in any field and the means to exchange ideas freely. Technology can serve us well in this respect if it provides the means for this kind of mobile information.

The need at university is for means for an individual to search out his own program of learning through advisory discussion, experimentation, the use of audiovisual information capable of self-paced input and response, and group dialogue when this is required. This view of the individual as a contributor is not a new idea. For example, Johannes Itten in his description of studies at the Bauhaus writes, "My best students are those who found new ways through their own intuition" and, "The task was to build the whole man as a creative being. Stuffing students with alien knowledge and a lack of time for contemplation hinder individual growth."

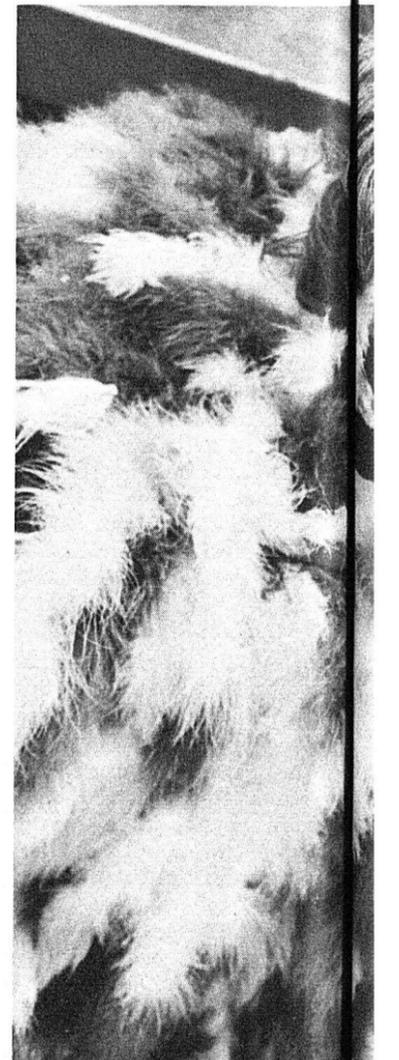
My plea is for the provision of opportunity for an individual to move flexibly through our facilities and employ as his major motivation for learning his own desire to accomplish it. In this way, participation by students in discussion and change of what is being offered by the university become more meaningful. "The university is not a production line in the service of existing society" states former President of C.A.U.T., Dr. C. B. McPherson, who also notes that the faculties must recognize the students' need for a "real voice in the uses to which the whole resources of the university—intellectual and material—are put."

How each individual, or if they so decide, how individuals in a group may attempt to discover what art is, why it exists or how it may serve society, or how it may contribute to the network or be enhanced by receiving from it, or where and why it may be a vital factor in our future is a matter for continuing development. . . . The

noted Ekistics scientist and author C. A. Doxiadis has stated, "If we consider man the centre of a system the picture of our knowledge looks like an expanding asteroid, which expands in some directions more than in others."

Discussing further, the complexities of human problems of the future, Doxiadis turns to art:

"Similar questions can be raised about art. We are beginning to understand that art is indeed important in our lives, but we must also begin to understand that the real pleasures in life 'do not consist in consuming the arts, but in producing them, as those who do not produce art are even bad consumers', Bertrand de Jouvenel recently



Art is important as a frame-
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were to become more com-
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day but is a continuing and
ed experience. With the empha-
s on individual initiative, on dis-
y, and when needed on group
ing, specialized techniques and
ledge become integral rather
ancillary to any project.

the last word in this note,
e quote now from Victor Dor-
article, "The future of Educa-
e Arts" which appeared in a
issue of Artscanada:

is getting better, but not soon
h nor far out enough to off-
ine inevitable troubled interim
schools as we know them
become obsolete. University re-
as ignited by "student power"
nts find the tinder dry stu-
climate of the modern campus
sive to any critical barb aim-
vulnerable 18th century hier-
s which still occupy the seats
ower in our education institu-
organized religion and politics

join with education as the most
flimsy structures in fending off
the structureless character of our
media. These same media act as the
uninvited mediators of the scene
and X-ray the participants to show
up arbitrary authority as a lack of
current validity. Lack of "current
validity" is particularly obvious
these days among our former so-
called intelligentsia of lawyers, doc-
tors and clergymen, and yet our
harassed university presidents are
still looking to them for solutions
during crises. The solutions are
more likely to be found or at least
implied in many of our popular
songs by Dylan, Donovan, the
Beatles and others. . . .

"Art for the masses is with us
now if we only care to recognize
it. As McLuhan has stated the artist
is moving from his ivory tower into
the control tower of our modern
day society. His works are not in-
tended to be adored as beautiful so
much as to be entered in upon as
an experience of life itself. . . .

"The university cannot afford to
divide Knowledge from Life any
longer. The discrepancy has become
too obvious. The similar division of
Art from Life cannot be perpetu-
ated any longer in our institutions
of art education. Fixed geographical
location, and unchangeable architec-
ture encourage a stagnation at odds
with the mobility of our society
and our media. . . .

"Specialties will exist but not
specialists. An exclusive specialty
person would become so intimidated
by the inevitable overlappings con-
fronting him that he would either
join the 'overlappers,' give up, or
blow us up. New communication
symbols will have been devised to
facilitate the transfer of mutually
beneficial information from one spe-
cialty to the other. Linear modes
of thinking will give way to an
elastic mosaic mode which will en-
able us to recognize thought patterns,
and then as required, zoom in for
certain close-ups or specifics.

"Degrees will at first proliferate.
The exclusive community of acade-
mics who dictate that art history
is examinable and therefore degree-
able and that art workshops are un-
examinable, disagreeable and there-
fore undegreeable, will be invaded
by a new generation with expanded
minds and hearts. In a world where
almost everyone has a degree for
one thing or another, the degree will
be seen for what it is, merely an
unsatisfactory method of determin-
ing in advance a person's effective-
ness at a task. With degree prolifer-
ation one will be forced to seek
more reliable means of determining
a person's validity. Degrees will
then become obsolete.

"As learning become a lifetime
process, with self-motivation its
raison d'etre, the fear of a leisure
society will be replaced by an eager-
ness for one. Our present division
of life into work- and play-time be-
comes meaningless when the nec-
essity of earning a living is no
longer there. Our vast and swift
technology will be able to produce
beyond our consumer needs with
only a small percentage of people
programming and assisting this pro-
duction. Our biggest market will be

for creative information and its
value will be priceless.

"In fact, this creative information
is already in a completely under-
estimated price range. Current at-
tempts by professional artists to ob-
tain royalties for the reproduction
or display of their works, indicate
new awareness of the commercial
value of their creative expression,
but not of the modern means of
dealing with the problem of inade-
quate reimbursement.

"Copyright infringement is inevi-
table in a world where every Xerox
machine becomes a printing house,
where tape recorders and video re-
corders capture poets' voices, full
length plays, and composers' music,
and where modern media seek to
fill their hungry mouths with con-
tent. Legal attempts to limit the re-
production and flow of information
have become unenforceable. It
would seem that the artists would
be better off to encourage appropri-
ate and full payment continuously
by his beneficiary society as a
whole, as long as he continuously
produces for that society.

"If this were to happen, there
would be an expanded role for the
Canada Council. Instead of giving
to symphonies and art galleries,
they would seek from those groups
as well as from industry, education
and all levels of government enough
monies to provide the artist already
contributing to society with soci-

ety's contribution to the artist — a
guaranteed income. In effect the
artist in residence could then move
to his own residence, or to other
places as he requires.

