

# New Money System

Students' Representative Council president Mack Thompson will propose a motion to council this week for the centralization of all council funds.

"It's a system designed to make sure the students know where their money is going in a very precise and accurate way", said Thompson.

Thompson has hired a fulltime business manager, and he will propose to Council a purchase-requisition system.

Council treasurer Mike Duffy agrees the purchase-requisition system is a good idea.

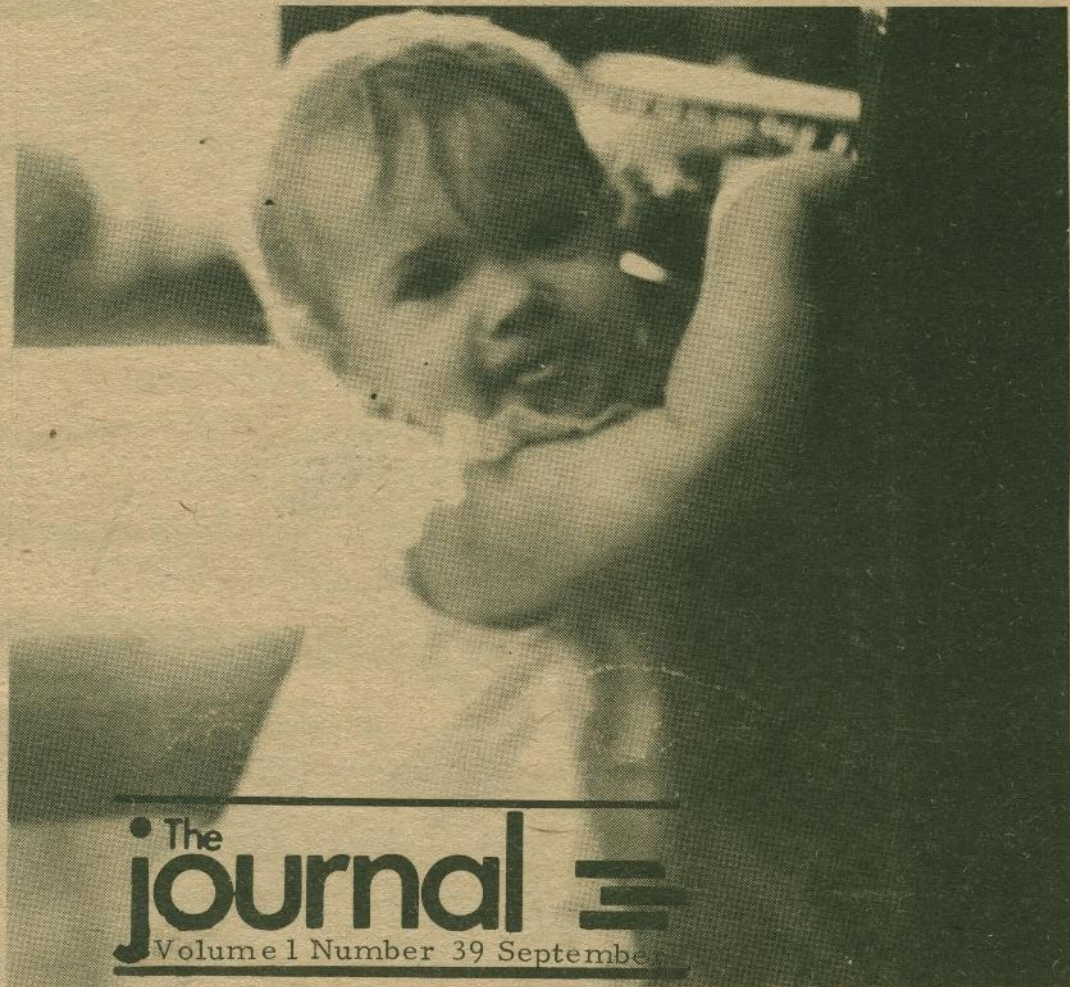
"It's been proven successful in other operations", he said, "It's pretty well an accepted practice for any buying."

Thompson claimed the system would not be an authority to purchase.

"It's merely a means of knowing where funds are and on what they're being spent", he said.

According to Thompson's proposals, all monies allotted to the Students' Association would stay in Council's account and the societies would have to make out purchase orders when they need money.

All money would come only from council, and the societies



SO THERE YOU GUYS!  
Bet you thought I wouldn't get

out in time for orientation, but I did. NYAAA!!!

would no longer have separate bank accounts.

Duffy foresees no problem in getting the societies to go

along with the system.

Said Thompson, "If Council passes it the societies won't have any choice".

## What, ALREADY??

# Journal and Council hassle

By JOURNAL NEWS STAFF

Though the academic year is young, The JOURNAL and Student's Council are in the midst of a conflict concerning the allotment of funds.

Council president Mack Thompson has proposed a purchase-requisition system for the allotment of funds to all student societies, and JOURNAL editor-in-chief Pauline Vaughan has condemned the idea of such a system being applied to the student newspaper.

"It could mean the loss of the JOURNAL'S autonomy, and I cannot permit even the remotest possibility of this happening", said Vaughan.

Vaughan said she feels there would be much more than just money involved in such a system.

"The JOURNAL and Council have a very long history of conflict", she said, and each time council starts threatening to cut off our funds.

She claimed that with The JOURNAL'S money in council's bank account, they could, if need be, force the paper to print things the way the council sees fit.

"It would be a very subtle thing" she said. "It would be like wrapping the money around our necks and letting somebody start tightening it".

Council treasurer Mike Duffy told the JOURNAL "It's not meant to be a control system.

Vaughan said although it may not be meant to be a method of control, "it could so easily become that".

"We've seen it happen so many times before with other newspapers across Canada. Council brought in such a system, and after one

hassle with council, they were nothing more than a propogand sheet of the SRC", she said.

"That is not and never should be the role of the student press".

Vaughan said that Thompson does not seem to see the danger of implementing such a system in reference to a student newspaper".

"Mack says he has no desire to control the content of the paper. He probably doesn't but we'll see what happens when and if we ever have cause to criticise him or any of the other people on council.

We go through it every year. Dal has a purchase order system, and the paper there goes through hell every time it criticises a council member. Last year their council decided to put in their own editor. They had to, or they would have had their funds cut off".

# Orientation '73

Wednesday      September 12:      Upperclassmen Reunion Bash with  
Shanesse in SUB 9:00-12:00 p. m.  
Admission: \$1.50

Thursday      September 13:

1. Coffee House in Residence  
Cafeteria 8:00-10"  
Cafeteria 8:00-10:30 p. m.  
Admission .50  
Band: Folk Group Entertainment  
Bash in Gym: Major Hoople and  
his Boarding House  
9:00-12:00 p. m.  
Admission: \$2.00

Friday      September 14:

Saturday      September 15:

1. Hangover breakfast in Residence  
Cafeteria 9:00-10:00a. m.
2. Scavenger Hunt - meet in stadium  
2:00 - 4:00 p. m. (to be held within  
SMU area)
3. Outdoor Folk Revival  
4:00-5:00 p. m. in football field
4. St. Mary's Annual Orientation  
Games 7:00 - 9:00 p. m.  
a) Grease Pig Contest  
b) Paper Airplane Contest  
c) Pie Eating Contest  
d) Apple Bobbing Contest  
e) Greased Pole Contest  
f) Plan X
5. Coffee House in Residence Cafeteria  
Admission FREE
6. IF & PEPPERTREE in concert  
Gym: 9:00-12:00 p. m. Adm.: \$2.00

Sunday      September 16:

Monday      September 17:

1. Brewery Tour at Oland's Brewery  
in afternoon (FREE)-tentative
2. Coffee House in Residence  
Cafeteria 8:00-10:30 p. m.  
Speaker: Claire Cohenne on  
Vietnam-movie to be shown  
Free coffee and donuts.
3. Movies in Theatres A & B  
Titles: Beyond the Valley of  
the Dolls & Summer of '42  
Admission \$1.00

1. Football Game in stadium  
1:30-5:00 p. m.
2. Supper: (corn boil) in practice  
Football Field 5:00-6:00 p. m.
3. Facultyy  
3
3. Faculty-Student Smoker: SUB  
1st fl  
1st floor total admission FREE  
recorded music 7:00-9:30 p. m.
4. Bash in Gym-Admission \$2.00  
Band Copper Penny 9:00-12:30 a. m.

