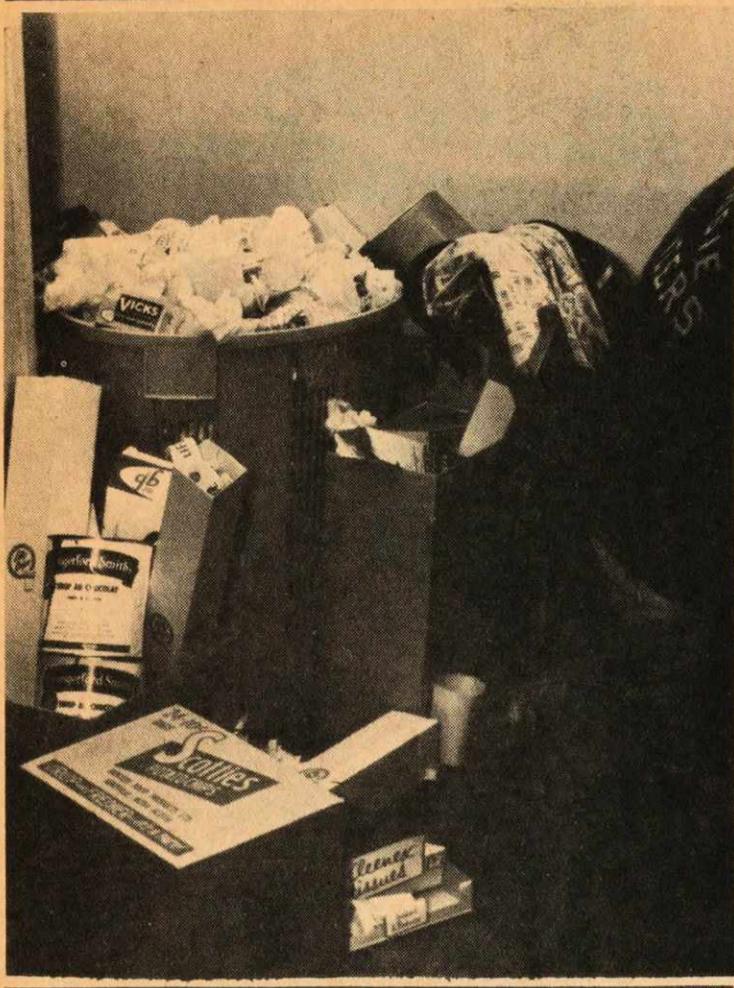


referendum coming

SUB may flub



The land is cleared, the planning is complete and the university senate has given its blessing. Despite all this Dalhousie's long awaited Student Union Building has encountered another hurdle-money.

Unless the student union squeeze more money out of students the proposed SUB may once again become no more than a fond dream. The university has guaranteed its portion of the financing and now it is up to the students to put up their share.

The proposal is to increase the student union fees by another \$10. To do this the council must conduct a student referendum.