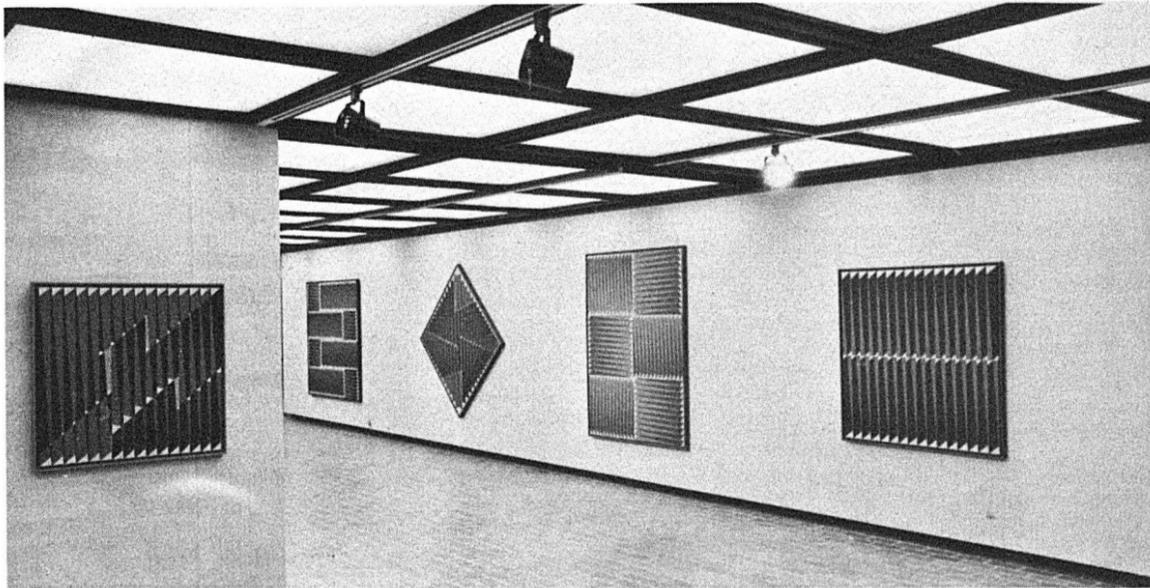
"This independence to stay at
home or to go to some other place
will determine the future character
of many of our Resource Areas now
called "universities, art schools, tech-
nological institutes, etc." It is quite
possible that such institutions will
be gathering points for large num-
bers of people who wish to partici-
pate in live productions; interim
workshop or laboratory areas; refer-
ral points for live brains; central
storage banks of non-duplicable
materials; and satellite production
areas of creative expression for use
by disseminating media. Some may
become continuous Expos geared to
providing multi-media extravagan-
zas which recharge our aware-
ness of the past, current or future
world. Others may become ground
stations and relay points for orbit-
ing satellite libraries. . . .

"Artists in many cases now find
it difficult to cite the medium used
when submitting a work of art. The
old categories no longer apply when
one is submitting a work which may
include light, plastic, paint, sound
and movement. Nor is it easy to as-
sign a single person as artist to such

works. Specialized critics of art,
drama and music are unable to use
their established criteria in evalu-
ating multi-media works. Art gal-
leries are currently less suitable
than night clubs or TV studios to
display such works. Art patrons need
special encouragement to have them
buy a work which has to be turned
on, even though they might do it
every day with their toaster or TV.

"Some art schools thankfully are
realizing the futility of formal train-
ing in each media, and stead are giv-
ing free reign to explore among
them by self experimentation, by
audio-visual referral and by per-
sonal assistance whenever request-
ed. Audio-visual carrels which ap-
propriate materials allow a self-
placed input of data on such subjects
as materials and techniques when-
ever the need arises. . . .

"Art schools and universities are
currently evaluating themselves in
an almost masochistic marathon.
Statistics are being used which try
to prove the obvious. The students
are restless, the courses seem mean-
ingless, teachers are specialty prone
and administrators are role playing.
It is time we declared a moratorium
on evaluation, and spent the time
on creative productivity which
might point the way to new solu-
tions."

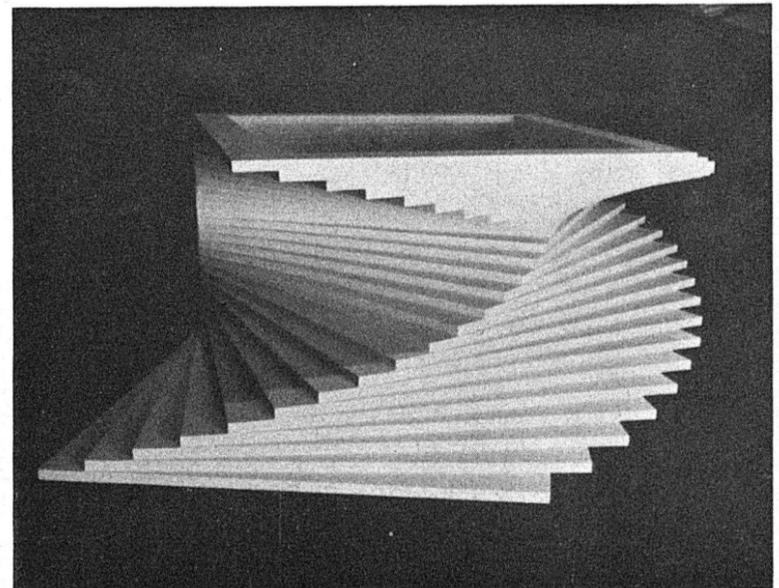


Ihor Dmytruk's multiplications of the simple module

photos by
B. Burns
P. Lewis
T. Malanchuk
R. Lemaire



Joseph Ochman's arrows as functional art



Jeremy Moore's modular manipulations of space



Vis a vis confrontation . . .

Jack Heller, currently starring in the hilarious comedy, *The Owl and the Pussycat*, at the Citadel Theatre is a triple-threat professional.

He has an impressive portfolio of credits as a producer, director and actor, often functioning simultaneously in all three capacities.

Last year, for instance, he produced and directed and starred in such plays as *The Tender Trap*, *Twilight Walk*

and *Who's Afraid of Virginia Woolf?*

This triple role, however, does have its amusing moments.

On one occasion, Heller, the dinner-jacketed squire in *The Reluctant Debutante* (which he was producing) was seen 15 minutes later tying 15-foot metal pipes to the roof of the company station wagon when the technician got sick.

Or when Heller, the actor (in a play he was directing) suggested omitting a prop only to have Heller, the director, say "keep it in," finally being vetoed by Heller the producer, who decided the prop was a practical impossibility!

The Owl and the Pussycat, which ran for more than a year on Broadway, also features Marlene Warfield. The play will run nightly at the Citadel to March 9.

L'alliance Francaise presente

Pour peu que l'on réfléchisse sur la condition humaine, on se heurte très tôt au problème du Mal. Il s'agit en effet d'un problème qui a hanté l'humanité depuis ses débuts. Après X années d'humanité, après vingt siècles d'ère chrétienne, que représente le Mal pour les écrivains de notre époque? "Ecrivains du XXe siècle face au problème du Mal," tel sera le sujet traité par M. Yves Rey-Herme, lors de la conférence qu'il prononcera le 4 mars prochain devant les membres de l'Alliance Française d'Edmonton.

Bien que peu connu dans l'ouest du pays, M. Rey-Herme est néanmoins un homme de lettres qui poursuit une carrière des plus brillantes. Maintenant professeur

à la Sorbonne, il a d'abord enseigné dans les meilleurs Lycées de France et même de Yougoslavie. Dévoué à la cause de l'Alliance Française, M. Rey-Herme a voyagé dans plusieurs pays, en particulier au Chili, à Cuba, au Maroc, en Grande-Bretagne et aux Etats-Unis. Depuis 1960, Yves Rey-Herme est directeur des cours d'été de l'école de l'Alliance Française de Paris. Ses travaux sur Alain Fournier, Jacques Rivière et Charles Péguy font autorité et quiconque les aura lus, ne voudra pas manquer d'aller entendre M. Rey-Herme. La conférence aura lieu mercredi le 4 mars, à 8 heures du soir dans la salle TB45, de l'édifice Tory (112e rue et Saskatchewan Drive). Le public est cordialement invité.

