

the picaro

section 2

april 5, 1972

How it is strange,
that a year goes by,
with and without regrets,
at times it seems
like it was...
a drag above a waste

But then you do remember
that after here
there is the instituion,
the world
of even bigger back
stabbing
worries and
crucifixions.

This year gone was a...
well not really
for you do remember the
few
smiling faces

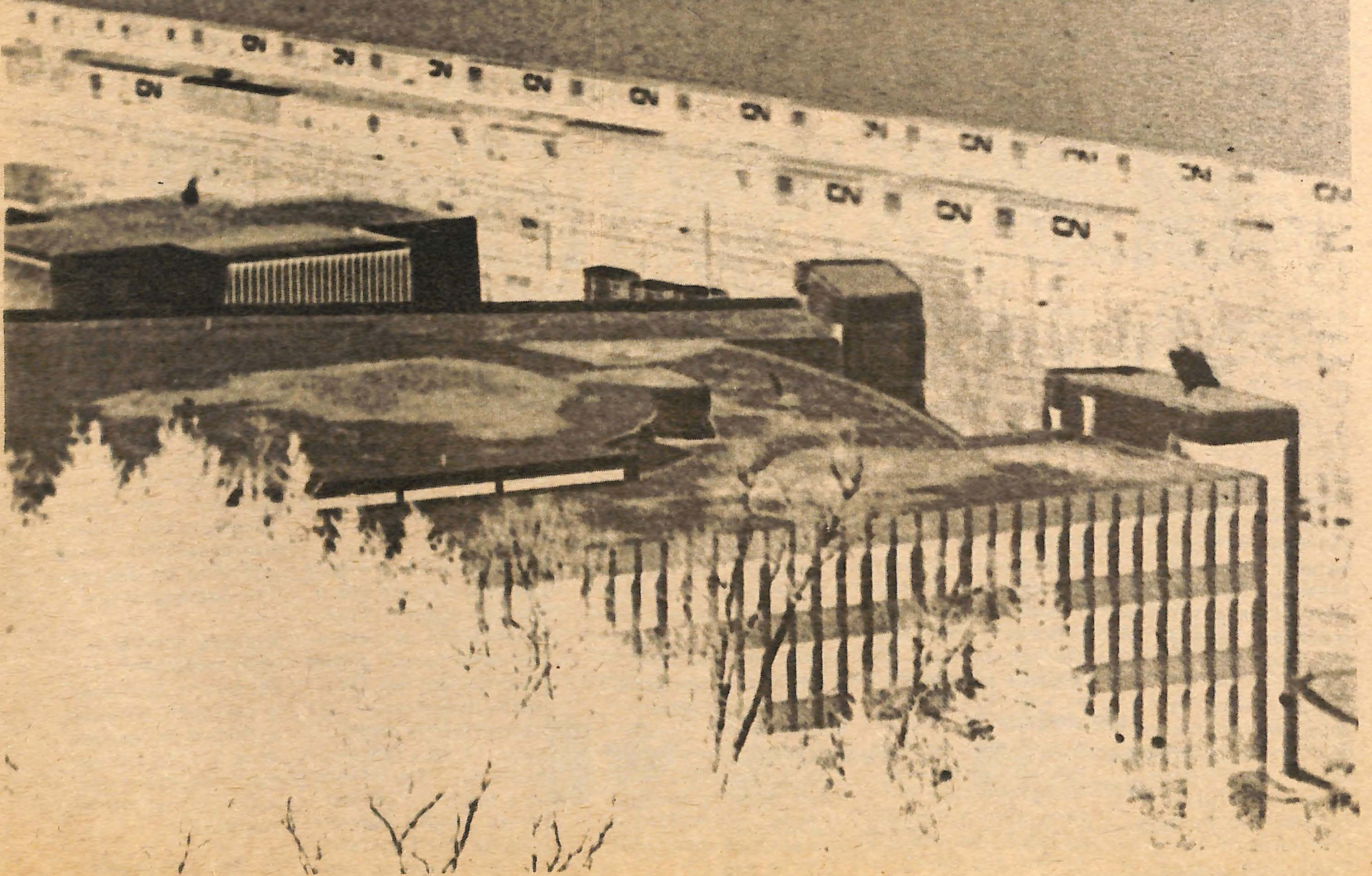
Just hope there
is a smiling face
in the world.

It's past and i
feel
sorry for
the things i said
and the things
i didn't

I feel sorry for the
professors
who had to put up with me
when i happen to make the class

But i'm really sorry to see
it END.

jude



THEATRE THEATRE THE

The Mount St. Vincent Drama Society's contribution to Irish Week was the production of two short Irish plays. Riders to the Sea by J.M. Synge, is a glimpse into the harshness and tragedy which has been the life-long lot of many Irish people for too long a time. The play requires considerable maturity and control from its actors to fulfill its artistic promise, for it is too easily turned into a melo-

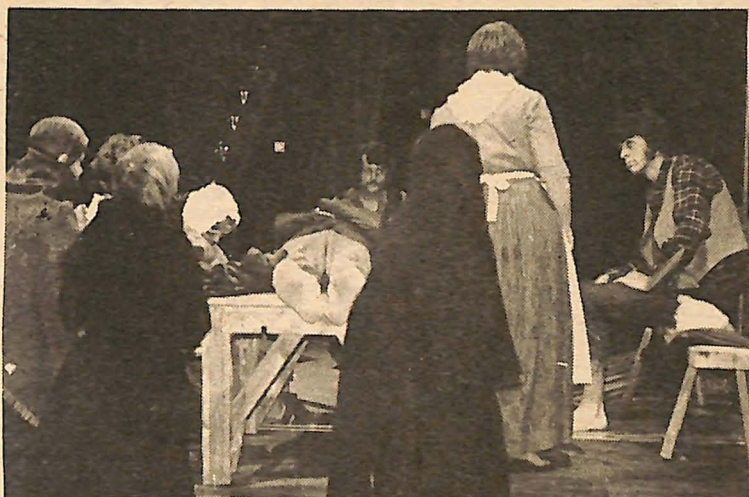
drama which can become disconcertingly humorous. Considering their age and lack of professional training, the cast gave a commendable performance. The sets and costumes were particularly noteworthy -- with the exception of a blouse which did not close at the back, and which was most distracting for some. The audience was obviously enjoying the play and warmly showed its appreciation at its close.

