

THIS IS AN ONTARIO REPORT But Notice The Similarities

The Ontario Commission on Post Secondary Education, (The Wright Commission), has just discovered the rich are ripping off the poor for their university education it seems surprised.

In a study, it was commissioned to do, the consulting firm, Systems Research Group Inc. pointed out that a greater proportion of people from "lower income" families attend university than do the rich. The reason? There are fewer rich families than poor families.

The study revealed that 34 per cent of the students in university and community colleges in Ontario are from families in the \$10,000 - or - up income bracket although that group pays only 28 per cent of the education costs.

The \$7,00-to-\$9,000 bracket spawned 24 per cent of the education cost.

The \$5,000-to-\$7,000 income bracket pays 24 per cent of university costs but has only 20 per cent of the students, while the group that is making between \$3,000 and \$5,000 paid 20 percent of the costs and included only 16 per cent of the student population.

The upper class groups also tended to go into professions that are guaranteed to earn more money, like medicine and law and thus tend to keep them in the top income brackets of society.

Law and medicine, according to the report cost the most money to teach, yet 50 per cent of the law students were from the upper strata. They paid 29 per cent of the cost of their education. More than 40 per cent of those studying medicine were also from upper income groups.

According to the report all university programs benefit upper income groups at the expense of lower ones, but there are also other benefits to be derived from being rich that the report did not deal with.

The rich (here defined as having an income of \$10,000 and over) are also taxed less in proportion than the poor so that people in the \$10,000 and over bracket, in 1961, paid about 37 or 38 per cent of their incomes in direct and indirect taxes. By comparison those with annual incomes of less than \$2,000 paid 54 per cent of their incomes in those same taxes.

According to the study, poor families with incomes of less than \$3,000 get the best deal as

far as the number of students in university in proportion to income goes, that is, the rates are nearly equal (if low).

For having 8.98 per cent of the number of university students, such families pay 8.86 per cent of the cost.

Another report prepared for the Wright Commission recommends a longer university year with two five month terms instead of one seven-and-a-half-month year in order that students may get degrees in three years instead of four. Draft recommendations released last month also showed the commission will stress making degrees easier to get.

The 13-man Commission on Post-Secondary Education for Ontario was set up two and a half years ago under the chairmanship of the provincial deputy secretary for Social Development, Douglas Wright, to chart the course of education in universities and community colleges for the next 20 years.

THE DISSENT MOVEMENT IN UKRAINE

The recent arrests of 19 Ukrainian intellectuals have once again shown the world that slogans of "people's democracy" and "freedom of speech" are nothing but hollow promises and crude deceptions. Sanctioned by the recent hard-line speech by the First Secretary of Ukraine — Petro Shelest — the local bureaucrats and KGB officials reacted predictably, imprisoning the most respected members of the 'constitutionalist' movement, a move signalled by the arrest and sentencing of Vladimir Bukovsky, leader of the Russian "Democratic Movement" in December, 1971. These prominent Ukrainian intellectuals, among them Ivan Dzyuba, (author of Internationalism or Russification?) consistently argued their case for a more genuine interpretation of the Soviet constitution, remaining always within the legitimate boundary of Marxist-Leninist political thought.

Previous to the recent arrests, the KGB was more concerned about the dissidents who openly denounced the legalist position of the "constitutionalists". Valentyn Moroz especially, in his *Amidst the Snows*, thoroughly

castigated Dzyuba and others for believing in the efficacy of constitutional guarantees.

Thime has proven Moroz to be correct. The insane arrests of those who still had faith in the sincerity of the constitutional guarantees has served not to discredit but rather to politicize the Ukrainian population, as Moroz writes, "More than anyone dreamed possible." The Soviet authorities have once again given these dissenters extensive publicity in the hope that the Ukrainian people would denounce these "false" prophets. But as Nietzsche once said, the approach is comparable to "philosophising with a hammer" — insulting to every free thinking individual.