What's new

FRIDAY: St. Cecilia's Chamber Orchestra presents a concert of C. P. E. Bach, Handel, and Schonberg. (P.S. — the Schonberg is after intermission, for convenience of the less enlightened of us in the audience.)

FRIDAY, SATURDAY, and SUNDAY: Edward Albee's apocalyptic vision of the American way of life, *An American Dream*, is being performed at the Silver Slip-

per Saloon on the exhibition grounds.

SUNDAY: An oboe and violin recital by Danya Fisher and Lawrence Fisher, associate professor of music, will be presented in Con Hall at 8:30.

Meanwhile, back at the SUB Art Gallery, Jeremy Moore is still showing.

War and Peace, the colossal Russian production, is still at the Varscona. Come and bring a fiend.

books

by Elaine Verbicky

ALLIANCES AND ILLUSIONS: CANADA AND THE NATO-NORAD QUESTION by Lewis Hertzman, John Warnock and Thomas A. Hockin. With an introduction by Dalton Camp. M. G. Hurtig Ltd., Edmonton, \$2.95 paperback, \$5.95 hard cover.

Mel Hurtig, already recognized by Nathan Cohen as proprietor of one of the best bookstores in the country, is quickly making a name for himself as an influential publisher.

But Hurtig is no ivory tower bibliophile content to dust book jackets in the intellectual backwoods of Canada. He has that rare quality, which one can describe admiringly as radical patriotism.

Politically articulate as an individual for a long time, now he seems to be operating a politically articulate press. Last fall two succinct, hard-hitting little books emerged from Hurtig Publishers—Harold Cardinal's *The Unjust Society*, and the Hertzman-Warnock-Hockin *Alliances and Illusions*.

Cardinal's polemic appeared in coincidence with the federal government's series of Indian consultations about the white paper proposals on the Indian Act. *Alliances and Illusions* came out shortly after the big foreign policy review which culminated in the withdrawal of many Canadian

Rather good timing, that.

The appearance of *Alliances and Illusions* was the quieter event of the two, perhaps because foreign policy is not yet as burning an issue as our injustices to our native people.

But the well-supported arguments found in this book for an independent foreign policy for Canada will bubble like a witch's cauldron, becoming more powerful, as they wait for the press and people of the nation to raise a hue and cry against the economic and political imperialism of the U.S. vis à vis Canada.

The three authors are all noted academics. Lewis Hertzman, a Harvard Ph.D. in European affairs, now is chairman of the history department at York University. John Warnock wrote his Ph.D. dissertation at the School of International Service, American University, on the topic of Canadian defence policy since World War II. He now teaches at the Saskatchewan campus of the University of Saskatchewan. Thomas Hockin, educated at the University of Western Ontario, and Harvard, is a professor of political science at York. All three are Canadian citizens.

The three were among academics consulted during the foreign policy review. Each is involved with one of the three major federal parties. All

review.

When Canada withdrew troops from NATO, announcing an intention to maintain certain alliances but commit its forces to continental defence rather than the Atlantic area, there was an implied suggestion of strengthening our co-operation in NORAD.

As Prof. Hertzman puts it, the new policy "threatens to stifle any incipient independent foreign policy in the all-embracing and demanding continental demands of imperial America."

John Warnock, with a few well-chosen and little-known incidents, destroys the illusion that Canada's role in the NORAD gives her a chance to influence U.S. policy. He concludes we should leave our military alliances, for "the only way Canada will have any influence on U.S. policy is outside the system of quiet diplomacy, voicing an independent policy in concert with other non-aligned powers."

He suggests Canada attempt to initiate an Arctic disarmament program. "For Canada it would mean the recognition, at long last, that the most urgent task is to reduce chances of collision between the superpowers, and that our place of maximum effectiveness is outside of obsolete and inhibiting military alliances."

rejection of military alliance as a main instrument of foreign policy. He agrees with James Eayrs' contention—that there are better uses for our money, perhaps in a form of international development.

The main message of the book is clear. All three urge Canada to give up the antiquated notion of alliance and engage herself in a new foreign policy, aimed at reducing tensions between superpowers and closing the gap between the rich nations and the third world.

Prof. Hockin closes his section of the book with a thoughtful assessment of the Trudeau government's foreign policy review.

He concludes, "The House of Commons obviously failed in two main purposes. It failed to attract attention to the foreign policy review when the two major parties did not differ controversially on the NATO issue. Secondly it failed in committee to take advantage of the opportunity to subject root assumptions to searching and sustained examination. By failing to do so, it could not help but summarize the commonplace unexamined assumptions which the majority of the committee probably held before the committee began its analysis."

As this book makes clear, the government has a lot to justify in the

Stocker's chorus performs mixed program

Mixed Chorus is a well disciplined chorus, strictly directed and cheerfully so.

Despite a rather small audience, that was not really sure whether to clap for the orchestra or not, enthusiasm for the chorus was not hesitant. They performed the Bach Motet, *Jesu My Joy and Treasure*, competently sung in English, with very much spi-i-i-i-rit. The program in general was very heavy on religious music, which is quite understandable. The bulk of good choral music has been written in response to religious inspiration. By the end of the long *Jesu, My Joy and Treasure*, I thought the sopranos were showing signs of strain on the high passages.

The Muczynski *Alleluna* was sung powerfully in contrast to the controlled *Alleluna* of Randall Thompson. The tenor section was outstanding in the Thompson, and the whole chorus observed dynamics very well.

I Bought Me a Cat was one of the more popular selections of the evening, and the dramatic break before the final line of each round "My cat says fiddle eye fee," whether it was the idea of the conductor, David Stocker, or if it is part of Aaron Copland's adaptation, was very effective.

The selection sung in German, *Die Mit Tranen Saen*, was possibly the least inspiring of the evening. David Stocker's own composition on a poem by Donne *Wilt Thou Forgive* was expressively sung.

From the Russian Orthodox liturgy, *Hospodi Pomuilui* has less than inspiring lyrics, which make one wonder how the entire chorus manages not to avoid getting tongue tied in the middle. Here again the obvious spirit and rapport of the chorus was the most important factor in putting the music across.

After intermission the

Chamber Choir, composed of 12 of the best (I assume) voices in the choir, performed four works. This was the only time when I could criticize the chorus for imbalance — the fact that I could identify individual voices.

The American Mercury was a sequence of transcripts from the *Americana*, and was the most interesting piece on the program. The inherent humor in the selections was well presented by the use of soloist for *The Staff Necromancer*. The original singing commercial, *God's Bottles*, convinced everyone that apples are better for you than the "harmful" drinks that men make from grapes and put in glass bottles—the verse about the apples made me wonder what the connection was to the original sin. After *The Sublime Process of Law Enforcement*, which is an unbelievably gruesome account of four executions in the early days of Arkansas law, the comic relief provided by a second singing commercial *Loveliness* was welcome.

Claude Debussy's *Deux Chansons* failed unfortunately for the same reason that the

German selection did, duet language difficulties. The French was not precise enough, and frankly did not sound like French. Claire Jacobsen sang the alto solo with a big and graceful sound. The baritone soloist, Frank Giffen, is a very smooth vocalist, and an excellent musician. The choir exhibited an excellent sense of "the cadence" here as in the entire concert.

In the American folksong by C. F. Bryan, *Charlottetown*, the chorus achieved what for me has always been the criterion of an excellent musical performance. The listener was no longer aware of the mechanics of the performance. The choir was relaxed, the dynamics well brought out, and the atmosphere of enjoyment was transferred from the chorus to the audience.

