

## LETTER

ALLIED YOUTH

Dear Sir:

In the first place, congratulations to all concerned for the excellent article entitled "Alcoholism — A Real Problem" which appeared in the last issue of the Red & White. It is indeed refreshing to know that students on this campus have at least some concern about the REAL problems which face us and that said concern is being reflected in such student publications as the Red & White.

The problem of Alcoholism is greater than a great many of us realize. With specific reference to Prince Edward Island, we have a minimum of 3200 alcoholics affecting adversely the lives of 16,000 people. These figures are determined by applying the Jellinek formula, a mathematical formula for determining the alcohol population in any one geographic area. That is to say that 16,000 people, nearly 1/5 of our P.E.I. people, are adversely affected by the misuse of alcohol. A large part of the answer to this lies in the field of Education.

I appreciated the kind reference made in the article to the Allied Youth program on Prince Edward Island. This is a program which has taken fantastic strides. It was in the fall of 1961 that eleven young people organized the first Allied Youth post in the tiny Island community of Murray Harbour. From that meagre beginning, little over six short years ago, there are now upwards of 3,000 Allied Youth members in the Province of Prince Edward Island in approximately thirty six active Allied Youth posts. Because of this we proudly boast of the highest percentage participation of any Allied Youth region on the North American Continent.

It is a constant source of concern to those of us who are actively involved in the program that in many cases the basic tenets of the organization are vastly misunderstood. Because of this, allow me to explain in some detail the "Philosophy of Allied Youth". Alcohol has been with us for centuries, as have the problems which have been associated with its misuse. The same will probably be true for centuries to come. Furthermore when properly used it should be considered as one of the good things of life. The problems enter into the picture when alcohol is misused, and these problems must be met with a four pronged effort to achieve at least a substantial measure of control. It must be an effort involving the home, the school, the church, and the community. A large part of the answer in each of these spheres lies in the realm of Alcohol Education with a positive approach. To this end Allied Youth is directed.

Each and every individual, at one time or another, is faced with a very personal and a very important decision with respect to the use of alcohol in that individual's own life. It is becoming increasingly more evident that this decision is being forced upon our young people even during junior high school years. In order to properly handle such a decision, a young person must be aware of the effects alcohol has on the body, on the mind, on the family, on the society, etc. In addition, the young person must be motivated to use these facts as the basis for that all important personal decision. This basically is Allied Youth.

However, because of the involvement of the young people themselves, the scope has broadened to include all of the problems which young people meets as they develop into citizens for a fast moving technological world. The goal then becomes the complete socially fit individual. It is also believed that our goals in social fitness can best be achieved by involving student participation through the medium of an organization such as Allied Youth.

I thank you for allowing me this opportunity to tell you a little about this uniquely Canadian approach to Alcohol Education, and I hope that it leaves you with a clear notion of the aims and purposes of Allied Youth.

Sincerely,

Ken DesRoches, President  
P.E.I. ALLIED YOUTH

## On Weather and Immorality

By JAMES CUSACK

On Monday and Tuesday, February 19th and 20th, P.E.I. was in the grip of a severe cold spell. There were gale force winds, driving snow, a chill factor sometimes as low as 69 degrees below zero, and on S.D.U. campus—some girls wore slacks to class!

Immediately the cry went up that these members of the fairer sex had just tossed femininity in its finest form out the window. The individuals who uttered the cry actually seem to deem this act as immoral! In what direction are these people going? Has not the wearing of slacks by girls been socially acceptable for some years now? Were they not ingenious and brave enough to change their dress to meet the elements and are they not right in preserving their own physical health? These particular girls even fear the loss of a credit because of the bigots. The platitude of the opposers, with their affected goodness, seems to be: To be warm is to be immoral.

After having talked to some of the "radicals" I would like to assure the reactionaries that this is not a rebellion against acceptable standards. These people are ladies, and it is not evidence of a new morality.

I would like also to suggest to the same individuals that it would be much more beneficial to them and to our little sphere of intellectualism if they concentrated their attention on some of the true social ills on campus. Don't they see the lack of a common brotherhood, an excess of unjustified superiority complexes (which they possibly possess), an apparent determining of credits by one's personality rather than by his ability, the alcoholism, and perhaps even the immorality.

Maybe they are merely inventing petty grievances because they are incapable of dealing with the true problems.

## "John Wesley Harding"

By JIM HORNBY

In 1963 Bob Dylan wrote a song called "Eternal Circle". At the time, he probably didn't realize how eternal the circle can be. "John Wesley Harding", his first album release in 18 months, apparently signals a return to his way-back-when country-blues style — I say apparently, because no one is ever sure what he will do next. But whatever else it is, the album is an outstanding commercial success, selling over a quarter of a million copies in the first week of its release.

"John Wesley Harding" will be something of a shock to old Dylan fans. Dylan is no longer a Quixotean hero tilting at the Establishment, or a new rock messiah singing of frustrations of love. He will not proselytize nor spell out his woes in self-castigation; rather, he will relate some stores and/or dreams. Where he sometimes fails his new perspective is in becoming so simple as to be pointless. "Drifter's Escape" and "The Wicked Messenger" are two examples of this.

Dylan has always had a strong Biblical sense. It is stronger in this album, (notably in "I dreamed I saw St. Augustine" and "The Ballad of Frankie Lee and Judas Priest"), and places a preoccupation with death which dominated some of his previous recordings. Dylan has gained a lot of cool: he is cliched, often trite, but somehow more real. His songs, once long, obtuse, and raging, have cultivated a semi-literacy which doesn't always work. When it does, as in "Dear Landlord," and a Negro-sounding number called "Down along the Cove", it is very effective. Another "vernacular" song, "The Ballad of Frankie Lee

and Judas Priest", concerns temptation, and is rewarded with a fine performance by Dylan.

The change that has occurred in Dylan can perhaps best be shown by comparing two of his songs. "Sad-Eyed Lady of the Lowlands" was the last and best song on Dylan's previous material, a two-LP set called "Blonde on Blonde". "I'll be Your Baby Tonight" is the last and best song on "John Wesley Harding". "Sad-Eyed Lady" suffers from obscurity, especially in the chorus, whereas "Baby" suffers from brevity. "Sad-Eyed Lady", taking up a whole album side, is almost seven times as long as "Baby"; and where the former is complex and intricate, the latter is traditional and simple.

On the whole, this is Dylan's most melodic LP. He has progressed as a composer while not losing the dramatic powers of his former material. His backing is subtler and slicker — his (acoustic) guitar, harmonica and occasional piano are supplemented nicely by electric bass and drums, and a steel guitar is present on two tracks. His voice still, as someone once wrote, "...sounds as if it were drifting over the walls of a tuberculosis sanatorium", but he has relegated his emotional climaxes to a back seat in favor of better pitch qualities.

Although it has been lauded in *Billboard*, *Time* and the *New York Times*, this album suffers from a sense of direction. It doesn't have the intangible essence, possible virility, that made "Highway 61 Revisited" a great album. "John Wesley Harding" may be the beginnings of some powerful artistry, but right now Dylan's new sphere needs polish and relevance before much of it will be memorable.

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