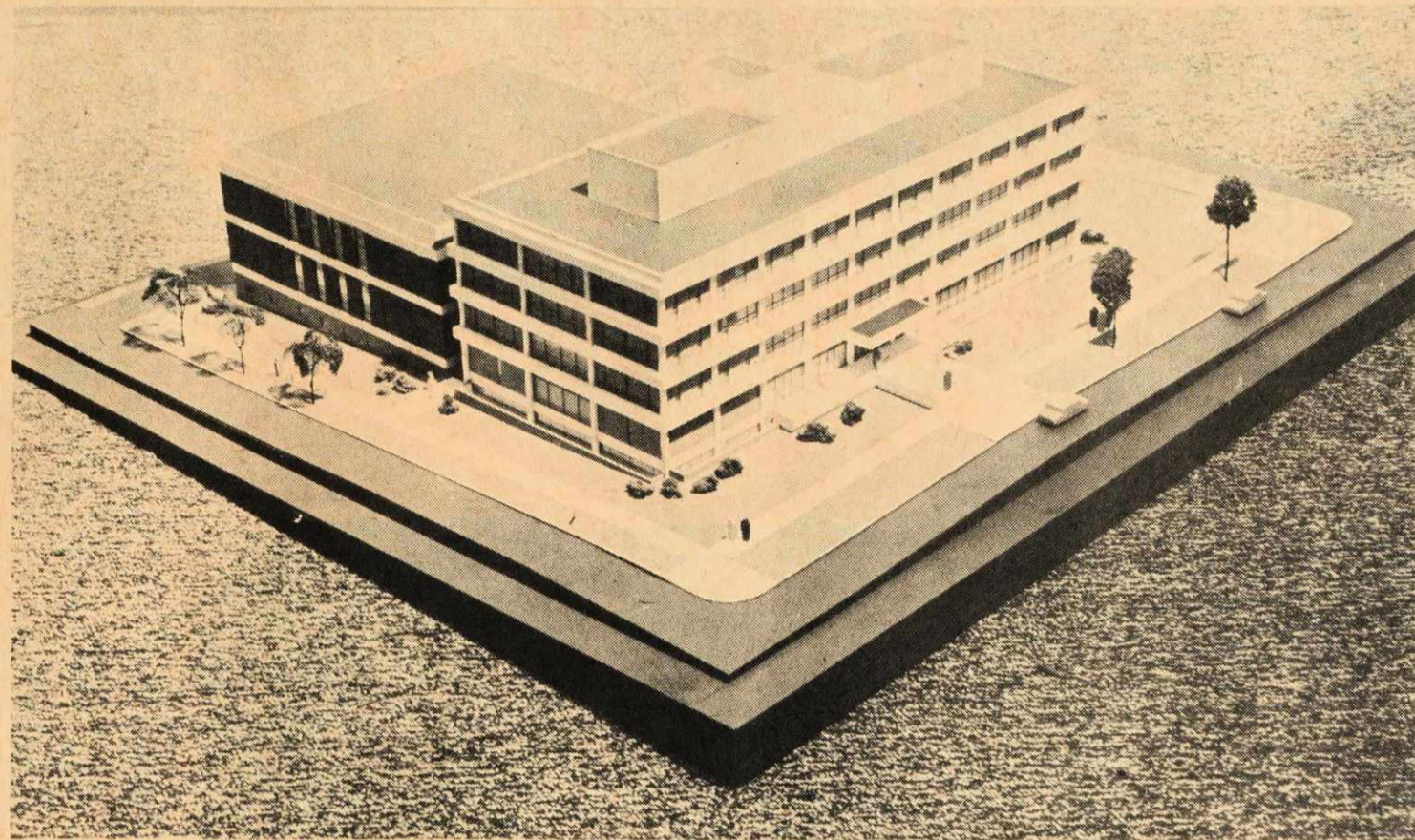
Plans for a referendum are incomplete. Although it will be a vote of the present student body that will decide the fate of the SUB, the project represents the collective effort and sacrifice of students from previous years.

The Gazette asks you to read the following article carefully and consider all the facts presented before you are asked to decide the fate of Dalhousie's SUB.

During the past three years many articles have been written extolling the virtues of the proposed new Student Union Building. Most of these articles have been written on the assumption that a new building is required, and that the students are willing to pay their share of it. Perhaps the planners have been naive in their unqualified acceptance of the assumptions. Certainly if either hypothesis is invalid there will be no new Student Union Building.

An examination of the need for a Student Union Building must be carried out in the light of its function, and how adequately the present facilities provide for its fulfillment. The final report of the building committee enumerated the purpose of a Student Union Building as follows:

- (a) The Union must be the community center of the university, and for all its members—students, faculty, administration, alumni and guests. It is not just a building but an organization and a programme.
(b) The Union must provide for services, conveniences, and am-



The 3.5 million dollar SUB, facing University Avenue at Seymour and Lemarchant might be completed by the summer of '68, it

might be the second largest Student Union Building in Canada and might fill Dalhousie's projected needs until 1975.

entities the university family need in daily life on the campus and for getting to know and understand one another through informal association outside the classroom.

(c) The Union is part of the educational programme of the university. It serves as a laboratory of citizenship, training students in social responsibility. It provides a cultural, social and a recreational programme, aiming to make free time activity a co-operative factor with study in education. In all its processes it encourages self-realization and competency. Its goal is the development of persons as well as intellectuals.

(d) The Union serves as a unifying

force, cultivating respect and loyalty to the university.

It is interesting to note that separate bodies of students, in widely separated geographical areas, have reached similar conclusions, thus confirming their validity.

Student Union facilities are presently housed in the Arts Annex, a building of the early pre-fab period where "togetherness" is the theme. The accompanying photographs graphically illustrate the inadequate services provided. It is suggested that few people would be satisfied to accept these living conditions for an extended period of time. Yet, this is exactly what students have done and it is interesting to contem-

plate why this has happened. Certainly the cafeteria cannot be said to cater for the "services, conveniences, and amenities the university family need in daily life". It is even more difficult to imagine the Arts Annex as the "community center for the university, and for all its members". (These quotations are from the purposes of a Student Union Building).

Students have accepted the Arts Annex because there was no alternative, however they did not accept it blindly. Seven years ago a dynamic group of students saw clearly that something must be done, so a referendum was conducted to see whether students were willing to pay for a new

building. The answer was "yes" and since that date students have been assessed ten dollars annually for this purpose. Examining the event in retrospect it would appear that this group of student citizens were willing to make a sacrifice for future generations. They knew full well that they would have to pay for a building which they would never use. Perhaps some of you will reap the benefit.