1. General Student Body Meeting in  
Gym to meet SRC, Administration  
& Residence Society personages  
8:00-9:00 p. m.
2. LOVE STORY - movie  
Theatre A - 9:00 p. m.  
Admission: \$ .75

# Registrar makes changes

Newly-appointed registrar Elizabeth Chard has instituted several changes in the registrar's office for the coming year.

Most significant is the change in deadline for course changes.

The old deadline, September 21, has been changed to September 28.

"This gives students more time to shop around for the courses they want", said Chard.

September 21 will be retained as the deadline for registration.

Students who have confirmed pre-registration may skip the usual week of registration and come in on the 17th and 18th of September and miss all the crowds. They will not have to pay a late registra-

tion penalty.

Chard said this will make pre-registration a more useful procedure.

"I'm interested in establishing credibility to pre-registration.", she said.

To help all students decide what courses to take, calendars were sent out to all students this year, instead of just new students as in the past.

Another change is the option for part-time students to register by mail.

"So far the response has been good", said Chard.



Newly-appointed registrar Elizabeth Chard. Ms. Chard's office is on the first floor of the Administration Building.

# Mock registration planned

The Orientation Committee has planned a mock registration, for Wednesday, September 12, at 9 am. The mock registration is to be held in Theatre A of the library.

Committee chairman Richard Daigle said the procedure will make new students more familiar with the campus.

"The actual registration procedure will be gone into as well", he said.

25 students - one from each department - will participate as orientation counsellors.

"We had a large turn-out of new students last yyea students last year," said Daigle,

"and we hope the response will be just as good if not better this year."

The 25 orientation counsellors will also be present at registration to help students fill out forms and

get through registration.

They will be wearing identifying T-shirts.

Last year's course evaluations will be available, and advice is obtainable from the counsellors concerning courses and professors.

Anyone wishing to participate as an orientation counsellor may do so by contacting Richard Daigle in the Student Council offices on the 5th floor of the Students' Centre.

## First in N.S.

# St. Mary's gets geography dept.

Saint Mary's has established a Geography Department for the coming year.

It is the first such department in Nova Scotia and one of only three in the Atlantic Provinces.

Chairman of the new department is Dr. Douglas Day.

Day received his bachelor's degree from Leicester University and his doctorate from Sheffield University.

He taught at Memorial University in Newfoundland, and has worked for both the Newfoundland government and the federal government.

Dr. Day said he expects a large turn-out of students for the geography programme.

"Geography is a multi-faceted discipline and should appeal to many students from the various faculties at the university who wish to have some appreciation of the spatial organization of the phenomena

that surround them", he said.

Day said the courses offered should also appeal to people whose courses of study are aimed in a specific direction.

"The courses will have a special appeal to students who are considering careers in rural and urban planning, regional and resource development, transportation, commerce, social and economic development, the study of environment problems and geography teaching",.

This years course offerings will include a "Geography of Canada" to be given on Tuesdays and Thursdays at 10 a. m. and "Elements of Economic Geography" which has been timetabled for Tuesdays and Thursdays at 4 p. m. Dr. Day, will teach both courses.

The "Geography of Canada" course, which will also be given at Kentville on Monday evenings as part of the Extension Division's

new program in that area.

Two other courses currently offered by the Department of Anthropology, will be given geography credits and may be counted towards a major in geography.

These courses are: "Introduction to Human Geography" (Ant 152) (5:30 p. m. on Tuesdays and Thursdays) and "Cultural Geography of China" (lectures will be given on Mondays, Wednesdays and Friday and Fridays at 4:30 p. m.)

The "Cultural Geography of China" course forms part of the Asian Studies Program.

Professor Brian Robinson will teach both the Anthropology 152 and 340 courses.

Professor Robinson received his B. A. honours degree in Geography from Queen's University, Belfast in 1964 and completed his M. A. in 1967 at The University of Alberta.

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# Residence deans changed

The positions of the deans of residence have undergone a few changes during the summer.

Newly-appointed registrar Elizabeth Chard will function on a part-time basis as Women's Advisor in Residence.

She will be available in the evenings.

Senior don Jack Drapeau has been appointed Men's Dean.

He is replacing former men's dean Brian O'Byrne.

O'Byrne has left the university to take a position with the provincial government.

Drapeau was appointed by Director of Residence Dick Ratcliffe.

University president David Owen Carrigan told The Journal it is important that the dean of residence be someone who is close to the students.

"The people with authority in the residence should be working with the students", he said.

Carrigan stressed that the offices  
Continued on page 7

## Musical bureaucrats

Several changes have taken place in administration personell during the summer.

Dr. John Owen has replaced recently retired G.B. Hallet as Dean of Arts.

Former deputy-head of the Commerce Dept. Dr. Connolly has become the head of that Department.

J. W. Cosman has replaced Jim Ternan as head of Continuing Education. Ternan is on permanent sick leave.

Former registrar Kevin Cleary has been relieved of his duties as ref

registrar for reasons of health, and has been appointed Administrative Assistant.

Elizabeth Chard, former Dean of Residence, is the new registrar.

## You, too, can be famous and/or controversial

Of course, the pay may not be much, but then you get your name in the paper. (It's the JOURNAL I'm talking about, but that doesn't mean you have to stop reading.)

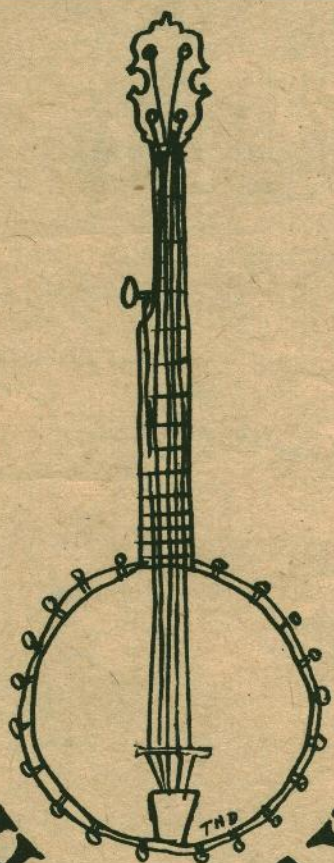
You can be a famous photographer (We'll teach you how if you don't know) and have photo credits all over the place. When you grow up you can even take pictures for the government or something. Or make home movies to annoy your friends with.

Or if you're the artistic type, you can help us with our lay-out. This means you make the final decision on what goes into the paper and where it goes. You can design each page, and learn big words like repro paper, layout sheet, and

3pt. line. (My favourite is letraset)

Or, if you're the type who likes to make money, you can join the advertising department. The ad men/women go about talking people who run the businesses in our fair town/city into advertising with the JOURNAL. Not only that, they make 10% commission on every ad they bring in. The money can really add up.

In case you don't know where to find us, we're on the 5th floor of the Students' Centre. Turn right when you get off the elevator, and it's Room 516. Hurry on up, cuz the line of applicants is getting longer every day, and our office can't comfortably hold any more than 147 people!