What then is the mood of the Ukrainian people? Will they be easily duped by believing the Soviet bureaucracy's propaganda against the "19"? The answers to these questions lie in the words of both Valentyn Moroz and Vyacheslav Chornovil, two of the most respected intellectuals in Ukraine. Their most recent works are included in this pamphlet and provide us with the most eloquent and accurate statement to date about the re-

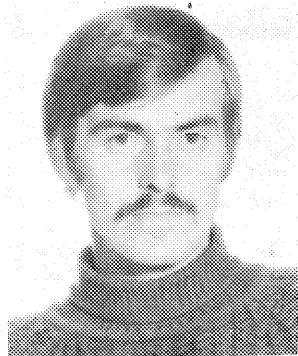
sistance to neo-Stalinism in Ukraine.

Valentyn Moroz's *Instead of a Last Word*, was his final statement at his trial in 1970. Refusing to speak to the closed "monkey trial" Moroz instead wrote down his thoughts, so as not to compromise the movement against any Soviet distortions of his real message. Copies of the "Last Word" were widely and clandestinely circulated throughout Ukraine, finally reaching the West in early January of this year. Writing with an astonishing degree of frankness Moroz traces the effects of repression since 1965, pointing out that the crude measures of the KGB did not undermine the "re-awakening" in Ukraine but on the contrary "boomeranged" against them.

In 1965, mass arrests in Ukraine were supposed to have smothered the flames of discontent but served to create greater interest in the "national re-awakening". This process continues, confirms Moroz, and will continue despite all attempts by

(Continued from page 2)

JARO POLK



to hang around would be the Student offices if they are looking for recognition. The fact that the people who were nominated all managed to be around the vicinity of the student offices is indicative of the past councils' operational scope.

The past executive did little, if anything, in the way of student affairs if in fact they did anything. They (the people who were nominated were the friends and cohorts of the executive. They could be seen on many occasion playing cards in the student offices. The saying that "familiarity breeds contempt" is quite true in this case; there is contempt for the intelligence of the NAIT student. Look . . . take a good look at this partial list of possible winners: Fred Laudenklos, Jackie Merry, Jim Stimson, Ken Nelson, Barry Lazarak, and the president who makes \$5,500 a year. Would these people appear to be the same that served on the last executive, if so then you score 100% or just under for there is one person who is missing and that is Larry Slid. Now it is not the position of the Nugget to try to discredit any person that has served on the past executive, but the past executive has to be by far the most inept executive that has ever been elected. For example when a

mix-up threaten the release of the directory the executive, including Fred aLudenklos took a "look and hide", attitude. If the students council did anything close to what a man call Bill Medek did last year by himself then they should be patted on the back, but to think that they are eligible for an award is something else.

The Nugget is to have one more issue this year and that will be coming out on the twelfth of May. This being my last column I would like to express on behalf of the Editor Georg Jaro Polk Wowk my sincere appreciation and thanks to the people that have helped make the Nugget possible this year. After a slow start the students of NAIT came on like blockbusters and have made this year one of the best in the short but dramatic history of a fine institute.

In the past year my column has made many friends and I would like to thank everybody that has taken the pains to read it it is difficult to write a column that will please the entire populace of the Institute but hopefully the column has made an attempt.

All those students that are not coming back next term I trust that your education has not been in vain and that you have

learned the tools that will enable you to become a vibrant force in today's dynamic society. It may at first be difficult to adapt to a society that has in your past two years at NAIT changed and yes, accomplished so much. But with a little patience, and with the Knowledge that you have aquired here at NAIT it is not such a great task.

To the students that will be returning to NAIT next term, get involved with the processes that are NAIT. The Institute is at a point of turning and with more dependance on skilled technicians the Institute has a chance to become the major learning center in Edmonton. It will be up to you to reflect the current trend to the Skilled position that you are in the process of learning.

From the Editor and Jaro the best of luck in the future year and hoping that the ones you love, love you;

Now that everyone knows how it feels to loose an hour it can be expected that the people will take more kindly to the more unfortunate that have problems, in a time of need some day call a drunk and make him happy . . . Remember that Awards every body can come and watch the spectacle, at a cost of \$6 or \$11 a couple.

NUGGET

MEMBER OF THE CANADIAN UNIVERSITY PRESS

The Nugget is always in need of students who would like to work on a paper. We encourage you to take an active interest in the student paper. If you have any particular questions to ask the members of the Nugget staff they can be reached in the Nugget office E128. We are always in.

