

LET'S HAVE A NEW CANTEEN

OR how to capitalize on Castro

By FEH

A new and seemingly unidocrinated member of this instiution, — a man whose academic training includes leafing through the meaty pages of the *Sheaf*, this latter being the academic community's abortive attempt to mate *Flash* and *Ma d*, — has been making reference to a commerce Canteen as he stands before his innocent commerce class.

The effect of such a heinous idea finally having taken its toll upon their fragile minds, the poor things actually instigated action to put forth to the student body an alternative to the present eating facilities, these latter being degradin'g and aesthetically excrutiating surroundings.

N.D.P.

Of course, in their innocence they have selected as the proper setting for their enterprise the former CNS ships tied up on the opposite side of the harbour and belonging to Castro's Cuba. The profundity of their innocence is shown in that they have not approached the NDP's to get an official okay so that they will support the idea when it reaches the floor of the Canadian Parliament.

Their second display of innocence is even more shocking than this breach of common sense; they have not done a proper ap-

praisal of the property in question (and these people are going to be businessmen!) Facts on the vessels are readily available even if they are somewhat muddled.

These vessels were sold by Flota Maritima to a shipping firm in Cuba for the sum of \$2,800,000. Eight vessels were purchased — seven moored in Halifax and one taken to Baltimore for repairs. Just as the ships were to be moved to Cuba the SIU went on strike and the vessels were grounded. Subsequently the Cuban government changed hands from Batista to Castro, Flota Maritima feared

that their contract was not going to be honored and instigated legal proceedings against the New Cuban Government, after their right to sell the vessels had been denied by the Exchequer Court of Canada.

DISINTEGRATION

During this lull two vessels were taken to Cuba. Immediately the remainder were placed under arrest. In the U. S. the government acknowledged the claims against the Cuban Government but in Canada the ships were not allowed to move, at this stage by the law of MAN. At present, however, the ships can't be moved because of the law of NATURE; they are too rusted to be taken outside the Harbour limits. So, getting one or more of these vessels situated on the steps of the Arts and Administration building, as our commerce innocents propose, is going to be a bit of a problem. Just think how silly fifty commerce students would look as they had one of their ships disintegrated with rust before their eyes, just as President Hicks was about to open it as a canteen. (It could very easily happen because President Hicks is so out of practice at cutting ribbons that he might pull too hard and Whoom).

No, Commerce students, your disgust as you try to eat in your present surroundings is understandable, however in your innocence your professor has led you astray.

ONE MISTAKE

For this he deserves a full chastisement, after all, if he can give vent to his personal beliefs then the other professors are entitled to the same privilege, and with the political beliefs around this University, WOW! But you must not be nearly so presumptuous as to circumvent the NDP'S and you had better look into your prospective property a little more carefully. But then everyone is entitled to one mistake; that is yours for the year and in future we suggest that you exercise a little more insight into the schemes of junior professors before they corrupt you beyond recall.

On Black Orpheus

By PETER F. MARCH

On Tuesday, October 22, the Dalhousie Film Society began its second season with the showing of Marcel Camus' *Black Orpheus*, or as one critic put it: "*Dolce Vita Through A Glass Darkly*."

Attempting to parallel the life of Orpheus in Greek Tragedy it gives the modern melodrama a chance to find out in the good life of today some harbingers of tragedy for tomorrow. In a courageous if somewhat unsuccessful attempt, *Black Orpheus* flirts with the grand gimmicks of Greek Drama — that is: coincidence; irony; the gods; along with a goodly measure of jamfisted symbolism and constructs on the frame of an unsuitable plot the markings of a sure flop.

Through flop it does, in trying, it succeeds. *Black Orpheus* must be judged in context. In itself it seems to be the production of a frustrated, cold-blocked philosopher turned dramatist, and would be insignificant except that it offers a contrast to the schmaltz of post war movies which preceeded it.

Once again, unsuccessful itself, with its fresh outlook, and in one stroke planted the seed of a new art.

Little else can be said of *Black Orpheus* for it is in many ways intended to be an existensialist experience and therefore each person will have his own reaction.

