

WINNING BRIDGE

By Ray Jotcham

Now that we have found how to defeat all of our opponent's contracts at the opening lead (if such a statement can be made), let us now take a brief look at defensive play by the third hand.

How often has partner led a suit which you want him to continue? The inexperienced player (or cheater) smiles broadly and nods his head if the lead has struck gold. The good player of standard tactics lets his cards do his talking, and plays the highest card he can afford, which sometimes costs a trick. The analyst of defensive technique plays the lowest card in the suit, conventionally requesting a continuation.

Study the following lay-out of the spade suit.

Q 10 8 3

A 6 4 K J 9 2
7 5

After the lead of the ace by West, an unscrupulous defender in the East position will play the deuce, accompanied by a great flourish of smiles and hallelujahs, or he will pull a card half-out of his hand, replace it, pull another out, and finally play the deuce. A good player in the standard tradition will play the nine, allowing declarer to eventually establish a trick in the suit, but pointing out to his partner that he has high cards in the suit. The analyst of defensive technique plays the deuce, thereby maintaining his position over dummy's spots, and also incidentally requesting a continuation conventionally.

Compare the three methods. With the first, you lose friends. With the second, you lose points. Isn't it nice to be able to use the third method, and not have to resort to either Dale Carnegie or to your bank account too often?

Plan men's faculty health club

Dalhousie University's department of athletics and physical education plans to organize a men's faculty health club.

Prof. Kenneth Gowie, director of athletics and physical education and of the new School of Physical Education, said yesterday that many members of the teaching staff had asked for such a club.

First meeting of those interested in keeping fit will be held in the gymnasium on Oct. 17. Members of the club, said Prof. Gowie, would be able to take part in the warm-up activities at their own pace and then decide which recreation groups -- volleyball, badminton, golf, squash, limited track work -- to join.



NICHOLAS ROGERS

David Lean's film has received enough publicity and Oscars to arouse any filmgoer's curiosity. 'Dr. Zhivago' is a magnificent story - and its reproduction on the screen will be remembered. It is no accident that it was awarded an Oscar for its photography. The subtle blend of colours - the contrast between the grey, ice blue winters and the yellow and green of spring, were very effective. Lean cannot really be criticized for his over-simplification of the plot. The complexity of Pasternak's novel made this inevitable. The director contracted on two themes, making Zhivago very much the central character. He showed the incompatibility of Zhivago's ideals with those of the revolution of 1917, and secondly the conflict between Zhivago's devotion to his wife Tonya (Geraldine Chaplin), and his love for Lara (Julie Christie). Dr. Zhivago (Omar Sharif) represents the soul of humanity. He is both a poet and a doctor; introspective, sensitive, artistic. His purpose is to save life and

at the cinema

BY NICHOLAS ROGER

DOCTOR ZHIVAGO



cherish it - but his whole order is challenged by the 'justice' of a revolution whose fanatics continue their relentless blood purge in the name of freedom and brotherhood.

Zhivago is not intimately connected with this revolution; he accepts it. It is the revolution which cannot accept him. Thrown into the turmoil, he is confronted with his love for two women. It is Tonya in her simplicity, in her childlike innocence that has given him happiness. It is Lara, passionate, unselfish, that gives inspiration. The revolution creates his dilemma and ultimately solves it.

David Lean has been dilemmatic in his treatment of the story. He has tried to maintain the lyrical, romantic quality of the novel. Some brilliant visual sequences and a good musical score have helped to create this atmosphere, but some of the more dramatic possibilities of the story have been glossed over.

Geraldine Chaplin as Tonya plays a very secondary role - she is too childlike. In the novel Zhivago was tormented by the fact

that he was hiding his love for Lara from his family. This was hardly emphasized.

Rod Steiger as Victor Komarov lacks control. He mutters and shouts and the result is that his attempt to bargain with Zhivago over the custody of Lara is dramatically dead.

Tom Courtney gave a good performance as the young, ardent revolutionary turned fanatic. So too did Ralph Richardson as the dignified aristocratic, mortified by the indignities and privation he has to suffer at the hands of the revolution.

Omar Sharif and Julie Christie give creditable performances as Zhivago and Lara - yet the most moving scenes were the funeral of Zhivago's mother seen through the eyes of the small boy, and the dispersal of the hungry demonstrators by the Tsar's dragoons, both early on in the film.

Tushingham's haunting eyes begin and end a fine film; one that is perhaps scenic rather than dramatic.

Sherman Hines: poet with a camera

By ELIZABETH HISCOTT
Gazette ART Critic

A portrayal of life, its beauty and moods; an exhibition by a poet with a camera; the work of a Norman Rockwell in photography. All these descriptions can be applied to the display of photography by Sherman Hines at the Neptune Theater October fifth. Viewed by the audience during intermission of a song and piano-forte by Annon Lee Silver, so-

prano, and Ronald Lumsden, pianist, the photography exhibition was given the position of an "also ran". But this position, enhanced by the limited space on the viewing floor and an excessive smoke veil obscuring the viewer's vision, could not detract from the apparent art in the work.

Sherman Hines expresses his themes in a gentle manner by his artistic use of light and shade. His pictures of children are delicately beautiful; the young women are breathtaking; the men are rugged and soulful; and the animals portray innocence, trust and appealing beauty.

The old man who may be dreaming of Spring, in September; the negro lady whose face shows that she has known the sadness of this world; the trusting gaze of a kitten's curious glance; these are not moods that happened as a camera clicked but were sought by the artistic eye of a poetic photographer with the insight to understand, the wisdom to respect, and the ability to express.