According to the purpose of a Student Union Building, the Arts Annex should serve as a "laboratory of citizenship, training students in social responsibility". This consists of training in student activities, and group activities such as dances and meet-



ings. Obviously meeting rooms are required and the Arts Annex has none. At last count there were fifty-eight student organizations on campus, most of them orphans as there is no space for them. This lack of space seriously hampers student organizations and means that the scope of these groups is very limited. Truly, the Arts Annex performs the laboratory of citizenship function very badly.

Many more instances of the inadequacy of the Arts Annex could be cited however it is considered the validity of this fact is clearly established by the accompanying pictures. The solution to this problem is obviously a new building, one of the assumptions set out at the beginning of this article.

The second assumption is that the students are willing to pay for their share of the building. The evidence to support this is not nearly as "clear cut" as one might suppose.

It is true that students seven years ago decided to pay ten dol-

lars per year but this sum is clearly not enough to build a structure today which will cater for increased future enrolments. Building costs have risen sharply in the intervening years so the original ten dollars is now worth slightly over five, in terms of construction.

At the same time operating costs have risen to such a point that it is estimated the annual rate will be in the neighbourhood of one hundred thousand dollars. Financing is available to the Student Union to carry on with the project, but capital must be paid back over twenty years. Reduced to understandable quantitative terms, future students must pay approximately twenty dollars instead of the present ten, if the Student Union Building is to succeed.

Are you willing to pay the price? Is the assumption that students are willing to pay their share valid? These questions can only be answered by you.

PHOTOS BY BOB BROWN AND IAN ROBERTS

REVIEWS

symphony orchestra

By JANET ROSS

The Halifax Symphony Orchestra's fifteenth season opened on November 9 in St. Patrick's High School under the able direction of Mr. John Fenwick. Mr. Fenwick was joined by several new and distinguished members.

The first concert featured Richard Gresko, a young Canadian pianist who has studied at New York's renowned Juilliard School of Music, and has appeared frequently as guest soloist with Canada's major symphony orchestras, as well as in recitals throughout North America and Europe.

Mr. Gresko played the Schumann concerto for piano and orchestra in A minor. In general this performance was very enjoyable but never once did the symphony give the support that Mr. Gresko deserved. Frequently the orchestra entrances were ragged: more often they forgot that there was a soloist-consequently they covered many lovely piano passages.

Mr. Gresko gave a lively, interesting performance, and apart from a few slips, the concerto was very well executed. The orchestra played C. P. E. Bach's concerto in D major's Haffner Symphony No. 35; and Canadian composer Francois Morel's "Equisse" Opus 1.

Again (probably an unjust generalization), the orchestra did not excel.

The Bach lacked precision and never once did we really hear the flowing movement so necessary in this work.

The "Equisse" by young Cana-

dian musician Francois Morel was the "best performed" of the evening. The strings showed their ability to blend and to form clear broad lines. The flute solos were excellent and although this work was the least well-known, it was generally the most popular.

The concert ended with the Mozart Haffner symphony No. 35. Aside from a few passages the orchestra never quite jelled but gave different "parts" of a brilliant work.

The "Haffner", unless played with life and vigour, does not usually "get off the ground." This was the problem that night at St. Patrick's auditorium. However, it was an enjoyable evening's entertainment.

The second Halifax Symphony Concert was given November 30, that horribly rainy Wednesday night. Although the audience was smaller than that of "first concert", everyone was very enthusiastic - and rightly so.

An amazing change had taken place. The strings were precise, full of life and feeling; the French horns had vastly improved, and the wind section was most impressive.

The first work, Von Weber's Symphony No. 1 in C major was lively, full of precision and color. The French horns had important lead passages which they played quite well. The color contrasts and the clear-cut synchronization got them all off to a good start.

Miss Phyllis Ensher, harpist, was the guest artist. She played two works: Harry Somers' Suite for Harp and Chamber Orchestra (1949) and an Aria for Harp

by Grandjany, Miss Ensher, a graduate of Carlos Salzedo's at the Curtis Institute of Music, is well known to radio and television audiences through her numerous performances with the CBC.

The Somers was a strange piece, demonstrating the sounds and techniques of a harp. This suite, in addition to Miss Ensher's excellent performance, was well supported by the orchestra's string section. In sharp contrast to the Somers' suite, Miss Ensher played the pleasant Grandjany Aria for Harp and Orchestra. This piece showed the beautiful lilting qualities of the harp. Two enjoyable performances.

The Symphony ended with Hindemith's "Sing and Spiel Musik" Op. 45 No. 3 and Kodaly's "Dances from Galanta" (a small town in north west Hungary where the composer spent most of his life).