Yeats' The Cat and the Moon was handled in a manner reminiscent of the popular "Story Theatre" series of television. Though the interpretation of the play is likely to be questioned by students of Yeats, the production was certainly successful in its presentation. The speech was much clearer than in the first play -- which suffered from an attempt to reproduce the Irish pronunciation rather than just the Irish lilt -- and the lighting and costumes were imaginatively directed. Both Linda Dean and Brenda Goff deserve special note for their acting. The piece was highly entertaining and warmly received by its audience

It seems a pity that these productions, on which the students have expended such a



LINDA DEAN, BRENDA GOFF and CATHY STEVENS (above) in a scene from *The Cat In The Moon* by Yeats. (Below) The cast of *Riders To The Sea* mourn over the body of Bartley.



considerable effort, should receive only one showing. Hopefully another performance or two can be arranged for this year. Perhaps next year arrangements could be made for a regular three-night run plus a one-night stand during our special country week.

Finally, congratulations to all cast, crew and directors on a successful evening. Keep up the good work and we'll see you next year.

by *Joy*

IRISH WEEK MOVIES

Many members of the audience would have liked to have seen Mrs. Una Way as she gave her very interesting introduction to the film version of Brendan Behan's The Quare Fellow -- unfortunately, however, the light, as usual, was on the audience, and Mrs. Way's person, though not her remarks, remained in the dark. Those who attended Dr. W. Bittner's lecture about the Brendan Behan he knew personally were struck by the extreme contrasts between the two views of Behan. The truth I suppose lies somewhere between the two.

Brendan Behan was consulted in the production of this film and it was, therefore, especially interesting to note that many of the lines were played

down and given an ironic rather than a humorous accent -- the reverse of most stage interpretations. The film didn't pull any punches. It was stark, realistic, and while not neglecting the warm and sympathetic sides of human nature, it never became maudlin, melodramatic or sentimental. This is Behan at his best: a rewarding experience for the general viewer and critic alike.

Having praised the good -- and in this film there is much deserving of praise -- I must, unhappily, proceed to mention the not-so-good. Can someone please tell us why this film -- like all the others I have seen here -- was too dark? Do our projectors not have strong enough lights? Is the screen too dark?

Surely, since we often invite our friends and the public to share our films, at times even charge a small admission to cover costs -- surely we should remedy this aggravating fault!

Please tell us too, why the exit lights must be so bright as to strain one's eyes. Is it the result of some new fire regulation? Or is it just that no one has yet put dimmer bulbs behind them, or thought to use a black background with red letters instead? The unpleasant combination of dark films and the bright exit lights has created more than one headache and early departure.

If the above faults are remedied, I, and at least a few others, would like to see this excellent film again.

The Molly Maguires is not a film for the impatient. It builds its mood slowly and carefully. The first ten minutes for example contain no dialogue at all; instead, the camera pans at a snail's pace through the mine and then follows the miners as they move from the mine to their homes. Only when it has made us feel that we are a part of the grimy, repressed life of the miners does the film move into its story.

The story is a simple one telling of how a police agent infiltrates and betrays a secret miners' organization called The Molly Maguires. Thematically however, it is rich in meaning. The miners are symbolic of the Irish people oppressed by the English in the shape of the

mine-owners. Like the Irish, they either engage in violent insurrection, betray their fellows or simply live on, finding consolation in drink and fighting. The Church dominates their lives, but it is impotent.

Sean Connery comes near to shaking off the James Bond tag with a performance of great restraint, yet power. As leader of the Mollys, he demonstrates an icy coolness, yet always suggests the latent violence that breaks out when he destroys the company store.

Richard Harris is also excellent as Connery's betrayer, a man torn between a desire to escape from a life of economic deprivation and his loyalty to the Mollys.

by David Monaghan

THEATRE THEATRE THE

For its closer of the '71-'72 winter season Neptune Theatre is presenting Thornton Wilder's *The Matchmaker*. This outrageous farce concerns the efforts of Mrs. Dolly Levi to secure a wife for Mr. Horace Vandergelder, a merchant in Yonkers. What Vandergelder doesn't know is that Dolly's biggest pitch is for herself. Add to that the attempted elopement of Vandergelder's niece Ermenegarde, the frantic adventures of Vandergelder's two clerks, a more than generous series of coincidences -- and you have the makings for an evening of fun. It is indeed a pity that this production never quite fulfills its great promise.

The main reason for this failure is the weakness of the leads (Vandergelder, Dolly) whose sense of timing is somewhat uncertain. Sandy Webster as Vandergelder does not successfully put over his humorous villain image, and his artic-

ulation leaves much to be desired. Helene Winston's Dolly Levi lacks a certain loveliness that would soften her delightful scheming.

The supporting cast makes the play. Dean Regan is to be particularly commended for his characterization of Cornelius Hackl. His timing and movement (especially in the hat shop scene) are outstanding. Brian McKay as Barnaby is no less excellent.

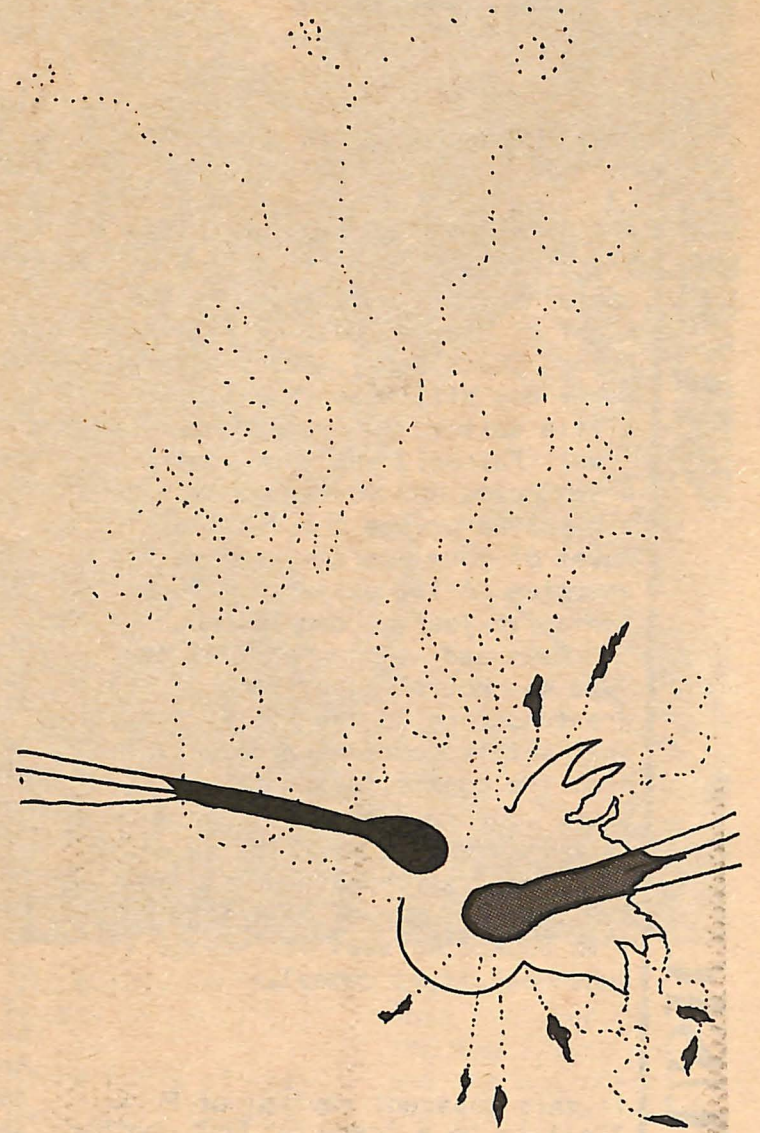
Patricia Hamilton, Beth Anne Cole, and Don Allison, as Mrs. Molloy, Minnie Fay, and Ambrose Kemper respectively, turned in first-rate performances. David Renton's Malachi Stack (just a touch of W.C. Fields here) is appropriately bedraggled and mendacious.