The concert ended, as is traditional, with the University Cheer Song, and even in a period of declining alma mater loyalty (or blind faith), an overall appreciation of the chorus dispelled cynicism and made the audience quite receptive.



records

"MONSTER" STEPPENWOLF Dunhill DS 50066

As a writer John Kay displays with this album that he is one of the best. Politically very aware, he has chosen to write about things he doesn't like about today's society. He has put them across in the way he knows best; through music. Nothing that he is saying is new, but his interpretations are powerful. I spoke to John Kay before the album was released and he said this about it:

"Collectively, all of us know certain musical idioms that we're familiar with and we work within the framework of these, and when there's no influences of what we get exposed to come in and they're fused into that. But basically, our musical advances are of a slow, natural evolution. This particular album will have the same kind of funky, familiar groove to it, but it's a concept album. It's a political-social concept album, where everything revolves around one central theme and it's like one piece of music. There's ten different songs, but they kind of flow into one another or are connected with musical bridges. It's called "Monster" and it deals with the American monster."

The cover on "Monster" is one of the best I've seen. It depicts a huge monster made up of almost everything generally associated with being wicked and evil.

EARLY BLUE GRASS Vintage Series RCA LPV-569

During the past year, country music has been the significant influence in rock music. A cult of fans have gotten behind country inspired bands such as The Band, The Youngbloods, Poco and The Flying Burrito Brothers. The emphasis is on simple country or Blue Grass as in the case of The Band.

Blue Grass is a form of country music developed by string-bands from the heart of the southern Appalachians. The name was coined in the mid-thirties after a group called Bill Monroe and his Blue Grass Boys. This particular group appears on "Early Blue Grass" as well as many of the other originators. The album is a collection of the best with many of the songs having been recorded in the 1930's.

Songs with names like "Windy Mountain", "Going To Georgia", and "Little Bessie" are done by groups like The Lonesome Pine Fiddlers, Roy Hall and the Blue Grass Entertainers, and Charlie Monroe and his Kentucky Partners.

Blue Grass music has made a great contribution to music. It's simple, honest, acoustic and sometimes religious.

A very significant album which many people might dismiss as corny.

—HOLGER PETERSON

DENNY BROOKS: Warner Bros. WB 1822

Formerly lead singer with the Back Porch Majority, Denny Brooks was "discovered" by producer-writer-geniuses Van Dyke Parks. Primarily folk-rock, this excellent record also includes a touch of country and western, acid rock, and gospel. The best cuts are those which allow the most vocal freedom, such as Joni Mitchell's "Both Sides Now" becomes a five minute drama. Gordon Lightfoot's "Wherefore and Why" is also very powerful. The arrangements are good and the album is exceptionally well-produced.

—LARRY SAIDMAN



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PAUL J. LORIEAU
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Students screwed --- by passionless BIB computer?

By D. B. SCOTT

The Gazette, University of Western Ontario

When it comes to looking for a job, especially when faced with the grosser, cattle-auction aspects of job interviews, most of the students who'll graduate this spring would welcome someone paving their way to that "good job with more pay."

And it was inevitable that some entrepreneur would see the endless commercial possibilities of taking the worry out of being hired.

The entrepreneur in this case is Matthew Hudson, a wheeler-dealer lawyer not unfamiliar with making a buck out of the student market.

And his scheme to take advantage of those commercial possibilities is Career Assessment Ltd., a computerized job placement service with a difference.

The difference is the setup, of the company and of the customer (read product).

Quite simply, Career Assessment Ltd. combines the collation abilities of computer technology with the results of behavioral studies to come up with a new way of matching job hunters with employers.

"It will compare," a press release from the company says, "what the students have to offer with the employee characteristics sought by various companies in hiring staff."

For the student taking advantage of the company's service all that's required is five dollars and an hour or so of his time.

He picks up a Biographical Inventory Blank and fills in the required information. The blank and its instructions, according to promotional literature, will be available in most college bookstores, or by sending a cheque or money order to the company's Toronto headquarters.

The information provided in the BIB is stored and sorted by computer facilities of the Multiple Access General Computer Corporation, located in Don Mills, Ontario.

The interpreted result of the questionnaire is sent to students in the form of a "personal counselling report." Career Assessment says this report should tell the student which areas of work he is best suited for.

The principle behind the BIB works this way according to a CA producer: "The reasonable and basic assumption behind the work in the field of 'biodata' is that people will most often behave in the future as they have behaved in the past. It treats the person as an individual, based on his unique life history antecedents, but is related to the social milieu in which he exists."

The fee paid by students goes, not to Career Assessments Ltd. but to the Human Studies Foundation,

"a non-profit, Canadian institution being set up to further research into human resources, their allocation and use."

If all the money for the BIBs goes to the Human Studies Foundation, where does the profit of Career Assessment come in?

From the employers.

For getting a selection service performed by CA, employers pay a minimum of \$500 to get several suitable candidates to fill two job vacancies, plus five per cent of the first year's salary of the persons hired.

If an additional employee is needed he can be provided for \$300 plus five per cent.

By the end of the first year of operation, CA expects to have data on about 5,000 students to fit the requirements of companies during the first trial period.

The data is extensive, running to 550 multiple-choice items on the BIB relating to every aspect of an applicant's past life. That data, combined with the "empirical keys" developed by the foundation, using past research results, forms the backbone of Career Assessment's product.

Career Assessment's president, Matt Hudson, is a long-time student of the art of student marketing, although not a very successful one.

While at Queen's University in law, he was involved in an organization called Mr. Campus. It sold national and local advertising for desk blotters to be distributed on campus and for some time raised charter overseas flights.

Contrary to quite a few federal laws, Mr. Campus sold flights to Europe and Jamaica even though they were declared uncharter-worthy by the Canadian government. To get around this, they continued to solicit passengers, but routed them through other charter groups, also an illegal arrangement.

He was also involved in an abortive attempt to set up a national advertising scheme. According to Hudson, he was approached by a number of university newspapers to pilot the scheme, but pulled out when he encountered stiff opposition, notably from Canadian University Press and its president, Stewart Saxe.

Saxe said Hudson had too little know-how, a poor plan, and was starting too late for the scheme to be viable.

The set-up and sales techniques in Career Assessment and associated companies is far more sophisticated, than in his previous ventures.

Career Assessment has nine

members on its board of directors. Hudson is president, James Hinckling (listed as "one of Canada's foremost industrial psychologists") is vice-president and Mr. George Elliot (a Toronto lawyer) is secretary-treasurer.

Multiple Access General Computer Corporation's vice-presidents of finance and marketing respectively, Harold Andrews and C. J. Kurtz, are directors as are the two psychologists in charge of the Human Studies Foundation, Dr.

the American Psychological Association.

None of the other "eminent psychologists" described by Hudson as working under Messrs. Owens and Henry are named.

Hudson said the other two directors haven't yet been named, but said they would be representatives of two groups of shareholders. When asked if there were any large shareholders he refused to say but did say "I can tell you this, the company is 98 per cent Cana-

make use of on-campus bookstores as distribution points for the Biographical Inventory Blank."

But the University of Western Ontario bookstore manager told the foundation not to bother sending the unwanted and unordered BIBs and denied use of the bookstore name in any Career Assessment advertising. The letter sent by the organization took co-operation by bookstore authorities as a foregone conclusion, to the point of giving instructions on how to remit money when the BIBs arrived.

The U of A bookstore manager said Monday that the store had the book in storage but had withheld it; they were unable to obtain a professional opinion as to its worth. Dr. H. W. Zingle of the ed psych department felt it might be a duplication of the service offered by student counselling.

The technique used to get people to sign up for the scheme and to handle the BIBs for sale is typically high pressured. The student is told in an ad that he has less than one week to purchase, complete and mail the form if he or she doesn't want to miss out.

Similarly, the bookstore is told time is of the essence for students to benefit.

The question of storage of statistical minutiae and the possible abuse that could be made of this information was "a very important ethical question," according to Hudson.

The foundation will only use the information for research with permission, he said.

Permission, however, consists of signing a consent form contained in the initial BIB. If the consent form is signed, putting the data in a pool for channeling to prospective employers under the screening process, it also gives permission for use in the foundation's research. So far the areas of research have only been defined as "human resources and their application."

An applicant can withdraw his data, according to Hudson, at any time with a letter to the foundation.