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# we made it !

The JOURNAL has made it into another year.

Almost every first-issue-of-the-year editorial starts out that way, as if The JOURNAL'S continued yearly existence is a miracle brought forth.

That may or may not be so.

All I know is that I want to get the students as much campus and relevant national news and the best features I can find.

I say "I" because The JOURNAL has no staff yet.

Which is where this editorial goes back to its traditional first-issue-of-the-year format.

They all start out asking for

staff, and telling you all how good the JOURNAL is.

Well, it's not really all that bad a paper, you know. Just ask any of the old staff members, all of whom graduated last year.

People who work for the JOURNAL have a chance to learn something useful, like how to write a newspaper story, how to do layout, take pictures, solicit ads, and become a part of a close-knit group who work hard to try to produce something they can have pride in.

Newspaper people aren't academics or intellectuals; they're

artists, working with their minds and hands to create something.

And when you've created it, you can sit back and look at it and criticize it, and learn the hard part of newspaper work--taking criticism from other people.

Which is what I hope all the rest of the students who chose not to join the JOURNAL will do. I hope you will criticize us

long and hard, all year long.

And if you really can't stand what we're doing, come up and help us learn to do it another way.

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## SAGA



welcomes



you's



back!

## letters

Dear Editor:

The 1973 Orientation program has begun despite rumblings by many students about "the lack of imagination", "poor organization", "inhumaness", misallocation of funds".

However, these comments are from the few students (and administration) who have tried in past years to put forth a program with six or seven functions and consequently losing between \$4,500.00 - \$10,000.00.

This year's program features

The JOURNAL is a member of the Canadian University Press, adheres to the CUP statement of principles and would like to think of itself as an agent of social change. It is the

official undergraduate publication at Saint Mary's University and we try to get it out every Wednesday during the academic year. The editor regrets that for reasons of style, lateness of arrival, or

lack of space, she cannot guarantee everything submitted will be printed, but all contributions are welcome from students, faculty and others interested. Advertising rates on request.

Pauline Vaughan Editor  
Dave Smith Business Manager  
Phone 423-6556

Subscriptions \$1.00 per year (Cheap at the price.)

# JOURNAL

# NEEDS

# HELP!

18 events and is budgetted to lose approximately \$28,000.00.

However, our losses are not being in rental cars for the committee, private parties etc.

We have spent over \$500.00 in prizes awarded to winners of various contests, and \$400.00 on coffee houses.

We urge you to attend all of these events as many months of carefully planning and preparation have gone into all of the Orientation '73.

We hope you will all attend Orientation '73.

See you there, especially all new students.

Ken T. Langille  
Orientation '73

Alright, you guys, I didn't see one lousy Walter swashing a buckle in the layout rm. or one piccy tony darkingroom or one hucking dennis and i putout this whol blasted paper albymyself and this better not happen again. - Orelse yer all fired. And this time I mean it. You guys didn't even say hi to young Cherril of yon typesetter who even picked up all the garbage you guys have been leaving around for the last 3 yr. and if you don't get up here rite now i'm throwing out all yor books and taking my toy train and blocks and going home.

# Judicial Board rises again

Judicial Board Chairman Richard Daigle recently presented several proposals for the restructuring of the Student Judicial Board to the Senate Committee on Discipline.

Daigle proposed that the Board be composed of four students, as in the past, but that it be complemented by an administrator or faculty member who would act as chairman.

"This is the only way to give the Judicial Board credibility", said Daigle. "Students don't seem to respect follow students".

The proposed changes include a de-emphasising of monetary fines as a form of punishment.

"We're trying to emphasise non-monetary forms of punishment like working at a bash, or shovelling snow", he said

Daigle has also proposed that the Residence Board have the power to expel students.

Daigle said that the board "is not a court but a board, and therefore will not follow strict court procedures."

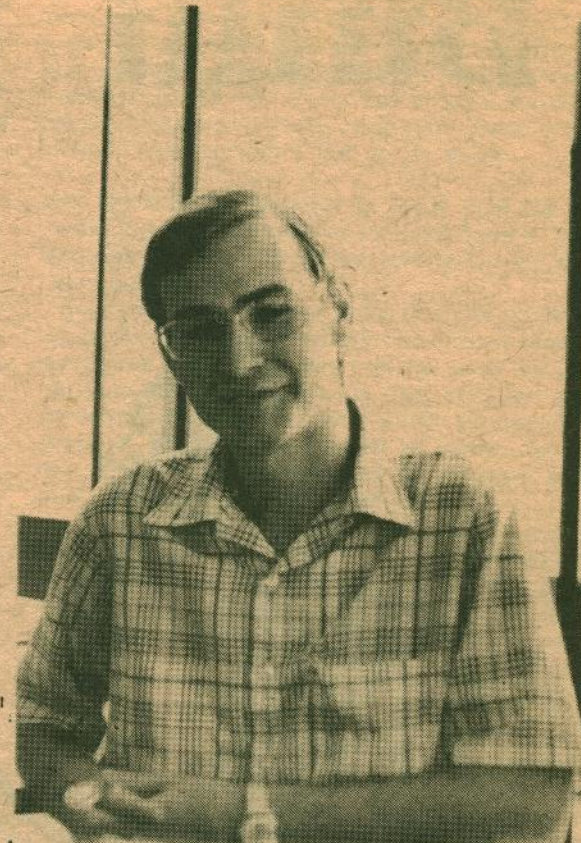
"The changes can't make the board any worse than it was last year," he said.

Chairman of the Senate Committee on Discipline Ken Bendelier, said the proposed changes "aren't much of an improvement".

"There aren't any drastic changes" he said "except for the inclusion of a faculty member on the board."

Bendelier said the proposals are too vague, and leave room for loopholes.

"I was looking for more detail", he said.



Judicial Board Chairman Richard Daigle--snapping those kids into shape!

# Council hires Business Manager

Students' Council has hired a full-time business manager to handle the council's financial affairs.

The business manager, Carl MacAllister is a retired chartered accountant. He worked last for the Halifax Housing Authority.

Council president Mack Thompson told the JOURNAL MacAllister was hired "to restructure our whole financial system".

MacAllister's salary, paid out of student fees, was undisclosed, though Thompson said the Students' Association could afford to hire a business manager "due to increase in student fees".

Thompson claimed two main reasons for hiring a business manager; first, to handle the amount of money at Council's disposal due to the increase in fees, and second, the amount of time required to organize and run the Students' Association.

"It really requires more than one full time person," he said, but we can only afford one".

Council treasurer Mike Duffy claimed Council had received several recommendations in the past to hire a full-time business manager.

"The re-organization of our financial system was recommended by our auditors for the last three years", he said.



NEWLY-APPOINTED BUSINESS Manager Carl MacAllister

Though the hiring of a full-time manager may seem to render the position of a treasurer on council obsolete, Duffy said "restructuring is in the process".

## T. B. Tests

T. B. tests will be done at Registration in the Academic Building for students, faculty, and staff.

Continued from page 5

of deans should be filled by people "who relate well with the students."

"The Director of Residence will also interact more with the students", said Carrigan.

Residence director Dick Ratcliffe said he will be interact with the Residence Society and the dons more than he did in the past.

"As the year progresses the president of the Residence Society will spend more time with me than the dons", he said.

Ratcliffe also said he intends to hold more meetings with the dons, to ease the burdens of the deans.

"I'll play a greater role with the dons", he said.