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AWARDS NITE TONITE Yearbook Contest

Jim Malone, a second year photography student, took first prize and first and second honorable mention in color photography. A winter stream—which took first prize — has vivid color variations of cold icy blues and greens capped by glistening white ice. Two portraits done by Brian Rutley received first prize and first honorable mention in black and white photography. The first prize portrait is an original shot done in low key and reticulated (original copied on Kodalith Film to make negative and absent of all mid-tones). M. B. Taylor, also a first year Photography student, received second honorable mention.

Richard Slabysz won the poetry with a contemporary poem called "Winter is A' Coming. One judge commented that the word expression resembles that of Bob Dylan. First and second honorable mentions were received by Brian McCaw. Brian's poems seem to say so much in so few words.

The Yearbook Staff would like to extend thanks to Mr. Creighton and Marc Gregoire for judging photography; and Mr. Green, Mr. Hall, and Mrs. Bowes for judging poetry. Winners may pick up their cheques from Mrs. "D" in E134 on Friday, April 28.

All winning photos and poems are hanging in the Yearbook office and anyone wishing to see them is quite welcome to do so.

UKRAINE . . . (Continued from page 1)

the KGB for the Renaissance in the cultural life of Ukraine is inevitably subject only to the laws of human sacrifice. Never again will the bureaucrats stifle the movement, for it has become a MASS movement able to withstand the temporary setbacks crudely imposed by functionaries unable to think beyond Stalinist categories.

However, we must guard against an over-exaggeration. The movement towards "national re-awakening" in Ukraine is neither organized nor conspiratorial. As Moroz himself has said, "it is only the beginning". It's dynamic is a face unprecedented in Ukrainian history, rooted firmly in the belief that, if the principles of socialism are to be successful, they must go hand in hand with human dignity and national self-respect. Regardless of the interpretation, the Renaissance and the recent arrests can only lend credibility to the sincere commitments of our people in building a society on principles worthy of human respect.

Why don't you take life easy? Can I ask you a question? What makes you think that I would enjoy life by sitting on the patio in the sunshine. My question is just as good as yours.

Touche.

I don't know what the hell I would do with myself, sitting on the patio in the sunshine. I'd go crazy.

How did your work with symphonies come about.

I'll tell you how it came about. I wish I could truthfully say that it was my idea. I'd love to be able to say that but it wasn't. My idea was this. When I was a little kid I used to play the fiddle, practice. Then when I was about ten years old I quite. Imagine how long I quite, I never even played an exercise, I dropped the fiddle entirely.

About fifteen years ago I decided that I was going to give concerts for charity. Not thinking about the musicians or realising how much they needed it or their pension fund. So I said I'm going to start to practice. Everyone thought I was crazy. My own conductor thought I was crazy. He said you can't give concerts, you haven't even touched a fiddle for 48 or 50 years.

So I said, well I'm going to practice. So I practiced about eight months and I had the kind of guts that made me go right into Carnegie Hall. Then I went in with Issac Stern, we wanted to save Carnegie Hall. We did all that stuff. Then I gave concerts for whatever charity was needed. Including the one in Toronto which was for Isreal Bonds, where they had to buy a certain type of bonds.

How many benefit concerts?

I don't know. 80, I'll tell you. It's tough for me to do even a half dozen a year because of my other activities. That's why when we say that we've taken in close to 5 1/2 million dollars that's a lot of money, only because I haven't been able to give that many. I've given about

80 something concerts . . . took in 5 1/2 million dollars.

I do other benefits. I play theatres once in a while. I played in Australia, I played in Ireland last year, and I do a lot of things. Sometimes I have a schedule this long and three quarters of it is no money. No money this one, (3), Vegas Money. So when people say to me, why do you play Los Vegas? - Because I want to get paid once in a while. So that's the way it happened. And strangely enough the thing that I am most fond of, the thing I enjoy the most of all, are the concerts, where I don't get paid.

The concerts include everything I like to do on the stage. I talk and I get a lot of laughs talking, and I play and I get a lot of laughs for that too. I am playing now to the most sophisticated audience when I play concerts because the fact that I play a satire. Like, I'm supposed to be the world's greatest violinist. Therefore I'm playing to many of them in there who are concert goers. They go to hear Issac Stern, Arthur Rubenstein and they come to see me. To see what this satire is about.