Career Assessment Limited and the Human Studies Foundation leave a lot of questions unanswered.

Hudson and his firm are financially stable and Career Assessments is a registered corporation. The method of collecting the data and the setting up of the non-profit corporation is legal.

But no safeguards are made for the possible abuse of privileged information. And Matthew Hudson is not a man to instill a lot of confidence in the prospective applicant. Caveat emptore still prevails.

One thing you have to say for Hudson though. For a psychologist, he's a good capitalist.



But my BIB profile said I was destined to be hired by a discriminating employer--why are you throwing me out?

Edwin R. Henry and Dr. William Owens.

The staff psychologists are both from the U.S. Dr. Henry is described as semi-retired, formerly chairman of the department of psychology of New York University, director of social science research for Standard Oil of New Jersey and director of selection of the Peace Corps.

Dr. Owens, presently at the University of Georgia, as a professor and director of "psychometric laboratory," is said, in promotional literature, to be president of the division of industrial psychology of

dian-owned."

He said both the corporation (Career Assessment) and the Human Studies Foundation started at the same time (1969) but legally, the corporation began first.

Hudson refused to name any trustees of the foundation, saying that they were just at the stage of asking people if they would consider joining the organization.

But in promotional literature sent to bookstores, the sales pitch was made in the name of the foundation.

From the letter: "The trustees of the Foundation have decided to

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Only apologies necessary as another driver humbly accepts victimization

Dear whoever you are in charge of what used to be the proles' parking lot but is now to be devoted to a hatchery for lawyerlings.

I don't want to pay the ten dollar parking ticket I got the other day, two blocks away from "X" zone. I'm a big boy and I can mis-park my own car if I want to.

I'm not asking you to tow away the cars of those inconsiderate clowns who jam their car in the middle of my escape route every day.

I don't ask you to explain why I have never seen a campus cop anywhere near "X" zone, although I calculate that I must have parked there a hundred times since September.

I don't want a rebate on the parking fee I gave you in such good faith a few months ago.

I don't want you to justify the ludicrous assertion of the cop-shop, that "X" zone isn't congested. I've spent many frantic

moments driving round the whole scene looking for space and making myself late for lectures, but I'm not complaining, even if such conditions would seem inane to the average member of an ant colony.

All of this I will accept, as a victim of expansion and progress. I am disappointed, however, that

somewhere in the corridors of power, someone is making the impertinent assumption that a simple token apology is beneath his official dignity.

If I'm mistaken, I may say categorically that I will apologize!

Tony Burton
grad studies

Not fair to compare awards says award administrator

I think I should reply very briefly concerning the article in a recent Gateway written by Beth Winteringham concerning Inter-session Bursaries given to the Department of Economics. I had already explained over the telephone to the author of this article that it was premature to say that there was a cutback in inter-session bursaries. This article compared the number of awards al-

ready assured to the department at February 1 of this year with the final number the department had a year ago at March 31. This comparison is not valid and presents an untrue picture. The final total will not be determined until the Graduate Studies Scholarship Committee completes its meetings in late March.

R. B. Wishart
Administrator of Student Awards

Gee I'm sorry Mr. Editor I'll help you investigate

Well, Engineering Week is over and almost forgotten for another year. There are still a few signs around and lawsuits to settle but most of the engineers are back at the books. I find myself taking time off from studying to reply to some of the articles written in The Gateway during this year's Queen Week.

I'll start by referring to the issue of February 12, where I was mentioned as being insecure and told I was an egotistical moron by Mr. Gerald Lewis. I really can't understand how Mr. Engineer can make statements such as these about someone he has never known or talked to. If Mr. Lewis thinks himself capable of talking to me I would be more than willing to let him know just what an engineer is.

There was also an article in that issue by Charles Lunch. It became obvious that Mr. Lunch didn't know his ass from a hole in the ground (it was a horse Lady Godiva rode) by reading his words of wisdom. Mr. Lunch must have been out when he made his interviews also. But I think, or hope, this article can be put under the heading of Gateway's sense of humor???

Then Friday 13. Big Al must have got up at 5:25 a.m. so he could write his "editorial" and make it to the print shop by 5:30. I didn't realize how sleepy Al was until I read the screwed up facts he printed.

I might say that at least when we enter through a locked door we're sophisticated enough to use a key and I apologize for not coming back a few hours later to have a beer but I never drink before breakfast. Also if Mr. Scarth would like an investigation conducted I suggest he do it himself and I'll give him all the assistance he wishes.

Dwight Love
eng 1

Editor's note—We won't embarrass Mr. Love by listing all the grammatical and spelling errors corrected in his original letter. Suffice it to say that any investigation of his English couldn't be anything but hilarious. His time spent using illicitly obtained keys might better be used looking for assistance in sophisticating his use of the language. Our only immediate suggestion is that it would improve tremendously if he did knock back a few before breakfast.

Grilled Cheese and Conversations or Observations on Observations

by Betty M. Trotter

You are told to study teenagers. Go where they go, drink coffee in their hangouts, ride a bus at four o'clock, have an affair with one or evesdrop at a lunch counter. Sounds easy enough at first, then one remembers that the aim is to record their language. Again, one is consoled in the fact that a tape recorder will do this. Science has produced many marvels, one of them being the battery driven tape recorder.

Observing small children is a breeze compared with this assignment. Young children are so busy minding their own business that they don't worry about a person standing over them, minutely recording each action or word. They can be brushed off should they be so bold as to ask "What you're doing?" by "I'm just doing some writing" or "I have some work to do." If all else fails one can say "Clear off and mind your own business, go back to the blocks dear boy."

teenagers? I know there are some about because the boy next door bangs on his drums each evening between six and eight and another teenager smashed into the back fence the other week.



The solution is to go where they seek food as food is the soul of a teenager. I decided to go to a shopping mall which bursts with teenagers at lunch time. Trying to fill the role of an unobserved observer, altho' looking like a suburban housewife, I eased myself on to a bench by two young girls. One is having problems with her contact lens and her gastric ulcer — but to record a conversation one must hear two people, her friend merely mumbled and that is barely audible above the general noise and piped music in the mall. That's one brainwave down the drain. No teenagers come and sit by you as you occupy a long bench and no other benches have spare seats.

Cursing softly to yourself about people who think up ideas of recording teenagers' conversations, you put away pad and pencil and find a lunch counter. How lucky, one spare seat with teenagers either side.

Again one gets the spy complex in setting pad and pencil on the counter. How often have you

sat at a lunch counter and seen someone filling sheets and sheets of paper? Fortune smiles this time because the two girls to the left are so busy calling the ketchup blood that they don't notice you scribbling away as your own grilled cheese sandwich gets limp and the coffee cools off. You begin to wish the conversation would turn to sex or be spiced with a few 'blue' words. No such luck. Complaining about a back brace falling off at night, the two girls depart oblivious to the fact that their words have been recorded for posterity.