# Build your new music

## on the best

## of your old

## An open letter

## from Pete Seeger



I am writing this letter for young people outside the USA, young people who love music and are strongly attracted by the folk and popular music of USA. I have met you in sophisticated big city universities, and in small towns and small countries. I have also seen you tapping your foot in pleasure to the latest popular recordings of jazz or rock and roll.

I am writing for three reasons. First, I hope you don't like all of our music. Some of it represents the lives of black and white working people striving and struggling to survive. But some of it represents the US "Establishment" trying to distract people and make them forget their problems. Some of it is such a subtle combination of the above two elements, that it is impossible to untangle them.

Second, in your eagerness to learn new styles of music from outside your own country, there is the real danger that you will forget the music within your own country, old as well as new. It is true music will change somewhat. But it should be possible to learn new things without completely forgetting old things.

Third I'd like to try and persuade you that if you really want to be modern young people, listen to the music of all the world, not just the USA. Scientists keep track of developments all over the world, alert to pick up a good new idea. Food experts look through the whole world for varieties of plants to develop. Likewise, in some little known corner of the world right now there may exist some beautiful and inexpensive musical instrument or style which might prove to be exactly to your taste. Why not help look for it?

Let me go into the above three points in more detail. Stick with me. This is a matter of cultural life-or-death for your country.

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### FIRST, WHAT IS US "POP" MUSIC?

The music of North America is more hybrid than most. Of course, practically all music shows evidence of ancient mixing. Indonesian-type xylophones have been found in Africa. Chinese instruments made their way to Japan a thousand years ago. Oriental music influences came to Spain (the guitar was originally an oriental instrument). However, the mixing in the USA has been extreme. West African rhythms and Irish melodies are two obvious elements. But we got a lot more than rhythm from Africa. The customs of one voice answering another ("antiphony") is typically African. We hear it in the blues when a guitar 'answers' a singer's cry. We hear it in the response of the bass singers in popular gospel hymns and played by jazz bands.

In addition, basic US attitudes towards music, songs,

and dancing are now much more African than most white residents of the USA realize.

Of course, our music also contains European melodies, European harmonic traditions and other European elements. And the language of our songs is an European "slanguage", half French, half German, with new words being added constantly ("Okay" is either an African or an Amer-indian word).

Some of our musical mixtures simmered slow and long the way mountain folk musicians mixed the English ballads and the African banjo. Sometimes the cookpot has a lot thrown in it all at once, and the result was only half-cooked (and half-digested, one might say). Pop music has a tendency to do this.

### HOW DO I DEFINE THE DIFFERENCES BETWEEN POP MUSIC AND FOLK MUSIC?

Let's not bother making a big thing out of it. Look at the matter historically in ancient times, when men and women lived by hunting animals and gathering nuts and berries, people knew only one kind of music. All the men knew the same hunting songs, the same war chants. All the women knew the same lullabies.

Then mankind learned farming. New prosperity led to the rise of an aristocracy of some sort in every land where agriculture replaced hunting. This aristocracy could now afford to pay for professional musicians to make music for them. This was the first fine arts music. In Europe it eventually led to symphony orchestras in the palaces. In India virtuoso sitar players performed for all-night musicales. Out in the peasant huts, people of necessity still made their own folk music.

When cities arose, some musicians found they could make a living playing for coins in the marketplace. This was the first pop music. It was not as elegant as the music in the palace but not as amateurish as much of the music back in the peasants' huts. Pop music for many centuries has occupied a middle ground between fine arts music and folk music. Because the main measure of success was the number of coins collected, pop music has tended to change more rapidly, as city fashions do. It has always borrowed cheerfully from folk music and from fine arts music, anywhere and everywhere. The successful styles are imitated and spread from city to city.

In the 19th century, US pop music only made a small dent in the lives of working people. Only 10 percent of America lived in cities. Western cowboys, Irish-American lumberjacks, Welsh-American miners, African-American slaves, and many other working people all had different

song and dance styles. "I hear America singing, the varied carols I hear", wrote Walt Whitman in 1850.

By mid-20th century the carols are not so varied. By this time 90 percent of USA lived in cities. 95 percent have television in their homes. The great-grandchildren of the aforementioned cowboys, lumberjacks, slaves are listening to much the same music on TV networks, all controlled carefully so as not to permit songs which might upset the status quo. How are they controlled? There is no TV official known as a censor, but every TV producer knows that a 'controversial' song can lead to trouble with advertising sponsors or others. This is one reason that I and others have had trouble getting on TV for the past twenty-five years.

What gets promoted is the "respectable" establishment pop music. And now it is promoted around the world by the biggest recording companies, able to undersell and overproduce the world, with billions of little vinyl recording discs, on sale in Africa, Latin America, Asia, as well as Europe.

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### IS THERE "ANTI-ESTABLISHMENT" POP MUSIC IN THE USA?

Yes, but till recently it never received commercial distribution. The labor union struggles of the 19th century produced songs, as did the movement for the abolition of slavery, or for agrarian reform. The songs of Joe Hill sixty years ago, were sung not only by the radical members of the IWW, but their humour and spunk spread them like folksongs through the whole country - "...You'll get pie in the sky when you die!"

In the 1930's, when I was a teenager, popular music was rapidly obliterating many local and regional forms of US music, through films and radio, as well as recordings. The clever and slick orchestras of Broadway and Hollywood helped try and persuade people to dance away their troubles, or sentimentally mourn them. I myself was lucky.

After being briefly infatuated with pop music (I played tenor banjo in a high school band) I discovered that there was some good music in my country which I never heard on the radio. My father, a musicologist, took me to a mountain dance festival, and I fell in love with the idea of homemade music. I liked the strident vocal tone of the singers, the vigorous dancing. The words of the songs had all the meat of life in them. Their humour had a bite it was not trivial. Their tragedy was real, not sentimental.

In comparison, most of the pop music of the 1930's seemed to me weak and soft, with its endless variations



on "Baby, baby, I need you." Much of it seemed part and parcel of the ancient attempt to keep the masses satisfied with their lot. In the middle of the severest economic depression, a hit song said, "Wrap your troubles in dreams, and dream your troubles away."

In the 1940's Woody Guthrie (Oklahoma balladmaker, now dead) and many others set out consciously to fight this kind of music. We set out to sing for working people, for students, anywhere we could sing our songs of struggle. The radio would not hire us, but we didn't expect it to. We held our "hootenannies" - democratic songfests - in which we sang songs of labour anti-fascism, as well as ancient ballads, songs of pioneer days, of working people black and white, male and female.

#### WE UNDERESTIMATED OUR OPPONENT

Our songs reached a few thousands, while the "Hit Parade" reached tens of millions. As the Cold War closed in, we were even blacklisted out or the trade unions.

In desperation, we then tried to sing our songs in theatres and nightclubs. An old American folk saying is, "If you can't lick 'em, join 'em." To our own surprise, we started succeeding - with songs which do not attack the establishment. The Weaver's recording of the Afro-American love song, "Goodnight Irene", sold two million copies in 1950. And so we, too, discovered how the establishment of the USA culturally as well as politically has developed expertly the ability to "co-opt" (absorb and disarm) its opposition. Long playing records in the 1950's began making money from many minority art forms. The tight monopoly of Broadway and Hollywood was broken. Hit records came out of Detroit and Nashville as well.

Since 1965 a large market has developed in what one might term "underground pop music". Like folk music of old, it is "anti-establishment", but the highly professional young musicians often draw larger youth audiences than the diluted "rock" music of such accepted stars as Tom Jones.

But their music is often not allowed on TV because it is too frank in the areas of sex, marijuana, and the general anti-establishment politics, but it is probably the most exciting and talented music in America today. Anti-war rock songs have been an important feature of all the big recent anti-war demonstrations. But note also: these recordings (Bob Dylan, the Grateful Dead, Elton John, Jefferson Airplane, et. al.) add millions of dollars to the U.S. music industry. Overall, the power of the music industry has increased hugely.