The scenes of farce are a joy to watch. The pratfalls are adroit, and the stage

business side-splitting both in concept and execution.

Aristides Gazetas' set design dealt with the problems of a four scene play adequately, but one could wish for less 'flat' flats. Mention might here be made of Tom Lackey's animation graphics which occupied set change intervals in the most entertaining way. Costumes, by Hilary Corbett, were colourful additions to the overall design.

For all its excellence, there are a few flies in the ointment with the play. The soliloquies tend to drag, and the production lacks that "spit and polish" air that separates the amateur from the professional performance. There are always bound to be problems, even in professional theatre, but when these problems are broadcast to the audience, via the voice of a prompter that carries at



least half-way to the back of the theatre, something is obviously missing.

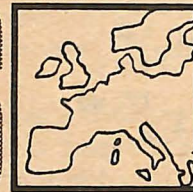
I think perhaps that the production was not quite in shape for presentation, but deadlines being what they are, the

show must go on. I'm sure that continued performance will iron out the "bugs", and I intend to see this production of *The Matchmaker* again before it closes.

by Ann Fothergill

Nearly 3,000 jobs in Europe...

SUMMER EMPLOYMENT FOR STUDENTS



Nearly 3,000 jobs are open to post-secondary Canadian students under the International Student Summer Employment Exchange Programme. Offered through the Department of Manpower and Immigration, these "working summers" are in Austria, Belgium, Denmark, Finland, France, Germany,

The Netherlands, Norway, Sweden, Switzerland, and the United Kingdom. Low-cost travel arrangements may also be available.

Students must agree to work for periods ranging from six weeks to three months, beginning mid-May or early June.

Although a working know-

ledge of the language of the host country would be helpful, a basic ability to communicate will often be sufficient. If in doubt, inquire further.

APPLY NOW! As final selection will be made by the host country, earlier applications will receive preferential consideration. Inquire at your nearest Canada Manpower Centre, or at your University Canada Manpower Centre.



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MUSIC

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MUSIC

By Fred Gerrior and
Howard Miller

Heavy Heads Voyage II (Chess Records)

All aboard the blues star ship! You climb aboard to find your captains (who just happen to be eight of blues' best -- Willie Mabon, Chuck Berry, Muddy Waters, Sonny Boy Williamson, Howlin' Wolf, Little Walter, John Lee Hooker, and Lowell Fulson), and your soul is disembodied and your body disengaged for the voyage through the air waves of your audio system to the energies of the universe. This fantastic journey carries you for "40 Days and 40 Nights" till the "Wee Wee Hours" (just some of the great numbers on the album). Your ship shifts course and returns from the cosmos to the launch pad, where your remains unite and your soul is drenched with the sweet melancholy nectar (blues) which is the very essence of this album. I've booked my seat for voyage III (when and if it comes).

Is this apparent revival of Rock & Roll to be a trend or just another novelty?

Well, if it's only a novelty, the music scene is trying to find an identity, and one cannot be found. The new influx of old Rock & Roll music is very limited to a cut we hear or a group doing a medley of such songs on an album.

The commercial scene (radio) tells us if there is such a trend and if so why. But there is little evidence to assume that it's a trend towards the 50's. More likely, it's towards the early 60's slump music. One song of the late 50's nature is "Boppin' Robin" by the Jackson Five (originally by Bobby Dare), who do a great job on this old hit. But the Osmonds have "Puppy Love", an early Paul Anka hit; another revised 60's hit is "The Lion Sleeps Tonight". If we are right in stating that the trend is early 60's, why?

Commercialism (radio and established recording studios), religious institutions, and governments want to see the music culture become stabilized -- to get away from the drug and sex scene. They like the equilibrium of their National Dreams, and the early 60's was just after the turbulent 50's and just before the major protest movement.

OK, say it: "Man, you're out of your tree". Are we? If we are, why did the US Senate pass legislation in 1968 prohibiting or holding

radio stations punishable by fines or revocation of licences if they play music whose lyrics refer to drugs or illicit sex. The CRTC limits the amount of American content on Canadian air waves; and any infringement on the standards set up by the youth for their own culture of music can be totally destroyed by interference from political institutions who may set up laws for the improvement of the youth culture, even if we don't want them.

Django Reinhardt Vol. III (Everest Records)

Django Reinhardt was a french-speaking gypsy born in Belgium. He became one of the greatest jazz guitarists, even though he was handicapped when a fire left him the use of only three fingers. The precision and execution of his folkish-jazz is unbelievable; his exceptional talent is revealed on this album, a reproduction of original 78 rpms which were badly distorted. Through splicing and editing, the Everest Records Archive of Folk and Jazz Music have brought to life a quality of jazz which might have been lost. Django Reinhardt died on May 16, 1953, yet on this LP he lives in such songs as "Topsy", "Stockholm", "Belleville", "Blues Primitif", and "Django Blues". For those who respect and enjoy jazz culture and its music, I recommend they hear this tremendous LP.

We know that the value of music is usually based on personal preference (group or groups and type of music). However, we don't agree that because of personal preference another type of music is good or bad, or that a song is good or bad. The criteria we use is based on the lyrics and music, or just music if the song is an instrumental. Only after these areas have been explored do we judge the number. Because others use good and bad as judgements, we also have to use them, but the terms we would prefer are poor and good with different degrees of each ranging between.