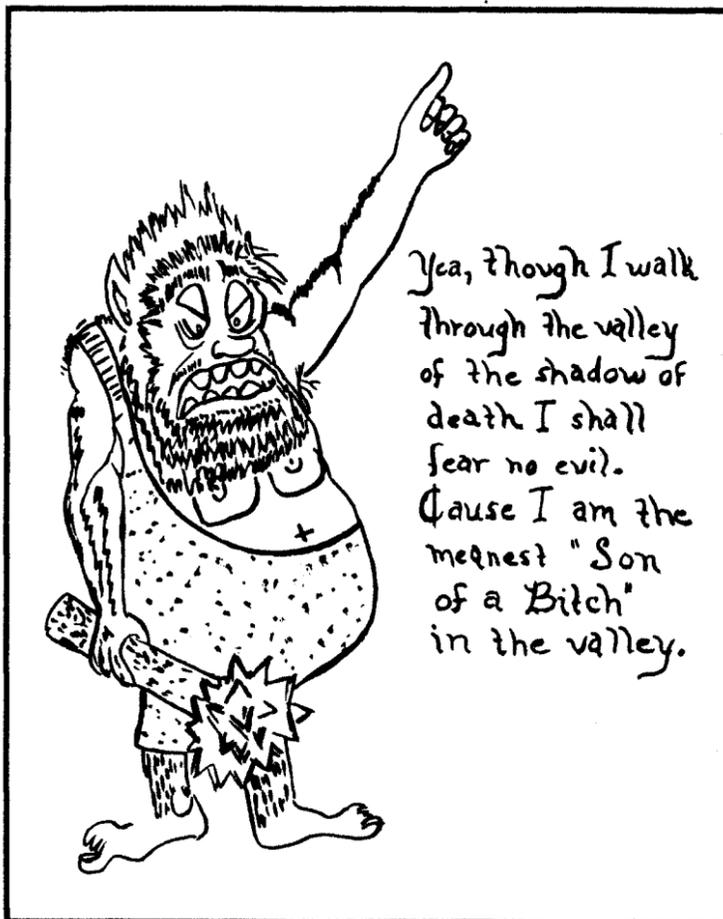


That's a start, at least now I'm getting something down. I tune my ears to the wavelength of the two boys. This is more interesting, one of the boys spices his conversation with 'man', 'hey man' and 'what man'. Just as my pen was beginning to burn the lines on my page, the boys depart and I never find out how one of them solved the hassle with his dad.

Now I eat my lunch and decide that maybe my rote as a student was wrong, shouldn't I be better as a private investigator then I could really go to town on the bugging equipment. So to all budding buggists I have this advice. Try tracking teenagers, you'll soon find out if you have chosen the right vocation. To those studying child development, I say breed your own teenagers, it's so much easier to bug your own basement.



Now one begins to wonder how teenagers will react when an older person draws near armed with pad and pen or with a mike projecting from a hand. The problem is "they" don't have to know what you're doing. Where are the



Western all-stars named Bruins place four in top twelve

When a league all-star team is announced there are the usual number of raised eyebrows to be found.

However, when the Western Canada Intercollegiate Hockey League dream team is selected, more than a few eyebrows become raised.

Probably a few fists are raised and dropped in anger as well.

The WCIHL has a format whereby the coaches of the eight clubs sit down at the end of the season and choose the 12 individuals who have impressed them in the 14-game schedule.

This is fine, except that the coaches get to see opposing players only twice during the regular season. That's hardly a basis for intelligent choice.

There were the usual number of surprises yesterday when the first and second all-star clubs were announced by the league office.

To start with, Grant Clay of the Winnipeg Wesmen was chosen as the first team goaltender. Mr. Clay, who normally faces about 50 shots per game, allowed 80 goals over the course of the season, and must have drawn a lot of sympathy from the coaches for such a feat.

The plain truth of the matter is that there are better goaltenders in the league.

The Bears' Jack Gibson was

selected as the left winger on the second team. The selectors are only a year late with this one, as Gibson had an off-year this season. But he must have impressed some coaches with a good game at some point during the season.

The other positions did not contain that many novelties. Gerry Braunberger of the Bears, an all-star for the past two seasons, was named to the first team on defence along with Calgary's Darryl Maggs.

Bob Devaney, a first year Golden Bear from Brown University, is the first team right winger, and along with Ray Brownlee of Brandon and Wayne Schaab, the league scoring champion from UBC, makes up the forward line.

In addition to Gibson, other second team selections included Dale Halterman of the Bears in goal, Dave Dunn of Saskatchewan Huskies on defence, along with Jack Moores of UBC and Bill Ramsay of Manitoba, who tied for the position, Jack Borotnik of Brandon Bobcats at centre and Barrie Wilcox of UBC on the right side.

Meanwhile, in Calgary, Bears and Dinnies clash this weekend for the right to represent the WCIHL in the Canadian Championships in Charlottetown the following weekend. The series in the southern city is a best-of-three affair.

Basketball roundup

Bisons, T'Birds dominate stats

The University of British Columbia Thunderbirds have made it a clean sweep in the major statistics of the Western Canada Intercollegiate Basketball League announced today. Not only did the T-Birds sweep through the league schedule unbeaten in 16 games but guard Ron Thorsen won the individual scoring crown and forward Derek Sankey the rebounding title.

Thorsen, the field general of the Thunderbirds, finished the regular schedule with 332 points and an average of 20.7 points per game. He scored 120 field goals and 92 free throws for an 18-point edge over Barrie King of the University of Winnipeg Wesmen.

Four players managed to score 300 or more points, all from different teams. King had 314, Cliff Cornelius of the Manitoba Bisons had 304 and Dick DeKlerk of the Alberta Golden Bears an even 300.

DeKlerk had the most field goals, 125, while Cornelius scored a leading 116 free throws.

Cornelius had the sharpest eye among the leaders, hitting on 49.7 per cent of his 189 floor shots while Thorsen had an excellent 49.3 per cent. Two players in the league, John Loewen of the Bisons and Bill Domres of the Saskatchewan Huskies were better than 50 per cent. Loewen hit on 25 of 47 shots for a 53.1 mark while Domres was 50.5 on 50 hits in 99 tries.

Sankey, the rebounding leader all season, finished with 228 for a game average of 14.2. Defending WCIAA rebounding champion Ross Wedlake of the Bisons, picked off 210 this

year while Dick DeKlerk had 207.

Bisons were the best shooting team in the league, averaging 43.51 from the field and 70.83 from the charity line. The Thunderbirds were 42.7 from the field and an identical 70.83 from the line.

Thunderbirds, of course, outscored all the teams with 1,480 points for an average of 92.5 per game. They also led in rebounds with 898.

The Thunderbirds and Bisons also collared seven of 11 berths on the conference all-star teams.

The T-Birds had two players named to the first team and another two to the second while the Bisons, with three on the first team, made it a sweep for the two powerful universities of the starting five positions.

Scoring champion Ron Thorsen of the T-Birds and 1969 top scorer Terry Ball of the Bisons were selected to first team guard positions.

Ross Wedlake of the Bisons was picked at centre while the forward positions were filled by Cliff Cornelius of the Bisons and Bob Molinski of the T-Birds. Ball and Wedlake are both repeaters from the 1969 all-star first team.

Thunderbirds named to the second team were guard Alex Brayden and centre Terry McKay. A tie developed in the voting for guards and three were chosen for the second team. Along with Brayden, the backcourt second team all-stars are Barrie King of the University of Winnipeg Wesmen and Dale Galan

of the University of Calgary Dinosaurs.

Selected as forwards on the second team were Tom Gosse of the University of Saskatchewan Huskies and Dick DeKlerk of the University of Alberta Golden Bears.

The conference championship will be determined in Vancouver this weekend when the Bisons visit UBC in a best-of-three final. Thunderbirds advanced to the final by sweeping their semis against University of Victoria Vikings while the Bisons eliminated the Golden Bears.

SCORING

	FG	FT	Pts.
Thorsen, B.C.	120	92	332
King, Winn.	114	86	314
Cornelius, Man.	94	116	304
DeKlerk, Alta.	125	50	300
Gosse, Sask.	120	44	284
Galan, Cal.	111	57	279
Molinski, B.C.	102	73	277
Wedlake, Man.	96	41	233
Sankey, B.C.	88	51	227
Ball, Man.	82	42	206
Koochin, Leth.	60	86	206

REBOUNDS

	O	D	Tot.
Sankey, B.C.	90	138	228
Wedlake, Man.	79	131	210
DeKlerk, Alta.	102	105	207
McKay, B.C.	57	106	163
Cornelius, Man.	61	100	161
Blackburn, Regina	62	90	152
Saunders, Leth.	58	89	147
Nowak, Alta.	58	81	139
Forsythe, Sask.	34	104	138
Koochin, Leth.	61	71	132

Student Employment Information

Employers interviewing at the Student Placement Office commencing the week of March 2nd, 1970:

County of Minburn	March 2
Home Oil	March 3
Drumheller Valley School Division No. 62	March 4
Medicine Hat School District No. 4	March 4
County of Paintearth and Neutral Hills	March 4
Cardston School Division	March 4
Grande Prairie School Division No. 2357	March 4
Sun Life Insurance Co.	March 4
Sherritt Gordon Mines	March 4
Three Hills School Division No. 60	March 5
Underwood McLellan & Associates	March 5
Spirit River School Division No. 47	March 5, 6

For further information, contact the Canada Manpower Centre, 4th Floor, SUB.