Many young people of Western Europe have fallen hook-line-and-sinker (as a fish swallows bait) for American pop music. The talented pop musicians of much of the world now compete to get a foothold in the U.S. "Top Forty" (this term replaced the words "Hit Parade") Four working-class youths in Liverpool became the biggest musical stars in history.

Now the music industry of Western Europe and North America, technically equipped to promote anything it wants from Indian sitars to Russian Gypsy melodies, or the latest electronic invention, stands poised to provide the music for all 3.6 billion beings on this globe to listen to.

We are on the threshold of a TV revolution, with programs bounced off satellites, to entrance viewers in every village on the globe. The prospect, like so much of modern technology, holds promise of both hope and horror.

There are businessmen in USA who are preparing a cultural blitz. World Coca-Colonization. And it won't take fifty years, as it once took to wipe out our cowboy music, but only fifty weeks to push aside the national music of Ceylon, Costa Rica, Madagascar, and in a generation to erase them.

This leads me to the second reason I am writing you.

#### NO THINKING PERSON LOOKS FORWARD TO THE HUNDREDS OF NATIONAL MUSICS OF THE WORLD BEING ERASED, FORGOTTEN.

Compare the situation to biology. Biologists know that for a healthy planet we need maximum diversity of life. If some species of bird or fish becomes extinct, the ecological web of life is torn. But agriculture and industry have enabled mankind to increase so in number that the ecological balance has been alarmingly upset, and there is a question if any of our descendants will know the clean unpolluted air and water which our grandparents knew.

In cultural forms, as in biological forms, there is constant warfare, struggle. Usually it is not the war of thunder and lightning. But more the silent struggle as between the roots of trees in the forest, each competing for a share of space. But as with biological forms, cultural forms need each other, even while they compete. One reason that the folk music of USA is rich, is because of the varied musics that found themselves competing side by side. But what is happening now is not competition. A flood of U.S.-imported music is swamping, inundating its "competition" throughout the world. Industrialized

Man, like Esau of the Bible, sells his birthright for a mess of pottage.

Right now, young people of Western Europe are forgetting the music of their own countries. I get letters from France, Holland, Czechoslovakia, "Dear Mr. Seeger, I love your music because it is so exciting, so varied." I ask them in reply what they think of their own folk music, and they often answer lamely, "My country has very little folk music. It is not very interesting." The truth is, they know very little about their own music. What they learned in school was usually watered down, second-rate. As adults, they did not see "this old-fashioned, music" as

part of their life as modern people living in big cities.

So part of the job of musicians in every corner of the globe now is to rediscover the rich strength and subtlety of their own music, and bring it to the attention of masses of people in their own land. We know now that it is necessary to do this, with recordings, film and TV, as well as live performing artists. We must not do it with the printed page. Transcribing an African song with European music notation means to partially Europeanize that song. We must preserve the free improvisatory quality of so much non-European music and folk music.

Consider this: Some of these simple old tunes helped your grandparents and their grandparents to survive through terrible times. Perhaps they made up new words to old melodies. Why don't you try the same? A well-constructed melody is like a well-constructed house. It can serve many occupants and purposes through the centuries.

Cultural anthropologists have long noted that in colonial countries people thought that the way to be "civilized" was to ape the ways of the mother country. This was done in "New England", "New Spain", and "New France". And among the quisling classes of Africa and Asia (the local leaders who tried to ingratiate themselves with their new European rulers) one saw such things as African chiefs wearing silk top hats, or Polynesian leaders living in rectangular houses.

In Japan I was told, "We just want to be modern" - but some young Japanese assume that every fashion from the USA is "modern". The recent Saigon "rock festival" does not represent the internationalization of South Vietnamese youth, but simply their Americanization, the result of US imperialism.

And these young people who want to hear the latest American song, do not even hear the best pop songs. They hear what the industry promotes. How many youths outside the USA know that the Number One pop hit in 1970 was never played on radio or TV, or listed in the "charts of the Top Forty"? It was a sarcastic, jazzy satire of the Vietnam War. It had been an "underground" hit for several years, then it got into the movie "Woodstock". Although unknown on TV, every person under age 25 learned the song and could roar out the chorus with me, even when I sang in small towns:

One, two, three, what are we fighting for?

Don't ask me I don't give a damn,

Next stop is Vietnam...

(by Country Joe MacDonald, etc.)

\*\*\*\*\*

Today one can see happening throughout the world what happened within the USA fifty years ago.

Then, the culture marketed from the city was new and spectacular. It portrayed a glamorous and wealthier, and therefore apparently more successful, group. Country persons, out of shyness or shame, reacted to inhibit their own culture. Just so today, in a hundred nations of the world, people will tend to feel a little ashamed of their own local music. It seems backward to them. As once the young girls in American small towns tried to keep up with the fashions-raising hemlines or lowering them according to the dictates of the clothing industry - so today young people try to keep up with the "latest" pop music.

There may be a good musical idea under their nose, but they're ashamed to touch it unless by chance it is picked up by "their leaders". In Moscow, in 1969, I heard coming out of every hotel orchestra an old Russian pop melody, ("Those were the days my friend, we thought they'd never end...")

If I had sung this song five years before, when I toured the U.S.S.R., I'm sure I would have been asked, "What are you singing that corny old song for? We knew it in 1928." but in 1969 the Beatles' recording company had made it a worldwide "hit". It was temporarily in fashion again. Incidentally, I know the author of the English words well. He is a professor of architecture at Columbia University. He is of Russian background and has for many years, as a hobby, sung songs in many languages and made English lyrics for them as well.

Consider this, before you sneer at your own local brand of music. If it is lost or forgotten, it can probably never be recreated, not from books, recordings, or even

film. It need not be the only music you like, but it is part of your heritage. Would you want to change your name, deny your ancestors, no matter what mistakes they may have made? And if your own musical-heritage is worth saving, who can learn it better than you? Does it seem overly simple to you? There can be great subtlety in simplicity. The Irish usually sang their ballads unaccompanied. Their melodies had to be good.

#### THE WORLD AT PRESENT IS RICH FOR ITS VARIETY.

And if in distant centuries to come there is one musical language, it will be richer for adding to itself the best of many other languages.

Some will say, why not build this one world music as rapidly as possible? I strongly object to those words "as rapidly as possible". This will be used to justify any music-loving person buying the cheapest and most available music - most likely music produced in North America. They will be listeners of music, not makers of music. They will not earn their own history, or be given pride and strength in themselves.

I've already cautioned you to learn your own music by ear, not from the printed page, or from music notation. Here's another caution: don't be afraid of improvising or changing it. A song may be partly traditional. It must also partly, reflect you and your listeners in the present year

1972. Let's not be afraid to see people adding to their old traditions with the ideas from anywhere in the world. To freeze them would likely kill them. Who knows but an old Czech melody may live again accompanied by a banjo? A Ceylonese orchestra may find that African thumb pianos are perfectly suited to certain traditional dances. Lonesome Peruvian pan-pipes may be perfect for some mountain melodies of Central Asia. It is true that the definition of a weed is a plant that is out of place - but you must decide for yourself what is out of place. Arguments? Sure. Good!

And this leads to the third reason why I want to write to you.

If you really want to be modern young people, don't learn just from the USA.

Pick and choose from anywhere. There are many wonderful forms of music in the world which American pop music has not yet discovered. Why don't you discover them first? Why do you have to wait for the USA to officially approve it?