A composer has no set of rules to refer to when writing a song, but he must keep certain things in mind. The basic structure of chords and how he can best arrange them to produce a melody. He must keep in mind such things as chorus and bridges. He must consider the logic of his lyrics. None of these attributes have anything to do with the popularity of the song, just the quality. To reiterate: don't judge the music, listen to it and enjoy it.

Special thanks to Bob Keating; have a good summer and STAY COOL!

We have often wondered if music should be judged and if so, what is the criteria for the judgement?

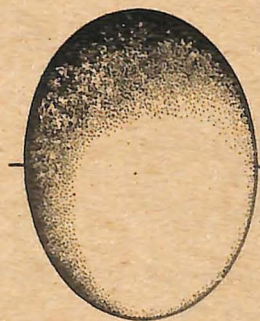
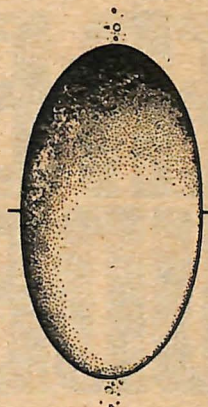
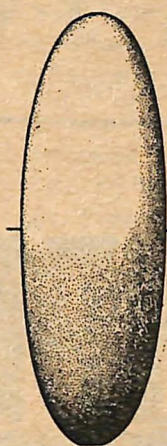
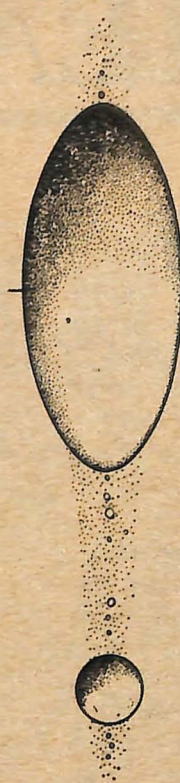
We believe music should not be judged because the attributes that make a song or just music good or bad are irrelevant; music must be felt, it must be heard. But we know that it is heard and therefore judged, and we have placed ourselves in the judging role (to be judged by you), so we'll show you our evaluation process.

MUSIC

MUSIC

MUSIC

MUSIC



ECOTIPS

You can do something about cleaning up your environment.

The average urban person creates 1500 pounds, three quarters of a ton, of garbage per year. Much of that need not be garbage at all. Much of it is dangerous to the environment but a good deal of it is simply wasteful.

As consumers we buy products, a third or more of their price being taken up with their packaging - we are actually paying for the right to be manipulated by advertising methods. This is but one example of our folly. We must become more efficient consumers; that is, we must buy only what we need, search rationally produced and packaged goods, make use

of our abilities to repair old clothes appliances, etc., and recycle as many materials as we can.

We must also attempt to conserve our power and water supplies.

There is a great deal the consumer can accomplish in the name of resources conservation and environment repair.

TRANSPORTATION

Keep in mind that the automobile is our major source of air pollution, as well as noise pollution.

Drive your car as little as possible, and find alternatives such as bicycle, public transit, or better yet, walking.

When driving, do not leave your car idling for long periods of time. This is when the engine burns fuel least efficiently, and discharges high volumes of toxic gases.



ing for long periods of time. This is when the engine burns fuel least efficiently, and discharges high volumes of toxic gases.

FABRICS AND CLOTHING

Since the production of many fabrics is costly to our environment, and since we must learn not to waste, we must buy clothes that will last - the combination of durability and style is not difficult to find.

IDEA - make a rag-rug or quilt from old bits of fabric and stuff it with pliofilm (cleaner's bags) or old nylon stockings.

Old nylons can be used for filtering paint, cooked starch and photographic chemicals, or as polishing cloths because of their abrasive quality.

NON-RETURNABLE GLASS

Almost all jars and bottles are re-usable.

Wide mouth cappable jars are particularly useful in place of aluminum foil, wax paper, etc.

Distribute jars of non-phosphate detergent around strate-

gic points in the house.

Store hunks of cheese, etc., in jars in the fridge - they will keep longer and will not absorb other odours.

Fill an 8 ounce mayonnaise jar with an inch of rubbing alcohol and store your safety razor upside down in it - this will make it last longer by keeping skin oils and acids from gumming up the blade.

PLASTICS

Very little of it can be industrially recycled, so we must find extra uses for used plastic containers, bags, etc.

Buy products which are packaged in returnable or re-cyclable containers, rather than plastics.

Line your ice-cube tray with a sheet of plastic and the ice will not stick to the metal.

Line your paint roller pan with large plastic cleaner bags and you will not have to clean the pan.

To keep hands clean while polishing shoes, furniture, etc., use a plastic

bag as a mitten. When finished, turn the bag inside out and the polishing cloth will be inside the bag for storage and re-use.

Avoid buying special plastic sandwich bags as there should be enough surplus bags around, without contributing more to the disposal problem.

PAPER

As much paper can be recycled, it should be used in place of other materials, that cannot be recycled - the name of the game is efficiency.

Use crumpled newsprint to shine windows, mirrors, chrome etc., - the ink acts as a polish.

Similarly, car and house windows can be effectively washed using a combination of vinegar water and crumpled newsprint.

Masking tape can be made unnecessary when painting window frames, etc. - instead, wet strips of newsprint will stick just as well.

Canadian Environmental News Service

THE CRASH PAD

DON'T MAKE A MOVE WITHOUT A CRASH PAD - THE TRANS-CANADA HOME AWAY FROM HOME.

Hit the road in style this summer with your own personal shelter strapped to your back. The Crash Pad is a portable tent that folds up into a compact five pound pack that you can take anywhere. The frame is lightweight aluminum 1/2" tubing that fits together quickly and easily without tools or screws. The canvas covering is heavy duty waterproofed material to keep you snug, comfortable, cozy and dry in all kinds of weather. At night you can put together your own personal shelter in just a matter of minutes.

Features: Fully enclosed, no mildew, only 3' long by 6" diameter when packed and fits perfectly under knapsack. Expensive? Inexpensive! Only \$19.95 complete, shipping included. Order yours today. Just send the coupon with your cheque or money order and we'll have a Crash Pad shipped back to you before you can say outright. If not satisfied, Money Back within 10 days. Add \$1.50 for convenient carrying sleeve with self-tie.

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We need student reps. Serious people, please phone 832-5022, Winnipeg. (Time is obviously of the essence.)