They haven't the slightest idea of what I'm going to do out there. I assure you that nobody here who has ever seen my concert has any idea what I'm going to do. They don't know if I'm going to play most of the time or if I'm going to talk most of the time. But it is a concert. I play numbers, I play some good numbers, I play numbers that are played by some great artists, except that they play them great and I don't. It's as simple as that. They play great and I play losey. But I go over just as well as Mr. Stern or anyone else.

Jack likes to call Issac Stern his manager. He arranges concerts for him to play. And Jack being the fair person he is, gives him ten percent of nothing.

Fellows like myself can only get-tops ten dollars a tickea, you have to be losey like you are to

get a hundred.

When asked about his reputation as a tightwad he replied.

I'm sure most of you watch All In The Family, Archie Bunker. Now Archie Bunker plays the part of a big ot. He probably plays it because he is not a big-ot. Therefore he can play it. I am not at all stingy, I spend a fortune, so therefore I can play the part of the stingiest man in the world. If I were actually that stingy, in the first place I would never play the part.

You want to hear a funny thing. I had a writer when I was doing my weekly show. One of my writers was the stingiest guy you have ever seen. And I said to him, George, how can you write those funny jokes about being stingy when you are that stingy? Why is that funny to you? He laughed. He was stingy and didn't care. Now that Archie Bunker is on, I realise that he could be the biggest bigot in the world and wouldn't play it. And other people would go on with him. If he actually were a bigot then Sammy Davis and those fellows wouldn't go on with him. By the same token I can be the stingiest man in the world because I'm not.

Mr. Benny commented on the choice of Issac Stern for Fiddler On The Roof. I thought that was a wonderful choice they made having Issac Stern play the music for it and having his name in there. It was very valuable in there. Most, in fact nearly all of the reviews did not leave his name out.

Do you take it as a compliment when someone like Rich Little imitates you.

It's a great compliment, but by the same token, they're going to imitate the fellows they can imitate. So you don't know if it is such a great compliment or not. They find it probably easy to imitate me. Rich Little happens to be one of the greats. I don't think most of them do me very well. I think they exaggerate it. They go well, (making a large gesture with his arms). I never did that in my life. In fact I got a hold of Rich Little once and told him to tone it down. Now there are some of them who can even get my speaking voice. Rich Little does it the greatest of anybody. He does one that is almost impossible to do. He does Agnew. Agnew just talks with no idiosyncy. When he does Agnew you can close your eyes and if you know Agnew very well you can hear him talk. You can hear every word.


Mr. Benny explained his age this way.

I was 36 for a few years then I was 37 for a couple of years and then 38 and then I got to 39. 39 is a funny number. It's actually a funny number. Because the minute you go into 40, this is not funny anymore to kids. When you're 40, to little kids, you're already an old man. So we stuck to 39. But we didn't know it would be a lasting thing

BENNY . . .
(Continued on page 3)

Jack Benny Inside Out

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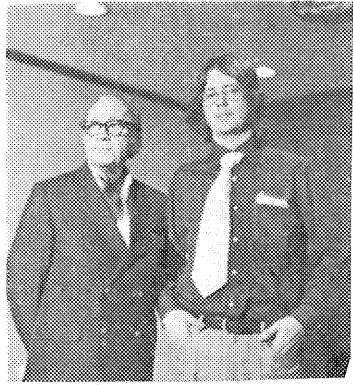
JASPER at 104 ST.

BENNY . . .
(Continued from page 2)

where every body would talk about it. We just kept it on for a year or two. Next year I'm supposed to be 40 and then I did a gag where I found out I was only 39, and the next year I found out I was 39 again. I kept it up, I stuck to 39, you see 40 is not a funny number.

How did you happen to pick Love in Rome for a theme song.

I didn't pick Love in Rome. I hate Love in Rome. Not as a song, but as a theme song. I don't like it as a theme song, it has no significance. It has no reason to be my theme song.