For example, the choral music of South Africa is one of the great choral traditions in the world, rivalling that of Northern Europe, Polynesia, or the Afro-American churches. A powerful bass section serves as foundation, a rhythmically inventive soloist does exciting work in the tenor or falsetto.

And the gamelan orchestras of Java and Bali have a delicate charm which is unique. They have a way of gradually slowing down the tempo at the end of a piece of music, but at the same time increasing the number of notes played per second.

Are you going to wait for some group like the Beatles to discover them for you, to place their stamp of approval on it before you sample it?

#### Let's make a new definition of world culture.

The heritages of the world - not just Europe - are ours to listen to if we want. The music-loving person of the future will draw on the riches of a thousand cultures. This does not mean that the glories of Bach and Beethoven are any less or that a greater jazz artist is any less. But the music of America and Europe will share the stage with many others, just as a bookshelf is big enough for the novelists of a hundred lands.

All this pertains to music you may want to listen to. But you will find that when it comes to making music, there is a special thrill in feeling that you are carrying out an ancient art, and that others will learn from you and carry on after you are gone. This includes the lullabies you sing by ear. The music you make yourself may be limited in range, but within this range can be extremely complex.

A man or woman can spend a lifetime exploring the possibilities of sound from a little box with three strings. You may find yourself at first imitating other musicians, then later putting more of your own self into it, expressing in music what you can't say in words. You may find, as we did here, that you want to carry on the tradition of making up new songs about contemporary events and problems.

You may find some way in your own country of forming small sociable music clubs, as they do in Britain. Twenty years ago there was a wave of popularity in England for a variety of popular folk-music from America called "skiffle" music. English youth discovered that there were such things as "folk songs with teeth". Up till then they had associated the words "folk music" with the pallid imitations they got in school. Now it was their turn to discover that Britain also had folk songs with teeth.

Continued on page 11

# Library gets Funds

The Nova Scotia government has approved a \$2 million grant for the construction of a library on Saint Mary's campus.

The total of the new library is about \$2.7 million.

The University has "raised \$ .5 million on our own", according to University president D. Owen Carrigan.

Informed sources have told The JOURNAL the half million is to come in the form of a grant from the Windsor Foundation.

In a letter to Dr. Carrigan, P. J. Dyer of the Windsor Foundation said "Saint Mary's University has been awarded a grant of \$500,000".

The money is to be given to the University in two installments.

"These monies will be remitted in annual installments of \$250,000,

and commencing in the initial construction year.", said Dyer.

Member of the Building Committee of the Board of Governors J, Philip Vaughan said the "Windsor Foundation only comes through provided the government comes

through with the \$2 million".

Dr. Carrigan told the JOURNAL the final plans for the new library are now almost complete.

"They have been given tentative approval by the Building Committee", he said.

## Student Counsellor Hired

Saint Mary's University has hired 27 year old Sandra Little to fill the position of students' counsellor.

Well-known as Nova Scotia's provincial ladies' tennis champion, Little is a graduate of Dalhousie University, and has a master's Degree in psychology. Her thesis was based on research done on study habits and examination anxiety.

She has worked as a counsellor in Dartmouth high schools and at J. L. Illsley High School.

Little said there is "not much difference in the problems of high school students and University students".

Her office is on the 4th floor



of the Students' centre.

Little has set no office hours as yet, but said "I'm always going to be here".

"If I'm not in the office when somebody comes, they can just slip a note under the door and I'll contact them", she said.

"I intend to be easy to get ahold of".

Room 200 in High Rise II will be open for counselling all next week, she said "and after that a more definite schedule will be set up".

## New Constitution in works

Constitution Committee chairman Richard Daigle has been working during the summer on several proposed changes in the Saint Mary's Student Association By-Laws.

The most controversial proposed change is the abolishment of the Residence Society.

Daigle said that since there is no Day-hop Society and probably never will be, the Resi-

dence Society should abolish itself and elect members to council.

"The residence should involve itself more in council", he said.

Daigle also said he wants to see more students from other areas of the university represented on council.

"This would make council more representative".

Daigle said the power of referendum and constitutional

change should be taken out of the hands of council as soon as possible and given back to the students; however, he said "the required number of voting students should be lowered from 60% to 20%.

He has also proposed a mandatory summer executive "so there would be adequate representation during the summer to make decisions".

# Symphony plans good season

Subscription tickets for next season's Halifax series of the Atlantic Symphony Orchestra are now available to the general public at the Dalhousie University Arts Centre.

President of the Halifax Committee, Atlantic Symphony Incorporated, W.J. MacLeod said 1,400 subscribers had already renewed their seats for the nine pairs of concerts in the Halifax subscriptions series, which opens in early October. This rush of subscription ticket sales for the 1973-74 season is partially due to the large number of student subscriptions sold last season.

The Symphony has provided for a special discount to students in the Metropolitan area.

A further reduction of \$10.00 in each price range has already attracted many students to this year's concert series. This discount, coupled with the two free concerts received by every subscriber, means that the student community will get better than a third off the prices of single tickets.

The student subscriber will receive almost 4 concerts free by purchasing the package deal.

For the opening concert, Maestro Klaro Miserit has invited the eminent Canadian Pianist, Merek Jablonski to perform Liszt's Piano Concerto No. 1

When Mr. Jablonski made his debut in the Soviet Union he was immediately invited to return to that country for another series of engagements.

Tickets were sold out for all concerts in seven cities, including the Grand Hall of the Leningrad Philharmonic Society.

The second concert of Atlantic Symphony Orchestra in late October will present Toronto-born Soprano, Teresa Stratas, singing many familiar operatic arias. Miss Stratas has emerged as a leading diva of the Metropolitan Opera, and an acclaimed guest star at Moscow's Bolshoi, Covent Garden Royal Opera House, Milan's La Scala, the Munich Opera, the Salzburg Festival, the San Francisco Opera, and the Chicago Lyric Opera.

The third concert in early November will feature young Atlantic artists, all of whom will be performing for the first time with a professional orchestra.

Maestro Miserit has selected 11 year - old pianist, Angela Laba of Halifax; pianist Timothy Blackmore of Moncton; and Marcus Hennigar, French horn, of Dartmouth.

In response to frequent requests from from A.S.O. audiences, the fifth programme in the Halifax

series will feature soloists from within the Orchestra. The very popular harpist Miss Phyllis Ensher will perform Saint-Saens, Morceau de concert for Harp and Orchestra. On the same programme, Mrs. Elizabeth Raum, Principal Oboe of the Atlantic Symphony Orchestra, will perform Vaughan Williams' Concerto for Oboe and Orchestra.

The Atlantic Choir will perform for the first time in Halifax subscription series in the late spring.

The renowned cellist, Leonard Rose, has been engaged for the ninth and final pair of concerts. Since 1951, he has appeared successfully in recitals and as guest artist with major orchestras in the United States, Central and South America, Japan, Europe and Israel.

Included in the Symphony's sixth season will be two Beethoven

Symphonies, the fifth and sixth;

Haydn's Symphony No. 49;

Schumann's Symphony No. 4; and Brahms' Symphony No. 4. Works

programmed for concert openers include: Rossini, Thieving Magpie

Overture; Wagner Siefried Rhine Journey (from "Gotterdammerung");

Charles Ives, The Unanswered Question; the Telemann Water Music; The BACH Suite No. 2;

and Borodin's "Polovetsian Dances".