MR. DAVID LOWRY

During Irish Week, several outstanding Irish lecturers and Irish Canadian scholars were invited to MSVU to give addresses to faculty, students and invited guests on every aspect of Irish life and culture. Dr. William Bittner, a friend of Brendan Behan, spoke warmly and familiarly of this Irish playwright. His comments were particularly interesting as they were almost entirely based on his acquaintance with Behan. Dr. Ivan Cassidy, professor of Education at Acadia U., gave a lecture on the history and social causes of the disturbances in Northern Ireland. A native of Ulster, he examined with sympathy the split personality of the province. His conclusions were ultimately hopeful. Mr. Brian Robinson, a native of Ulster and now a member of the Anthropology Dept. at SMU, gave a sound historical and geographical review of the Ulster colony which placed the present-day problems in voting, for example, in very clear focus. Mr. Cyril Burn of the English Dept. at SMU spoke of Sean O'Casey and modern Ireland. His interested audience learned much of the source of O'Casey's

dramatic inspiration and of its effects in the form of his drama. Dr. Paul Carragher, a native of County Monaghan and a member of the Math Dept. of UNB, spoke with the very accent of the poet, Patrick Kavanagh, as he moved his audience with readings from the poet's work and his account of the man's life. Mr. Frank Fox, of the Dept. of Design NSCAD, presented the exciting potentiality for developing design in the Maritimes as it has been developed in the world-famous Kilkenny Workshops where he spent the summer. Perhaps the most intellectually stimulating lecture of the week was the one presented by T.E. Flynn of the English Dept. of SMU. His discussion of James Joyce's attitude to the artist and his more general comments on religious and intellectual history were a source of fascination to the audience. Apart from the quality of his material, Professor Flynn must also be praised for his brilliant delivery. Mrs. Evelyn Garbary of the Drama Dept. of Acadia U. and a former member of the Abbey Theatre in Ireland, presented a highly entertaining and dramatically rich reading of some of the immortal Irish dramatists: Yeats, Synge, and Lady Gregory. It was fitting that the week of lectures should close with a masterly address by David Lowry L.L.B., L.L.M., of the school of Law, Dal. As a lawyer, Mr. Lowry reviewed with great clarity the legal implications in Northern Ireland. Introducing himself as neither Protestant nor Catholic, he gave an impartial view of the situation. He spoke of the policy of internment practised in Northern Ireland whereby people are imprisoned without trial and cruelly treated. He maintained that this practice will prevent the divided people of Northern Ireland from settling their problems amicably.



MRS. EVELYN GARBARY

The many films about Ireland shown during Irish Week provided a variety of insights into Irish problems and the Irish personality. Perhaps the most successful was "See You At The Pillar", a beautifully filmed look at Dublin life with a sparkling narration presented in the form of a dialogue between Norman Rodway and Sir Michael Redgrave. Those with a literary background would have recognised quotations from Swift, Oscar Wilde, James Joyce and many other famous Irish writers. Running a close second was "Yeats Country", an extremely atmospheric film about the countryside around Yeats' home at Sligo. Like "See You At The Pillar", this film benefitted greatly from its commentary which, in this case, consisted entirely of readings from Yeats' poetry. We were also privileged with an inside look at Dublin's Trinity College, and its magnificent library which contains a vast collection of illuminated manuscripts. Sports had their day too in a film about "Ireland, Land of Sports". From rugby to soccer to horse racing, the Emerald Isle was viewed at play from end to end. All who attended these informative films were surprised and pleased to find a country not unlike our own in its love of beauty, learning and sport.

IRISH

A Week of Irish Cultural Activities



MOUNT SAINT VINCENT UNIVERSITY
Halifax, Nova Scotia
Daily - 10:00 a.m. to 8:00 p.m.
March 15 - 17, 1972

WEEK



On the evening of March 17, at the close of Irish Week, the Charitable Irish Society of Halifax held their annual Irish Banquet at MSVU. Their pleasure in the decor, the food, and the festivities was evident.

PRESIDENT DIES

It was with great regret that the Committee on Cultural Affairs learned of the sudden death of Mr. W. Ryan Sutherland, President of the Charitable Irish Society. Ever since plans were begun in November to hold the Irish Society's Banquet at MSVU, the members of Cultural Affairs were in close contact with Mr. Sutherland. His wit, his charm, and his evident love of the Canadian Irish people were obvious to those who worked with him. This gracious and venerable gentleman will not be forgotten by those who knew him. Our sympathy is extended to his wife, his daughter, Janet and his relatives and friends.



ILLUMINATED MANUSCRIPT



A beautiful example of Irish cut crystal -- part of the Irish Week displays.

Native dress and native products contrasted in another display in Rosaria's former art gallery. (The costume is that of the Aran Island.)



Porcelain in the form of ashtrays, jugs and this delicate bowl were also a part of the many art objects brought in for display during Irish week.

Not only visiting lecturers contributed to the cultural education of our students during Irish Week, but our own Mount profs offered lectures on Ireland that proved both stimulating and, at least in one case highly entertaining! Professor Wallace, in a lecture called "The Lighter Side of Ireland" exhibited to a large and appreciative audience the wit and subtle humour that can only be described as Irish in his recounting of his trips to the land of saints and scholars. Dr. Gerin spoke on "Influences Celtiques sur la Litterature Francaise" and managed to convince his audience that the French writers of Celtic origin were responsible for a resurrection of Celtic poetry and language in Brittany. Sister Mary Lua recalled to the Irish Canadians their indebtedness to the fungus that caused the potato blight, resulting in the greatest emigration in history to such faraway places as Canada and the US. Mary Morley contributed to an understanding of family life in Ireland. She referred to the Irish family's involvement in superstition and myth, its influence on political life, but above all the warmth of the Irish family and its sense of community. Sister Marie Agnes' lecture on William Butler Yeats reawakened for her audience the symbolic and mystic spirit so much a part of Celtic literature. She pointed out Yeats' influence in the new romantic current in modern literature so apparent in his poetry. Joe Foy examined the history of the Irish clergy and its consequent effect on modern Catholic morality both in Ireland and North America, pointing out weaknesses in a system too rigidly structured. Dr. Blonar spoke to an enthusiastic audience on Swift and the Irish. He recalled Swift's dislike of the Irish because they were poor and Papists and indolent (so Swift thought). Yet in the 18th century Swift became the outstanding hero of Ireland. Hubert Poller lectured on the topic "Heinrich Boll's Irish Journal". He noted this great German scholar's abiding love and enthusiasm for Ireland, where he spent many of his holidays. Dr. Goulet traced the religious history of Ireland, showing the two phases: the first Christian millennium when the Irish celebrated their faith according to their national temperament; then the second when the Irish Church became anglicized, resulting in a decline in Irish theology and religiosity. David Roe gave a most interesting lecture on Oscar Wilde ("Education for Disaster") quoting many memorable passages from Wilde's writings.