Sherman Hines has portrayed an evolutionary beauty in human life, from the delicate beauty of the child to the fragile beauty of the aged.



"EXPORT"
PLAIN
or FILTER TIP
CIGARETTES
REGULAR and KING'S

Books in review

The best of Richard Needham

By BARBARA HOMER
Gazette ART Critic

"O Canada, our home, our native land! After more than a century of free, compulsory schooling, after twenty centuries of Christianity, our concept of a moral man is one who abstains from wenching and boozing. He can be cruel, cowardly, and treacherous, he can grind the faces of the poor, he can make life miserable for everybody around him, but so long as he turns up his nose at women and drinks nothing stronger than Pepsi Cola, he's a saint, he'll go straight to Heaven."

Exposing the hypocrisy in modern Canadian society is the special interest of Richard Needham, a crusading columnist in the great but neglected tradition of free-thinking journalism. From the depths of a cluttered office at Toronto's Globe and Mail, he can often be heard pounding out his daily anti-establishment barbs with the help of a faithful old Underwood typewriter. A selection of his best work, aptly titled Needham's Inferno, is now available in book form. (MacMillan of Canada, 4.95).

Guided by the author's familiar cackling old reprobate named Rudolph J. Needleberry, the

reader wanders among the shades of that murky netherworld, metropolitan Toronto. It is here that girls like Fifi Fahrenheit of Lunenburg, N.S., come in their quest for first class men, and end up as disillusioned Bay Street belles who say, "All men are married and that's the point you have to start from."

Needham is the tireless champion of the down-trodden, ignored, unappreciated urban woman. He showers his girl

friends with flowers and dinners at expensive restaurants, and advocates that other men follow his example. The sterility of Toronto life appalls him. While men congregate in herds at bars and hockey games, women languish at courses in conversational Australian at the YWCA.

Besides his concern for the fact that Torontonians cannot write love letters, is a deeper concern for youth. He sees in motorcycle gangs and Yorkville vagrants an accumulated boredom with the order and security of modern life. Kids are having all their spontaneity, all their originality regimented out of them by an educational system which feeds them nothing but second-hand, predigested pap. The excitement of genuine learning by experience is missing. There are no more heroic adventures for the young, says Needham, so they create their own causes for want of a challenge.

Needham is the protector of women and children, and of the poor, but he is the ardent conservative man-in-the-street. He damns the middle-class ideal of security to the ends of the earth. "If you're feckless, let's say that it's a thing called faith in yourself. Or courage. Or hard-ship. Or experience. Or wisdom. Or intelligence. But not money. Money is only stuff, bits of paper, here today, gone tomorrow."

Besides expounding heretofore unrevealed truths, (e.g. women are human), Needham writes really funny material, the kind that makes you laugh out loud even when you're alone. Some examples; "I was held prisoner in Suite 806 of an immense apartment project named the

Oedipus Complex". "She went out with men who sucked Clorets just before they kissed her". "He can hardly wait till he gets into power and cleans all those dirty Commies out of the CBC-Berlioz, and the rest! Dostoevsky, Paderewski, Dostoevsky, live to be 187 years old.

"You said that getting an idea out of the column was half the battle". "Did someone tell you that the pun was the lowest-form-of? . . . Forget it. Relax. Enjoy yourself. Accept the gospel according to Needleberry, and you will live to be 187 years old.

Girls gird loins for Dal Dogpatch

Me Jane, You Tarzan! Frustrated females will have a chance to gird up their loins and harried males to put away their pocketbooks during this year's Sadie Hawkins Week. Beginning Monday, October 17, girls will wine, dine and . . . ? boys in the traditional Dogpatch reversal of the mating game. The cavorting will continue until Friday October 21.

First lap of the race will be run at the Privateer Coffee House, 5552 Sackville St. from 9:00 - 2:00 p.m. Monday. There will be a 50 cents cover charge, and following the lead of the Ottawa housewives' inflation protest, the girls have managed to obtain a 50 per cent cut on all beverages (that means coffee and soft drinks).

Tuesday and Thursday nights are open for imaginative dating. A prize will be offered for the most original affair. Suggestions are: On top of the Angus McDonald bridge, over a cup of coffee in the canteen, or in an empty coffin at Mt. Olivet. It has also been suggested that this may be done in groups, ostensibly in order to witness the debacle of the Dal-housie male communally.

On Wednesday night, seduction becomes vocal when the women carol bawdy folk-rock at the men's residence and the undergraduate fraternities, ending with an orgy at a frat house to be announced.

Those boys still in the running will be chased to a dance on Friday night at the rink. Apparently it's called, "The Daisie Mae Drag", and the theme is "hard times". Admission is \$1.50 per couple and the person wearing the most original costume will be awarded a carrot, or perhaps a celery stalk.

An outline of the events: Monday, October 17 - Privateer Coffeehouse, 5552 Sackville St. All food half price, admission 50 cents. Entertainment. Tuesday - Thursday - Free date nights.

Wednesday, October 19 - Serenade of fraternities and men's residence. Girls meet at Shirreff Hall at 6:30. Party at last fraternity house serenaded at 10:30.

Friday, October 21 - "Daisie Mae Drag," hard times dance in Dal rink. Admission, \$1.50 per couple, and catered pizza from Dino's restaurant.



Typical Dalhousie Co-ed, her loins girded, ponders who she will invite to the Olympic Gardens sock hop during the Sadie Hawkins revival. (Art by MacFarlane, The Ryersonian).

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