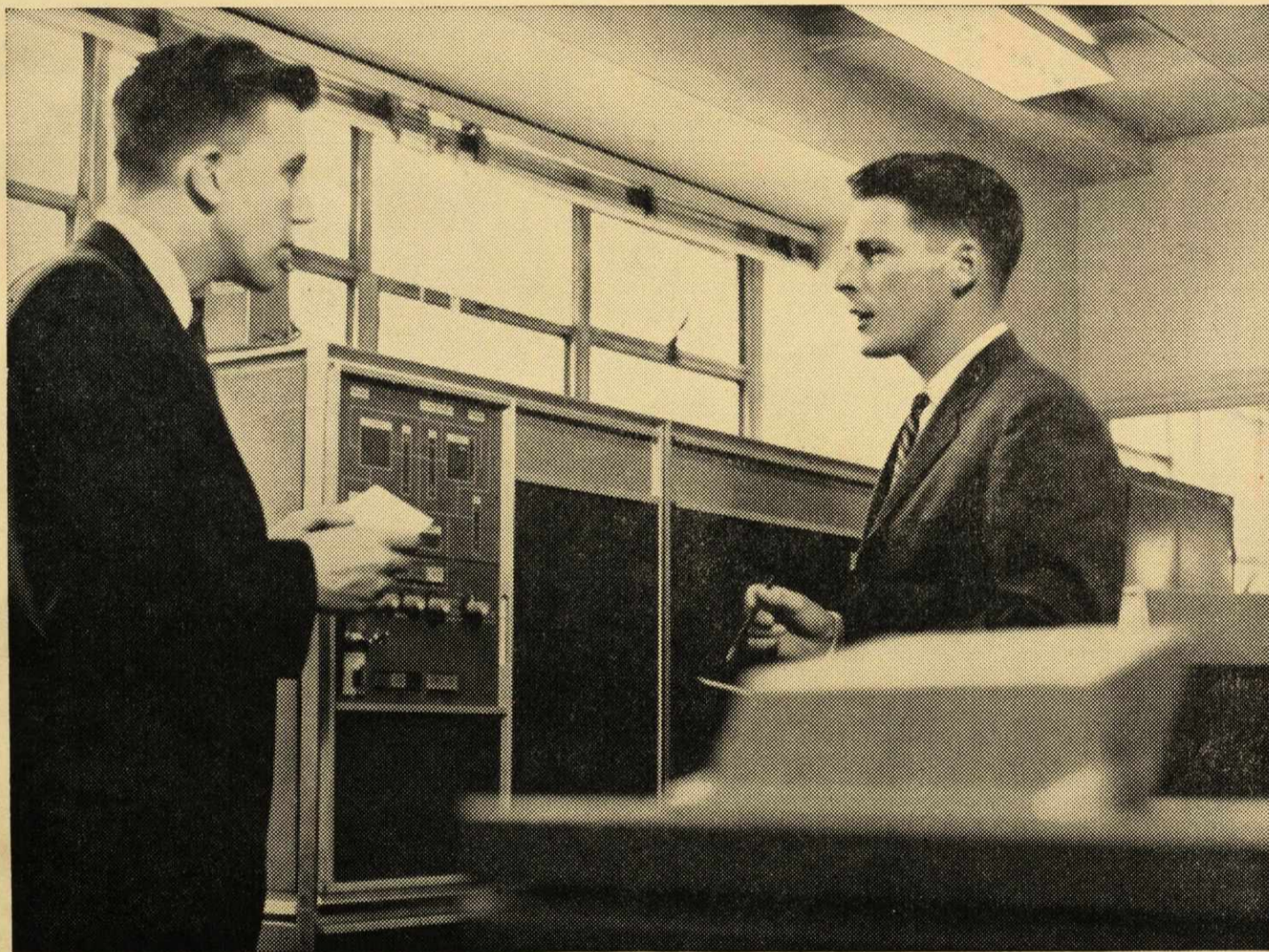
Generally speaking though, I thought that most people were left wondering whether they had just seen a plug for a Greek Drama, or a documentary on what not to do in amateur film making. The best that can be said of the movie is that it is indeed interesting and worth viewing.

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