OQAA playoffs

The Ontario-Quebec Athletic Association representative to the Canadian Intercollegiate Athletic Union hockey championships in Charlottetown next weekend will be known by tomorrow.

Four teams are still in the running for the title. The University of Toronto Blues, last year's Canadian champions, face the University of Montreal Redmen tonight in a sudden-death playoff. Toronto finished first in the Western division while Montreal was second in the East. The other game today pits the University of Ottawa, first in the East, against the Waterloo Warriors, runners-up in the Western division.

The two winners will meet tomorrow night in a sudden death game to determine the OQAA winner.

ACT NOW! ACT NOW! ACT NOW!



The Students' Union charter flights to Europe are now full. However, if this year's experience is like that of previous ones, many of those currently signed will be unable to make the trip. If you are interested in spending an exciting and rewarding summer in Europe, fill in an application form (available at the Receptionist's Desk, 2nd floor SUB) and your name will be added to the short waiting lists that now exist. Your chances are still very good and the rates of \$115 one-way, \$226 return can't be beat.

For information, leave your name with the Receptionist (432-4241) and the Charter Flight Secretary will contact you.

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Meds have UAB trophy sewn up

With less than a month to go in the men's intramural program the final unit standings are starting to take shape. The faculty of Medicine, at press time, looks like a shoo-in to cop the UAB aggregate trophy for top unit. The Meds have not only participated in large numbers under the direction of unit manager Mike Bullard but also have won many of the intramural competitions.

The doctors hold a comfortable 600-point edge over second-place Dentistry—the Dents' only hope of

catching up is to capture all the honors in volleyball and hockey.

Wayne Page of Phys Ed has other plans, however. His crew is only a slim 200 points out of second place and the jocks are traditionally strong finishers.

Law and Kappa Sigma round out the top five but their positions are precarious with St. Joe's, Dekes and Phi Delt's breathing down their necks.

At present six men are in the running for top intramural athlete. Dennis St. Arnaud and Rick Melnyk

have oodles of participation points and played for the Kappa Sigma championship hockey squad. St. Arnaud also won his weight class in wrestling.

Three Med boys, Gord Arnett, Tim Lavens, and Jim Fisher, have garnered a bundle of points in basketball to hoist themselves up in the individual race.

Bob Brust of Theta Chi has shown prowess in track and cross-country running and must be also considered a potential winner.

The men's intramural program officially ends on March 19 and by then close to 5,000 different males will have participated in at least one activity.

Du Maurier International Ski Meet underway in Vancouver

VANCOUVER—The eyes of the sports world will focus on this west coast city Thursday through Sunday when the du Maurier International will take centre stage on picturesque Grouse Mountain.

More than 100 of the world's top skiers from 14 countries will compete in this, the only World Cup event staged in Canada. The du Maurier International is only one of three World Cup ski events held in North America.

The skiers will be vying for double honors, too. They'll be racing for the du Maurier Cup—one each for men and women—to be awarded to the overall winners of the slalom and giant slalom races.

And, they'll be seeking to add to their World Cup point totals. The Evian Trophy—again, one each for men and women—is awarded to competitors who compile the most points at 19 World Cup meets held in Europe, the United States and here this week.

For the past two seasons, the du Maurier International has been the deciding race for World Cup individual championships. Nancy Greene Raine took the women's cup in 1968 before a hometown crowd at Rossland, B.C., while Jean-Claude Killy of France clinched his title at the same meet. In 1969, Austria's Gertur Gabl and Karl Schranz took the men and women's individual honors at Mont Ste. Anne, Quebec.

Schranz, 31, is once again locked in a bitter struggle for the men's title. He currently leads the men's World Cup standings with 146 points. But right back of him with 140 points are Patrick Russel of France and Italy's Gustavo Thoeni, the most improved skier on the World Cup circuit this season. He was not ranked high by any FIS standings for 1970.

The women's World Cup race is almost exclusively a French thing.

Versatile Michele Jacot, 17, is the current leader with 170 points. She is followed by teammates Françoise Macchi (145 points) and Florence Steurer (124 points). Three other French women are also in the top ten. They are Ingrid Lafforgue (tied for fifth at 115 points), Isabelle Mir (eighth at 100 points) and Annie Famose (tenth at 81 points).

Judy Nagel and Barbara Cochran of the United States are sandwiched between the French girls. Miss Nagel is in fourth place with 118 points. Miss Cochran is tied with Miss Lafforgue.

Hint of the Week

Yes, friends, amid midterms and playoffs and things we still have time to put out this week's hint.

Hockey is the sport of the moment, what with NHL, the WCIAA playoffs and intramurals, so we decided to include a tennis hint this week.

Actually our hint is more of a point to ponder. How many tennis buffs have ever tried to "love 40?"

The large crowds gathering to watch the races will, of course, be pulling for Canadian victories and it is felt that the home crowd support might be enough to inspire winning performances from the 50-member Canadian team, largest at the meet.

Given the best chances of earning a du Maurier Cup for Canada are 16-year-old Betsy Clifford of Ottawa, who has earned more points than any other Canadian in World Cup events this year, and Judy Crawford, 18, of Toronto.

Miss Clifford is currently in seventh place in World Cup standings with 101 points. She astonished the ski world two weeks ago at the FIS world championships at Val Gardena, Italy, by winning the ladies' giant slalom.

She added to her point total this past weekend at Jackson Hole, Wyoming, by placing third in slalom.

Miss Crawford also pulled a pleasant surprise at Val Gardena, finishing fourth in the downhill, her highest placing ever on the World Cup tour.

The World Cup Coup Des Nations Trophy is another story—spelled France.

The talented French team is expected to add to its already impressive total. The men and women from France have compiled 1,469 points to date, compared with 755 points scored by defending champion Austria. The United States is in third place with 503 points.

Canada is in seventh place with 116 points, 101 of those points amassed by Miss Clifford.

To meet the challenge from the world's best skiers, Grouse Mountain has been finely honed. More than \$500,000 in improvements has been spent to spruce up the grand old lady for the event.

Experts agree the selection of Grouse Mountain for the du Maurier International is an outstanding one. Four years ago, the Canadian national team spent several days on the mountain and said the giant slalom course was one of the finest in the world.

Back on February 10, Jean Claude Killy tested the giant slalom and slalom courses and said: "They will be a credit to Canada."

Everything is set.

And now skiers, take your marks . . .

Curling

Over 90 teams took to the ice last week for the annual men's intramural bonspiel. When all the rocks had been thrown a team from the Geography department curling for Arts and Science took home the "A" event trophies while a Medicine foursome captured the "B" event silverware.

Bill Shaw skipped his teammates—Neville Ward, Rod McGinn and Ray Towle—through the 'spiel and ended up with six straight wins. Shaw's squad defeated Ron Warner of Dentistry in the finale.

The "B" final was a cliffhanger all the way. Harvey Haakonson and his team of doctors Lee Siebert, Norris Rich and Terry Sosnowski outlasted the Wayne Curtis aggregation from Education. Only a heart-breaking miss by the Education skip in the last end prevented them from entering the winner's circle.

Unofficial team standings show Dentistry in first place, with Engineering, St. John's, Arts and Science and Education rounding out the top five.

Basketball golf

One of the novelty events in the men's intramural program took place last Thursday in the Education gymnasium.

The event—basketball golf and freethrow competitions.