MR. DAVID ROE

Treasa O'Driscoll, one of Ireland's finest traditional Irish singers, gave a survey in song and anecdote, of the ballads and lyrics of Ireland from druidic times to modern day. Her unaccompanied haunting melodies, rendered in a most beautiful and sensitive way, completely captivated her large audience.



Jean Marshall beguiled the audience with familiar Irish airs accompanied on the harp by Phyllis Ensher of the Atlantic Symphony Orchestra. Mrs. Ensher's final solos on the harp provided a most satisfying conclusion to the delightful evening of Irish melody.

by Cultural Affairs Committee

ERRINGAL



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COUNTRY SIDE
IRISH



France Offers Tips To Tourists

Before exploring the land of Gaul, let's take a look at some of the problems that face a Canadian Student who is anticipating an adventure in France.

Probable arrival is by air. Commerical flights come into Orly and charters into Le Bourget. From both airports, there are buses which, for 10 francs (\$2) will carry travelers right into the heart of Paris; Les Invalides or Place d'Italie. Both are on the metro network, which leads to any place else in the city.

By the way, one can buy a four or seven day tourist pass for the Paris metro, which entitles tourists to unlimited travel on the city bus system, and urban and regional railroads as well.

As far as getting about to other areas of France, the railroad system is the answer - modern, clean and quite inexpensive. Punctuality is a reality with the French railroad system. The first-class Eurail pass with unlimited mileage costs \$110 for 21 days minimum and is valid for travel in 13 European countries. Sight-seers, however, should - to avoid fatigue and "the travel blurs" stick to one or two countries and savor each area leisurely, instead of watching all of Europe speed by a train window.

Hitchhiking is a tolerated practice in France; however, it is against the law. It is strictly forbidden on the autoroutes. There are, nonetheless, line-ups of hitchhikers at the autoroute entrances.

Reasonable accommodations for students in Paris are plentiful, although it is wise to reserve

ahead to assure against disappointment. A valuable address for students sejourning in Paris is: Office du Tourisme Universitaire et Scholaire, 137 boulevard Saint-Michel, Paris V. During the summer, student housing is available to foreign students on holiday.

The international pavilions of the Cité Universitaire in Paris - numbering 40 in all, accommodating 7,000 students - accept students during the vacation period. Rooms are in the neighbourhood of five to 10 francs. The Cité Universitaire is located in the southern part of the city, about 10 minutes from the Latin Quarter by metro.

Students can obtain meal vouchers with a student ID card. The meals are hardy and nutritious, but institutionalized. The meals are served at the mammoth student restaurant in the center of the campus. The continental breakfast, however, is served at the individual pavilions.

For those who choose to be closer to the action of the Latin Quarter, which is also the student section of Paris, small comfortable hotels can be found from 15 to 20 francs, breakfast included.

The "petit bistros" of the Latin Quarter serve delicious three course meals with wine for eight to 12 francs, plus 15% service charge which, in Europe, is customary. Le "self-service" is fast, good and no sight-unseen stuff. The names on the menu in the restaurants might cause some to take refuge in le "self-service" or au "drugstore". But this crutch shouldn't be allowed to dampen the spirit of gastronomic adventure.

Speaking of food and travel outside of Paris and other big cities, students might keep an eye out for "routiers" signs. The "routiers" are truck drivers. They have an organization which puts its stamp of approval on cafés, bistros and restaurants. The food has to meet their high standards and has to be reasonably priced. The food is good, wholesome and typically French.

Attractions outside the capital are numerous for those who don't mind getting their hands into the soil and earning their keep. The "vendanges" or grape harvest is the first thing that comes to mind. Students are hired for a week or two to work in the fields. The "ambiance" is great. Some will want to get

their feet wet in the culture of France and stay for the wine feasts. Artisans - potters, cabinet makers and glass blowers - take on students who are willing to work for a period of two weeks to a month.

For the girls, there is an excellent way to perfect their French and to become acquainted with real French family life: "Au pair" is where a girl from 18 to 30 becomes a member of the family. She helps around the house, takes care of the children and teaches them English. She has four hours off during the day to study or pursue her own interests. In exchange, she is lodged, fed and receives some pocket money. For further information write to: Amitié Mondiale, 39 rue Cambron, Paris 1.

Students who plan on visiting the other areas of France should become familiar with one traveler service, "Syndicat d'Initiative", which is the tourist office. Each city and town has one and it can give suggestions regarding train and bus schedules, what to see in the area and where to stay.

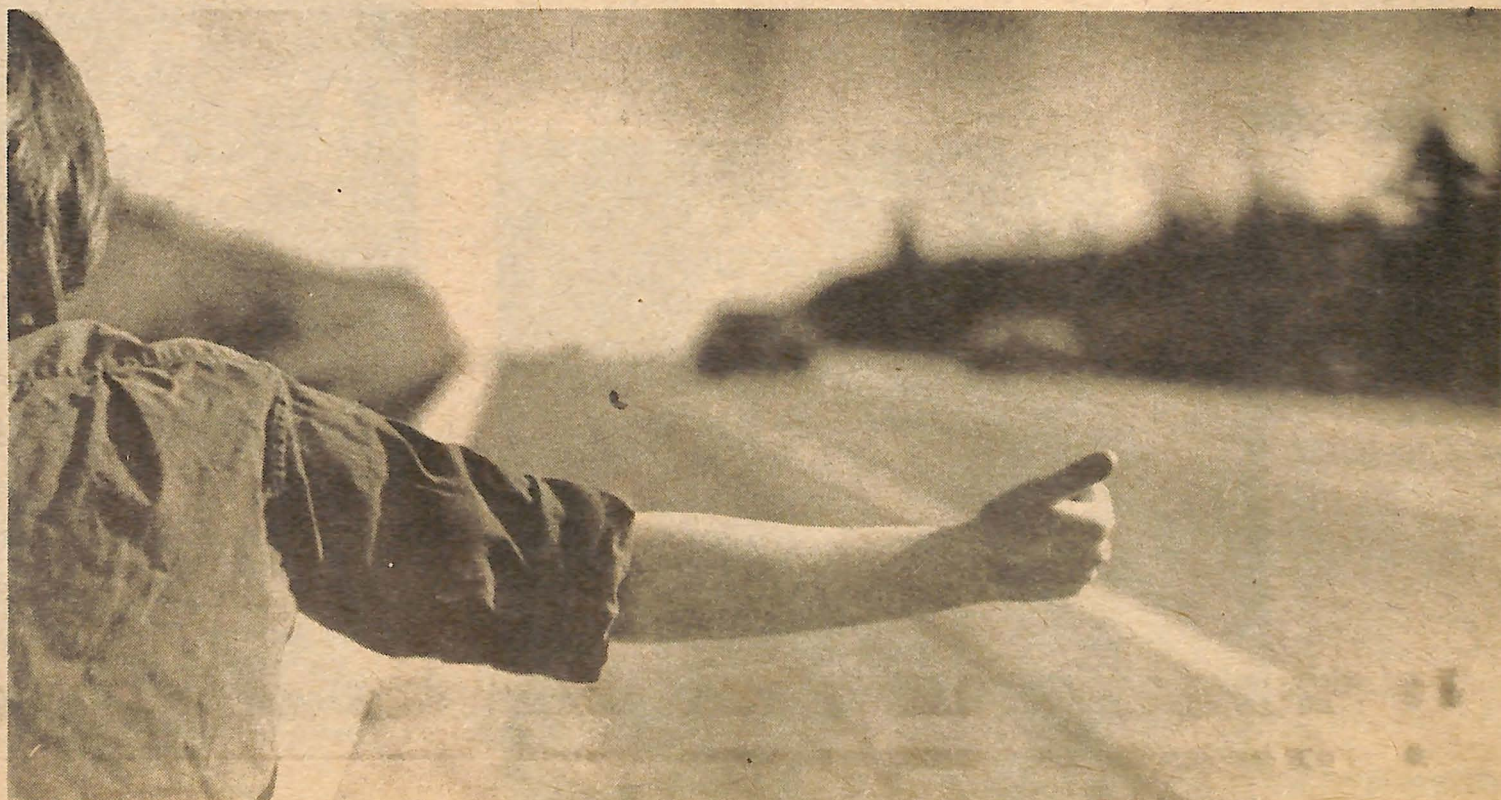
The chronic city-dweller will not be bored in the capital. Paris has everything. Some of the less obvious sights are the