Kostyniuk looking to camera. Jack Benny shows hint of excitement

But that happened to be the number that every week I fooled with. Now if I'd fooled with Mighty Like A Rose that would have been my theme song. If I'd fooled with the opening of the Mendelson Concerto, that would have been my theme song (he hummed a few bars of it for us). That's what they would have played. And all of a sudden I would walk into a restaurant and the orchestra would start playing. I didn't want it to be my theme song, but I couldn't stop it.

Which did you enjoy performing in the most.

Well I loved vaudeville. When I was in radio I loved radio, when I got into TV I loved TV and didn't care about radio. If there was something that was able to follow TV I would have liked that better than TV. Because you had better make up your mind to like the thing that you have to be good in. Let's say that I was through with radio and I was fortunate enough to be able to make the transition from radio to television. But if I hadn't been able to make that transition no matter how good I was in radio, it would have been over with.

So whatever you do, you have to like it and you'd better like it, you'd better think this is the best thing you are doing. The best thing I enjoy now are concerts. Of all the things I do that's the best thing I enjoy.

Looking back though, do you have a favorite.

No. I liked radio very very much but I must say I like Television more, because it brought me back to the theatre. It brought me back to the stage where I can face an audience. Not only an audience at home but a studio audience.

Who is your favorite comedian.

Now
Yes

I don't know. I could mention so many. If you had asked me who is your favorite new comedian I'd have to say Flip Wilson. Of the sort of stand up andatory comedian I think Flip Wilson is the best thing that has come along in years. You have your Archie Bunker who is great. If you want to back to your older comedians then the greatest comedian I ever knew was Ed Wynn. And Chaplin of course. And Al Jolson even though people say he was a singer. Singer, my eye. He used to make people scream for two hours and to me that's being a comedian. Ed Wynn and Willie Howard in their halday were two of the greatest comedians I've ever known. I don't think anybody is a close second. Even today no one has been a close second to Al Jolson as an entertainer. I take that back Judy Garland.

On his reputation as a skin flint.

It's all in fun and everybody knows it and they accept it as humor. And you know what, when I do a lot of charity or give a lot of money I would just as soon that it wasn't publicized too much. I think it's funnier if people actually think that I do not spend too much money. I do spend a lot of money and I do spend too much money if you want to know something. I feel better if everybody didn't think that I spend so much money. I think it's funny as long as they make a stingy character out of me. I think it's funnier that way. I think people laugh more if they do think I'm stingy. But I don't know they would probably laugh anyway.

With the last statement in mind. - Are you going to buy dinner for everybody now.

I'd love to but I just had dinner.

We didn't.

CURLING OVER FOR YEAR

To use the curling club results for intramural points poses many problems in trying to get accurate results. The biggest problems are:

(a) Many students start curling and drop out of the club for various reasons.

(b) The above leads to juggling of the teams to maintain a complement of four.

(c) Many teams are made up at the last minute at the curling rink, resulting in loss of continuity.

For next year, I would recommend that intramurals run a

completely separate (i.e. of the club) tournament over a 2 or 3 week period. At such time the club would not schedule any games allowing anyone that is interested to participate in the intramural tournament.

The attached results are based on the final club tournament at which point all teams were intact. A double knockout tournament was held in the Men's and Mixed Events. The Grotkowski rink beat the Connolly rink to win the men's while the Rintoul rink beat the Meikle rink in the mixed.

Technology	Entries	Intramural Pts.
1. GAS	5	150
2. CIVIL	7	142
3. BUS. ADMIN.	5	131

MIXED CURLING

Technology	Entries	Intramural Pts.
1. Secretarial	8	150
2. Bio Science	4	125
3. Med. Typing	4	100
4. Marketing	2	75

GRADUATION INVITATIONS FOR GRADUATES and GUESTS MAY BE PICKED UP AT E134 Student Services Office beginning MONDAY, MAY 8, 1972.

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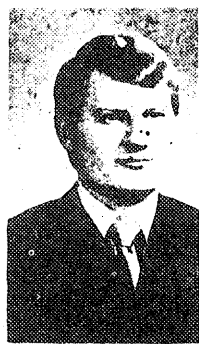
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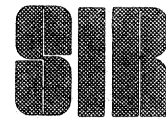
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