The golf section consists of marking nine spots on the floor at varying distances from the basket and a competitor tries to complete the course in as few shots as possible.

The freethrow event is simply taking 25 shots from the freethrow line and tallying the number of successful shots.

Frank Sutton (Medicine) was the best golfer of the evening taking only 11 shots to complete the course. Jim Ebbels (Phi Delt), Lloyd Skuba (Dent) and Conrad Sollid (Dent) each scored 13's to tie for second.

Bill Terry of Dentistry was successful on 24 of 25 freethrows to take top spot. Rich Dorwart—an Engineer—was second with 23. Doctor Frank Sutton proved his golf score was no fluke as he was good on 22 of his shots.

Dean Burr of LDS and Jim Ebbels tied for fourth with 21.

Dentistry and Medicine were one-two when the statistics were compiled. St. Joe's, Law and Engineering rounded out the top five in that order.

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"A Little Lot . . . that does a Lot for you"

UNICEF and Canadian helping starving Nigerians

A Vancouver man's invention is helping save the lives of starving children in Nigeria.

George Mar, who has worked for UNICEF for 22 years, developed a special feeding bottle for victims of kwashiorkor—a protein deficiency disease. The cure is high protein food, but even if it is available, children in the final stages of starvation are not able to absorb food normally.

Consequently, George Mar developed a special feeding bottle and a special high-protein liquid food compound "K-Mix-1" which

can be introduced through the nose with a thin plastic tube.

UNICEF has just flown out 35 additional tons of K-Mix-1 to Nigeria from its warehouse in Copenhagen, Denmark.

Funds raised in the UNICEF/Nigeria national appeal will be used directly to supply aid to mothers and children in dire need in Nigeria.

While in most cases, adults will be able to walk back to their villages and resume normal life, the children, many of whom are separated from their parents or are

orphans, have to be treated on the spot.

The most urgent need is for high-protein food and medicines. Medical centres have to be set up and education restarted.

During the Nigerian civil war, UNICEF arranged the shipment of \$20 million worth of contributed goods to mothers and children on both sides of the fighting.

Of all tropical diseases, one of the most terrible to look at—and the easiest to cure—is yaws. One shot of penicillin and great gaping sores are healed in a week.

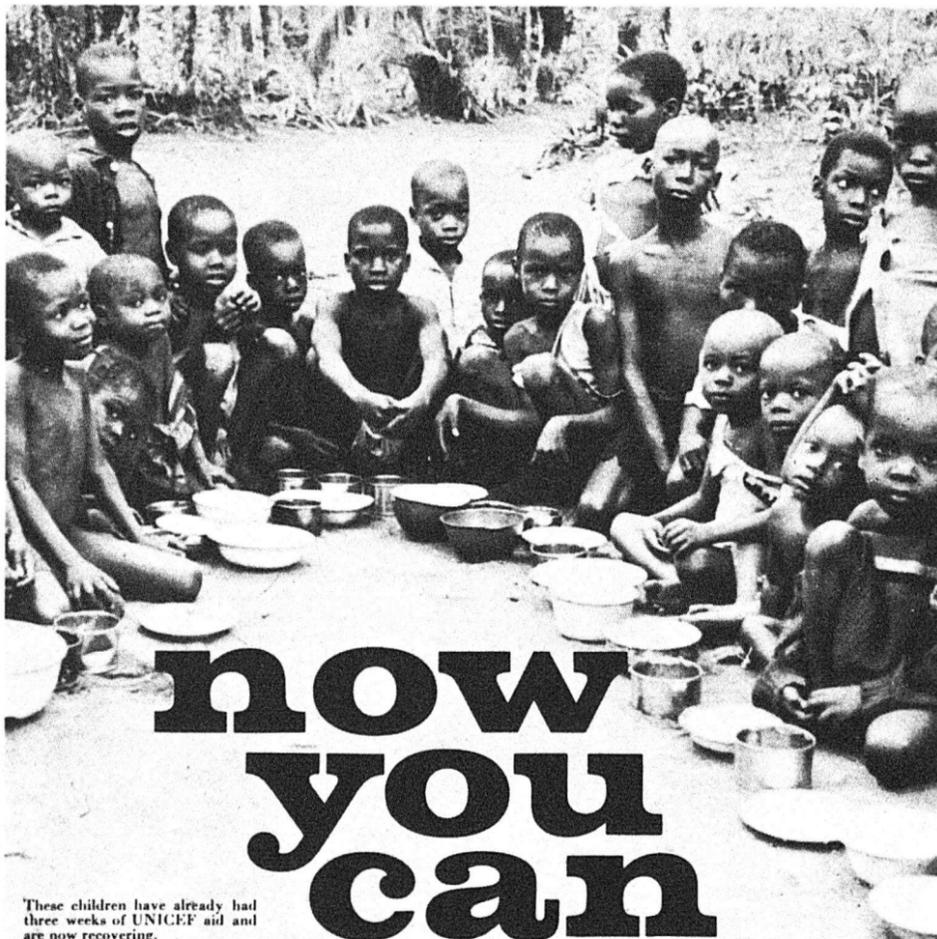
While UNICEF has been helping eradicate yaws in Nigeria since 1954, the dislocations of war have left many more cases to cure. It's always difficult to get someone in a village to take the first penicillin shot, but UNICEF teams usually manage to persuade a few bold ones to have the vital jab. Then the team goes away. Meanwhile, the cure is so dramatic that when UNICEF returns a week later, lines of yaws sufferers are waiting eagerly to receive their shots.

Kwashiorkor—a protein deficiency disease—has been known for a long time in Africa. UNICEF has been treating it ever

since 1954. Protein diets are the real answer, but while food is normally relatively plentiful in Africa, the average diet is low in protein.

Hence, the importance UNICEF places on its long term child care programs—to teach mothers to improve the diets of their children.

UNICEF has been helping Nigeria since 1954 with programs for the control and eventual eradication of yaws, leprosy and kwashiorkor. During the Nigerian civil war, these long-term programs continued in areas away from the fighting zone.



These children have already had three weeks of UNICEF aid and are now recovering.

now
you
can
help!

Throughout the Nigerian conflict, UNICEF helped mothers and children on both sides. Nigeria at peace has recognised this work and asked UNICEF to continue it.

The door is open. Rehabilitation can start. But we need money—urgently—for food, drugs, medical centres and education. Give generously: now, more than ever, YOU can help UNICEF help Nigeria's children.



SEND YOUR DONATION TO
UNICEF, 737 CHURCH STREET,
TORONTO.

Canadian UNICEF Committee

HELP UNICEF HELP NIGERIA'S CHILDREN

Students stage bank burn

More than 1,000 persons—protesting both the Vietnam war and what one student called, "Increasing police repression aimed at stifling political dissent"—controlled streets in Santa Barbara Wednesday for the second consecutive night.

Street battles broke out Wednesday after a phalanx of riot-equipped police charged a large demonstration at downtown Perfect Park.

Retreating demonstrators pelted the officers with rocks and bottles as they took to the streets, smashing windows in commercial buildings and setting numerous bonfires.

Fire gutted a bank building and a police car was fire-bombed before the California Highway Patrol declared a state of emergency and sealed off the Isla Vista district near the University of California campus in Santa Barbara.

Demonstrations began Tuesday

night after sheriff's deputies on patrol stopped and questioned a black former student, recently expelled from the Santa Barbara campus.

One policeman was injured and at least six persons were arrested Tuesday, during a ten-hour outbreak which saw demonstrators erect street barricades, smash bank windows and firebomb a patrol car.

Sheriff James Webster described the demonstration as "completely out of hand," and asked Governor Ronald Reagan for 500 National Guardsmen.

Students told reporters the branch of the largest U.S. commercial bank was fired because "it holds money for the war in Vietnam."

Police officials have attempted to link the demonstration to a speech on campus Wednesday by William Kunstler, a defence attorney in the recent "Conspiracy 8" trial at Chicago.

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