Opening concerts for subscribers to the Halifax series will take place on Monday and Tuesday,

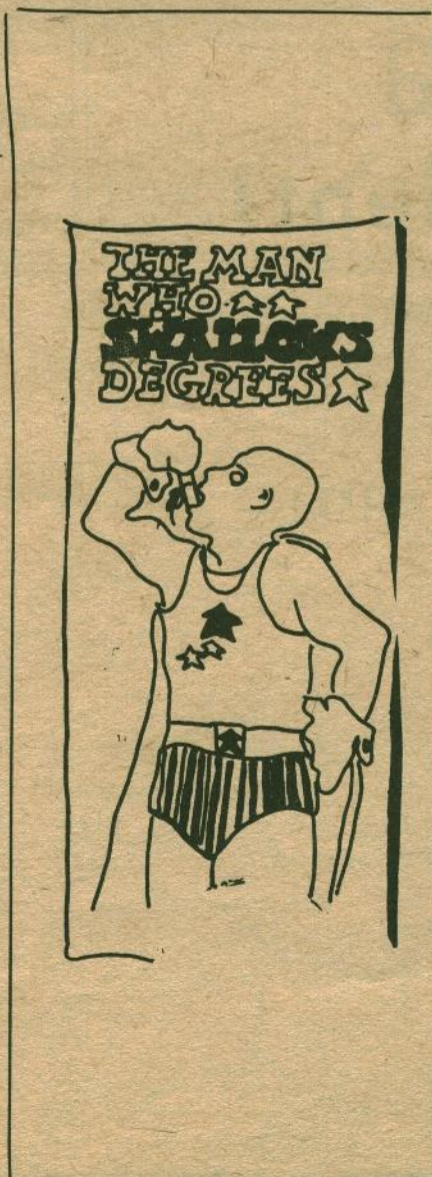
October 1st and 2nd. All concerts will be performed in the Dalhousie Arts Centre's Rebecca Cohn

Auditorium.

The Atlantic Symphony Box Office is now open in the Dalhousie Arts Centre, where subscribers may

select their seats personally, or

make reservations by calling 424-3895. Box office hours are from 10:00 a.m. to 6:00 p.m. Monday to Friday inclusive.



## Letter... Continued from page 9

They also decided that the vfwysymulso decided that the best way to sing them was in small groups, with no amplification. Today, there are over a thousand "folk song clubs" which meet once a week, usually in a room near a pub, where you can get a big mug of good English beer to help the singing voices. No two clubs are exactly alike. Usually two or three amateur musicians start them as a labour of love, and the repertoire of the club follows their taste in music. They may be singing old songs or new, or adding to British traditions with occasional songs from elsewhere, but the base they start on is that they make their own music, and they are not pretending they are learning someone else's music.

### THEY THINK IT IS UNFASHIONABLE TO TRY AND BE IN FASHION, UNORIGINAL TO TRY TO BE MODERN.

They are simply exploring the past, present, and future of their country and the world, and making the best music they know how. Isn't this what we should all try and do?

In your country you should be able to build your new music on the best of your old. Some of Bob Dylan's best songs used old Irish ballad melodies. Your country should be developing its own Bob Dylans.

Plato, Confucius, and other philosophers attached great importance to the art of music. The Catholic Church of the Middle Ages tried also to control what kind of music people heard. Today, with modern communication, no attempt to censor music is going to succeed. Don't try to ban US music. Ridicule the worst. Learn from the best. We will have to fight hard to develop music in every land which can help people live and survive, and eventually create a new and peaceful, rainbow coloured world.

Thanks for reading to the end.

Best Wishes,  
Petè Seeger  
Beacon, N.Y. U.S.A.

# JOURNAL

# STAFF MEETING

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# Men's Intramurals

By Jim Browne  
Staff Writer

Director of Intramural Sports, Ray Monette is looking forward to the coming year.

Ray said the men's intramural program this year will be bigger and better than last year.

All out-door games (softball, football and soccer) will be played in the evenings to facilitate student participation.

Lights are being installed on the practice football field for night play.

Sports offered this year include: football, softball, soccer, badminton, hockey and basketball.

Residence students are asked to sign up for intramurals through their Dons.

Day Hop students are requested to sign up in the Student Union Building on the main floor, on September 14.

All sports this year will be organized in single league play. There will not be a separate league for Day

Hops apart from the residence students.

The football schedule will commence about Sept. 24, and will consist of an 8-game schedule.

Games will be played Tuesday and Thursday evenings from 7:30P.M.

The league will consist of 5 teams with 15 players per team.

Each player will be issued with his own set of equipment for the entire year. Depending on response, there may be tryouts for the 5 teams.

The 3-pitch softball league will begin Sept. 24, and games will be played on Sunday, Monday and Wednesday nights.

The schedule will be 9 games

Continued on page 14

# Women's coach hired

St. Mary's Athletic Department has hired a full-time women's coach.

Kathy Mullane, 25, began working Aug. 1.

A native Haligonian, Mullane is a Dalhousie physical education grad.

She majored in basketball and field hockey.

She was with the phys. ed. department of St. Pat's high school last year, and for two years before that was at J.L. Illsley high school.

The teams should be at a varsity level by next year, she said.

"It will depend on how well we do this year, though".

Although the emphasis will be on basketball this year, Mullane said she will "put just as much time into volleyball and field hockey."

Mullane plans junior varsity teams for the coming year in basketball, field hockey, and volleyball.

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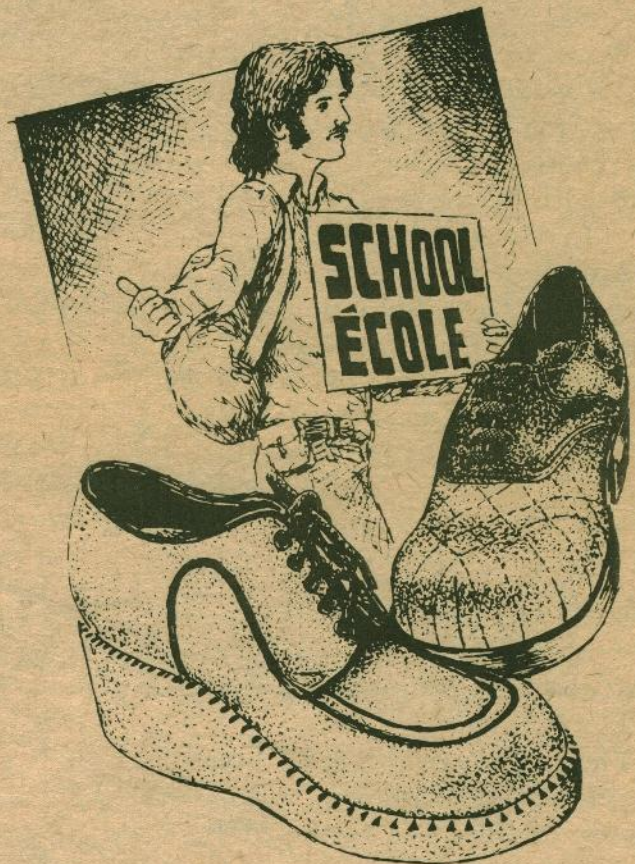
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# Football line-up looks promising

By Jim Brown  
Staff Writer

Head Coach Al Kieth has been working with 56 bodies in an attempt to form a football team capable of sustaining the fine record which the Huskies have produced over the past few years.

One of the most successful teams in all Canada during the last three years (conference record 17-1), the Huskies success has in the past rested on a superior passing game bolstered by solid defensive play.

Offensively this year's version

of the Huskies will be led by seniors Bill Robinson (QB), Ken Clark (WR-Kicker), Kieth Hotchkiss (TE), and Buzzy Theriault (G). Also back from last year's Atlantic Bowl team are running backs John Matkowski Ang. Santucci, receivers Mike Kirpatrick, Bruce Hopkins, and offensive linemen Pete Miller and Frank Yakimachuk.

Graduation hit the defense very hard with 7 starters missing from last year's squad.