Banque de France, where visitors can see francs struck or printed; the sewer, where it is said there is one rat for each Parisian (visited Thursday afternoon only); the Flea Market where curiosity freaks out.

Some of the more obvious sights are of course the Eiffel Tower, which has a magnetism that draws even 4th and 5th time visitors. Not to be missed are the romantic Bateaux-Mouches which cruise the Seine after sunset, when Notre Dame, les ponts, la concierge and other landmarks are bathed in floodlights. Paris, of course, is known as the City of Light.

If the Eiffel Tower is magnitized, so is the Latin Quarter. This is traditionally the student sector. It's called the Latin Quarter because this is where, in the middle ages, the students lived and learned, all of whom spoke Latin in class as well as on the streets.

The Latin Quarter has its small outdoor markets, such as the one on the rue Mouffetard, which leads to the picturesque Place de la Contrescarpe lined with student infested cafés and small ethnic restaurants -- great rendez-vous spots.



doubts and fears are only shadows
but with light they can be cast away.

The peace in solitude
is found only by
those who seek it.

Power is of no value unless
you use it to accomplish something.

The sterner the challenge to man
the finer the response.

Everything is beautiful when the truth
finally comes to you.

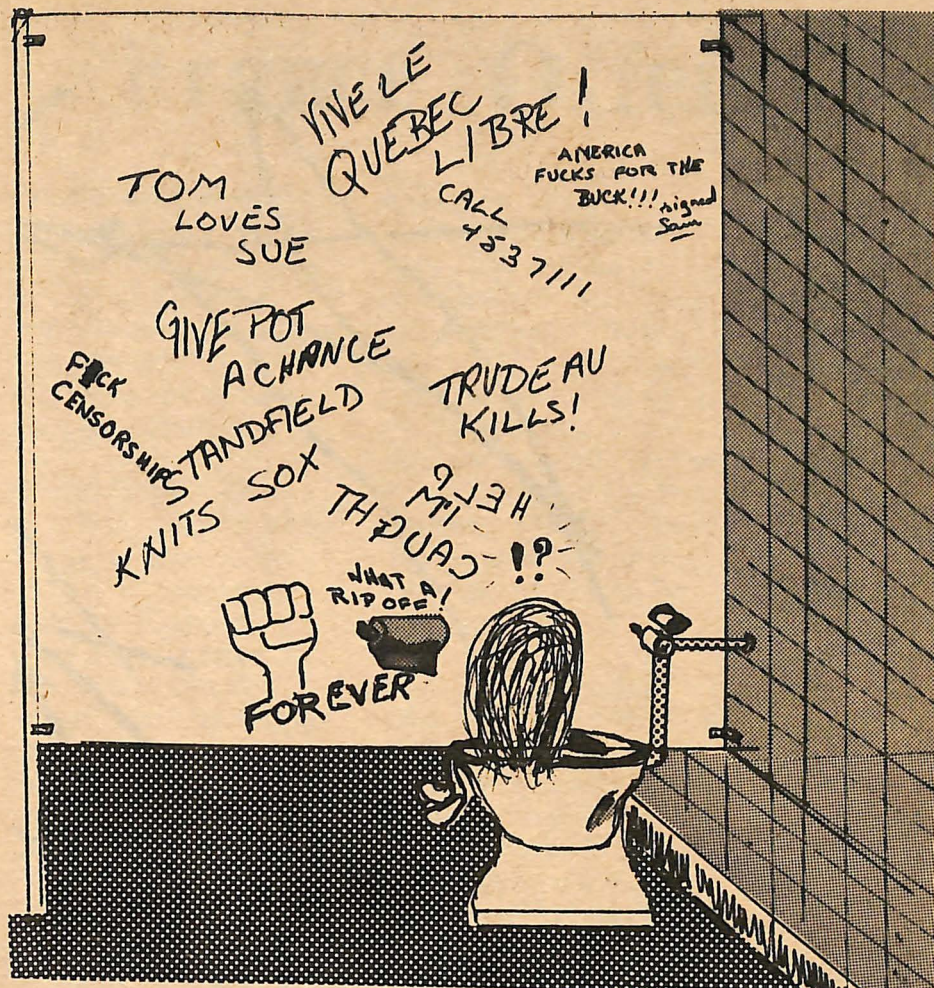
Things you feel in your heart
are more important than
things you believe in your mind.

No man can be free
if he destroys what he loves.

It may be said that the wind
may rise and slowly die,
As the sea may swell and fall away
to a quiet ebb,
But together create a greater force,
strong tempestuous,
and yet, after, a quiet calm,
serenity.
But none can compare with the love
in my heart for you.
--Of Wind and Sea and You

-*excerpts from BITS AND PIECES*
by John Foulos





GRAFFITI

Graffiti
 beautiful
 vulgar
 written on the wall
 Nameless, meaningless souls
 reaching out
 for what?
 Friendship? attachment?
 or just freedom from self?