Linemen Mark and Kevin Connelly, Fred Schmuck and Fred Spencer are all gone leaving senior Dave White as the only holdover lineman. Defensive backs Tuck Jones, Pierre Lefebvre, Pete Stevens and linebacker Mike Labrash have also graduated.

Continued from page 13

long with gloves supplied.

Soccer will be played for Monday and Thursday evenings. Players are requested to sign up with their Dons or on Sept. 14 in the SUB.

Badminton will be held in the SMU gym from 7 until 11 P.M. Badminton this year

this year will be co-ed with all equipment supplied and coffee and donuts after the games.

Married students are encouraged to participate in this program. Further information as to the start of the program will be available at a later date.

A 19-game schedule beginning in late October will feature the basketball program.

Games will be played at St. Francis of the Public School gym, which is directly across Inglis Street from SMU library.

Game nights will be Sunday, Monday, and Thursdays from 7 until 12p.m.

The SMU arena will be the site

An excellent corps of returning linebackers should help make things easier on junior defensive halfback Ray Romano.

Larry Bridges, Doug Wasson, Fraser MacDonald and Roy Kendall are all back for another year.

Players from last year who look capable of stepping into starting positions include: Joe Simatovic (DHB), Brian Young (RB) Russ Foster (DHB), and lineman Tony Cipollini and Terry Hunt.

A number of ballplayers are back with the Huskies after a period of absence. Dave Farynuik (C-DHB), Ralph Panzullo (DHB), Jim Rogers (G-LB), Ron Pate (DT), and Jim Browne (DHB) all have at least one year of varsity experience.

Some talented rookies may make Coach Kieth's rebuilding job somewhat easier. Mike Curry from New Hampshire where he was All-State last year.

Mike Riley and Mark Pothitier are a pair of 6'3" 260 pound linemen hailing from St. Catherines, Ontario.

Fullback Greg Watson (5'11" 205) is a product of Port Hope Ontario.

Cliff Pelham (6'4") from Herring Cove has attracted attention as a defensive back while former Q.E.H. stalwart Rod Allison (5'11"- 230) has been working well as linebacker and on the defensive line.

Coach Keith looks to St. Francis Xavier and Acadia to field excellent teams.

Acadia is a well balanced, solid team, and will feature, as always, their guard-oriented running game with All-Star Gerry Kaczmarek carrying much of the time.

A play-off system is being inaugurated in the Bluenose Conference this year with the first and second place teams meeting in a sudden death affair at the home of the pennant winners.

Coach Keith said "this will help prepare the Bluenose champ for its Atlantic Bowl challenge."

Assisting Coach Keith this year will be Gord "Spook" McLeod, Doug Wright and Dave Murphy.

The challenge before the Huskies this year is substantial, but if the potential of the "young people" is realized and veterans play as well as they are capable of playing, then 1973-74 should be another successful year for the Saint Mary's University Huskies.

## WOMEN'S INTRAMURALS

A Sherry Party is planned for all women on campus for Sept. 17, at 8 pm. It will be held in the art gallery.

The Women's Keep-Fit Club will begin Oct. 8, and will use the pool and the weight room.

FIELD HOCKEY

begins Mon. Sept. 24  
7:30 - 8:30

SOFTBALL

begins Wed. Sept. 26  
7:30 - 9:00

CO-ED BADMINTON

Sunday Sept. 30  
7:00 - 12 pm

VOLLEYBALL

Sunday Oct. 29 - 7:00  
Monday Oct. 30 - 7-8:00

BASKETBALL

Beginning Jan. 15  
Sun. 6 - 7:00  
Monday 7 - 8:00

Day Hops intending to sign up an entire team at one time can leave the team list with the Athletic Dept. secretary on the fourth floor of the SUB before September 20.



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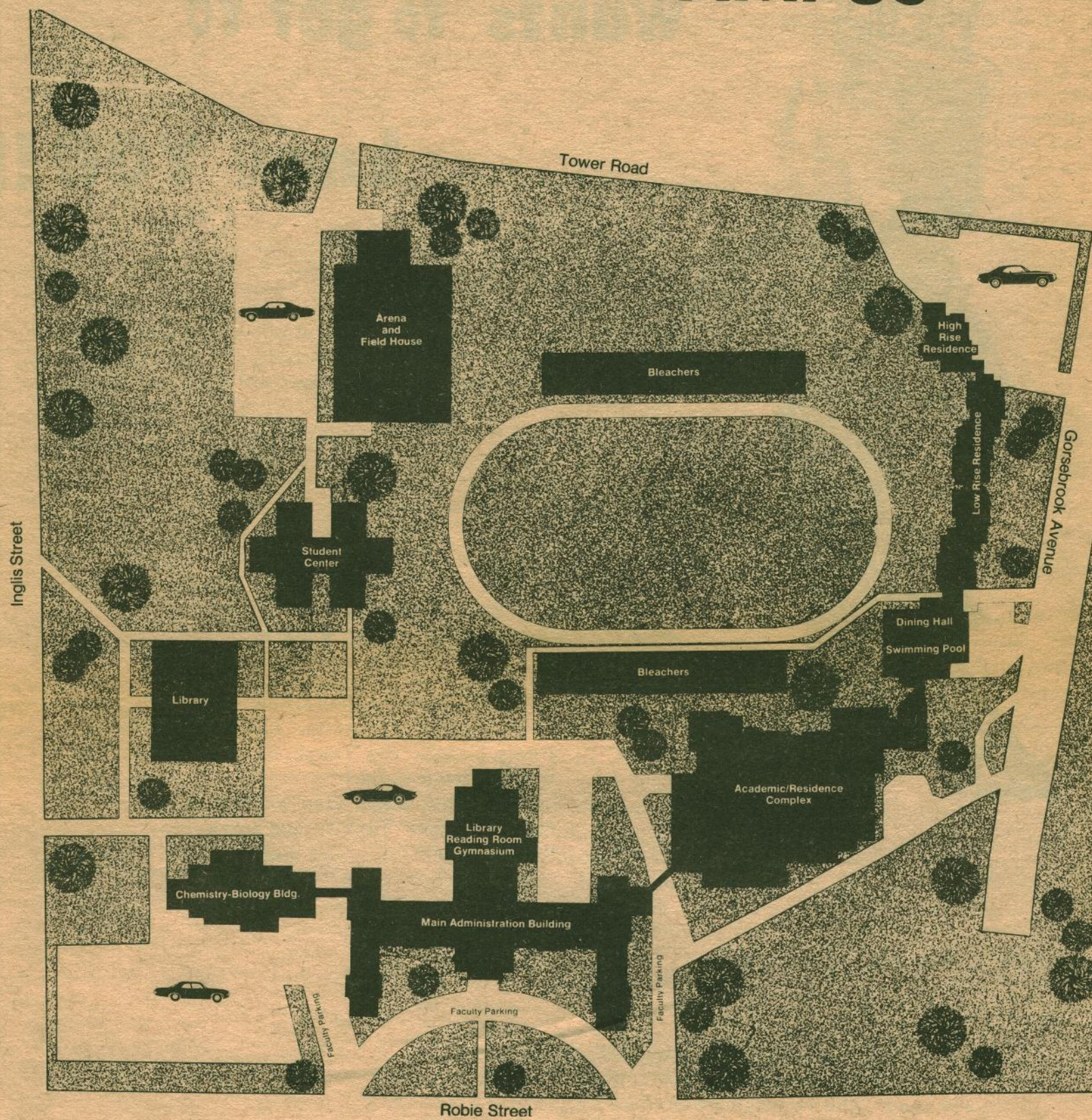
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D. Owen Carrigan  
President