Words, little beautiful ugly words
 scrawled on the walls
 Symbol of society?
 Help me! Touch me!
 Don't let ME write graffiti.

Touch me
 don't make me have
 to carve words in trees.
 Psychologist with patt theories
 words; senseless words
 spoken to no one
 helping not me,
 who reach more souls
 with my obscene
 graffiti.

amt

FAIR "DISCRIMINATION"

A short time ago, a woman took her two children to a day-care centre. Upon getting there she found that the cost would be very high, because of her husband's financial position. (University Prof.) At the news of this cost she immediately screamed "discrimination".

Now first of all the day-care centres are chiefly run on government grants. Secondly, they use a sliding-fee-pay scale in computing the cost to those involved. (For instance: a family whose income is less than \$3,000 annually pay only 25¢ per day

for their first child and 15¢ per day, for each additional child; whereas a family with an income of \$8,000 annually would pay \$3.36 per day for the care of their first child and \$1.98 per day, for each additional child.)

Now, if there is to be a 'fairness', let the taxes be raised which will allow the government to give larger grants and a standard charge at child care centres. But since this type of Swedish socialism isn't in fashion; then let those who reap the crops pay and those who can't be given some kind of benefits.

SENATE MEETING

As an observer at last week's Senate Meeting I would just like to say that I felt that the students who worked so hard all year on a new constitution for the Student Union deserve a note of thanks. The document was well written, well presented and, I thought, well re-

ceived by members of Senate. Special thanks are in order for Sr. Mary Jean who helped a couple of slightly nervous student Senators get their point across. A round of well deserved applause was given to those who worked so hard. Thanks should also be given to those students who attend-

ed the meeting and gave moral support to their fellow students. To those two students who presented the constitution, Marg During and Carol Millett, congratulations for keeping cool. I think that all concerned deserve a great deal of credit.
 by Lois Hartnett

cont'd from p 5

en't received it -- forget it! concerned student NB Please show to PICARO editor" To say that I was not upset by your first letter would be a lie. But I do thank you for at least caring enough to voice

your concerns, and I also thank you for caring enough about the individual to be able to write your second letter. It helps.

Thank you,
 M.E.D.

ED. note:

* due to lack of

space and poor timing, it is not fair to either side of a point of view to present both sides in the same edition.

** very concrete rumour has it that the Editor would be taken to court if the original letter was published.

cont'd from p 11

ADVISORY BODY

Resulting from the Student Union's stand regarding the Act of Incorporation and its wish to remain on a continuing working-basis with the administration of the university, the Student Union has adopted the policy of establishing an impartial body in the form of two advisors to the Student Council.

ELIGIBILITY

Any member of Faculty, Administration, or persons outside the field of Mount Saint Vincent University is eligible. Their names may be put forward by either the Council or by the persons desiring the position themselves. (NB This is a non-paying position.)

PURPOSE

a. To act as non-voting advisors to the Student Union.

b. To add continuity to the Student Council from one term to the next.

c. To carry out any investigation designated by the Student Council or resulting from a petition of the Student Union.

TERM OF OFFICE

One advisor shall serve for one year. This is to allow the incoming Council to have an individual choice for its advisor. This advisor shall be elected by the new Council.

The second advisor shall serve a two-year term to allow for continuity.

These advisors shall be elected before the end of April.

The advisors may be re-appointed by the new Council at the end of their first term.

FEIFFER



THANK

After many hours of exhausting labour we still had this little, little space left. Therefore, we, the staff of the PICARO, thought we'd say high (we hope) and bye until next year.

PICASSO CERAMICS & GRAPHICS

MSVU
ART GALLERY
APRIL 11-30, 1972

NATIONAL NEWMAN CONVENTION

AUG 30-SEPT 3
1972

THEME: FREEDOM, PRAYER,
SEXUALITY

PURPOSE: REGENERATION,
EDUCATION, AND FEEDBACK

STUDENTS WISHING FURTHER
INFORMATION CONTACT:

Anna Marie Hollett
Vincent Hall
455 - 9017

"CATALYST 72"

Mar. 23 - Apr. 8

HOMER LORD
WALTER OSTROM
BETSY METZGER
NORA MACDONALD

JUDI REID
EUGENE GINSBERG
ROBIN GINSBERG

The subject of this exhibition is the work of graduating students who have specialized in Ceramics at the Nova Scotia College of Art & Design; it also includes the work of the ceramics faculty.

The future plans of these students reflect a strong commitment to the medium; they include further studies such as graduate school, apprenticeship programs, as well as setting up workshops soon after graduation. The level of the work demonstrates an ability to successfully realize their plans.

STUDENT COUNCIL

NOTICE

Those Students
Holding Receipts
For The 70 - 71
Yearbook Can Pick
Pick Up Their
Copy At Council
Offices.

KEEP FIT CLASSES

EVARISTUS GYM

TUES.--THURS.

4 P.M.

STARTING APRIL 4

EVERYONE

WELCOME



Foreign investors helped us open up Canada. They made a profit, we made a profit, everybody was happy. Now the situation has changed, and we lose more than we gain from this kind of "help". Yet while our government urges business to finance in Canada, the percentage of foreign ownership continues to rise. While we're taking money from strangers, they're taking Canada from us.





University of Kings
Memorial University
Mount St. Vincent
Nova Scotia Teachers'
College
St. Xavier

Genuine

gestures, the
expressions,
by
Alber
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mon
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unintentional
and serious fla
all grow natura
from his years and
leading. The ex
ed scene bet

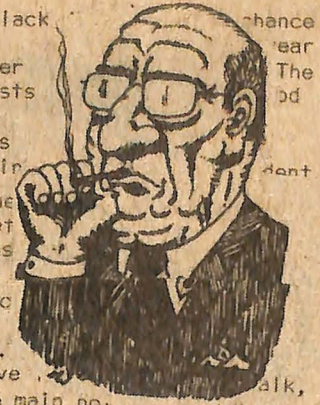


Desiderata

THE NO. 1 BESTSELLER!

The way to become

The Sensuous Woman
by "J"



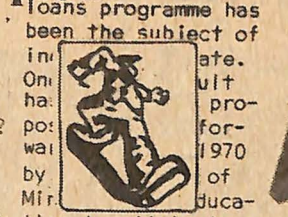
Diary



Why Rally?



picaro



JOE EGG



Insight

SYRINX



AND ON THE THIRD DAY



meaning is that which exists through