Again the symphony showed an amazing improvement. The Galanta dances were most amusing with the different speed changes, the color contrasts and styles. The clarinet solos by Alban Gallant and piccolo solos by Pricilla Ykelenstew were excellent. The work was full of life and gusto showing the audience that the Halifax Symphony Orchestra "can do it if it wants to".

The December 14 concert will feature the young Canadian violinist Kathryn Wunder - the recent winner of the CBC Talent Festival competition. The programme will include the Bruch Violin Concerto and Dvorak's New World Symphony.

was fiendishly designed so that it glared off the white back wall while leaving the front half of the stage in total darkness, but this didn't really matter because the actors rarely moved from their chairs anyway. One wonders, in fact, why they bothered to put all the rest of the furniture and clutter onstage at all.

The actors, all bad, seemed a cutely under-rehearsed and under-directed. Moral - it is dangerous for a director to act in his own show.

The second production, "The Jewish Wife," was delightfully different; this time we could see not only the performers, but we could hear them too, as it was wisely staged on a thrust platform which brought the audience within range horizontally if not vertically. However, it looked like second rehearsal night, with almost half the play having to

be read from the script. This might have been a worthwhile production had it been rehearsed for another few weeks.

Surprise, Surprise! The last play, "Spreading the News," was obviously both rehearsed and directed to a degree. The set, pleasingly simple, was utilized by the actors. (This is only worthy of note because the other sets weren't). None of the acting was especially noteworthy. Kim Cameron was strangely camp, and played the inspector as his last year's villain. There was a mixed spattering of accents (but thank God those actors who couldn't get the brogue, didn't try, and thus avoided one of the pitfalls into which the Resounding Tinkle sank).

One wonders why this play was chosen for presentation. It is not particularly funny, and it is old.

Poetry

By ELIZABETH HISCOTT

With the courtesy of Col Sidney Oland, Keith Hall became the scene of a conversation Dec. 1 as the members of the Nova Scotia Centre of the Poetry Society were hosts to writers and other artists of the communications media.

The guests viewed the display of books, cartoons, documentary works, and song sheets depicting the talent of the Maritime artists. Among these were the works of three of our best known writers; Dr. Will R. Bird, Dr. Helen Creighton, and Major W. C. Borrett.

One of the highlights of the evening was a presentation of Professor Pooley's English Literature book, by Mrs. Angus L. MacDonald to Miss Muriel Edwards on the occasion of her becoming an honorary member of the Poetry Society. Mrs. MacDonald, honorary president of the Society, in recognition of Miss Edwards' service over the years, welcomed her as the second honorary member.

Mr. James Bell presented Mrs. Hudson-Allen with a silver bell, engraved in memory of his father, the late Dr. Hugh Bell, a past Professor of Biology at Dalhousie University. This small bell will be used to call to order future meetings of the Poetry Society.

Keith Hall itself provided stimulation for the conversation with its history dating back to 1863, its beautiful tapestry displayed on the wall of a main Hall room, and its "old world" atmosphere in the rooms, about two levels below the streets, where refreshments were served. Here the Wallace stone walls and low wooden beams enhanced the memories of the era of adventure as one viewed models of sailing ships. Soft lighting added to the relaxing environment of the guests as they enjoyed old friendships and made some new ones.

Though there were some who were not sure that a conversation meant mingling of guests for mutual interest it did not take them long to add to the success of the event with casual conversation.

Mrs. Hudson-Allen, president of the Poetry Society, believes that such meetings as this can do much to promote culture in the Maritimes. She has stated "There is a definite interest in cultural pursuits in this area and although some of the other provinces of Canada may have more financial backing, they do not necessarily have more talent."

This humble critic would offer advice to the King's Dramatic Society: next year, please, please, if you can't be creative, at least rehearse. This year's fiasco may have been fun for you, but it was agony for the audience.

letter from the front

Color the Viet war grey

By HOWARD MOFFETT Special to Canadian University Press

SAIGON (CPS) - Last year at this time I was writing editorials calling the American war in Vietnam unjust, illegal and anti-democratic.

I could still make a case for the last two (it has occurred to me since that a just war is a contradiction in terms). But after a month in Vietnam, I am clear on one thing; nothing here is that simple, nothing is that black-and-white.

Those who talk about Vietnam in these terms, and on the other hand those who mouth cliches about defending democracy and freedom against Communist aggression, have reduced one of the most complicated and agonizing situations in modern history to shibboleths. Worse, they have succeeded in making these shibboleths virtually the only terms of the public debate in Vietnam.

The following analysis is quasi-sociological. It may strike some as an intellectual game; I see it rather as an attempt to step back a bit and establish a frame of reference against which further analysis and interpretation may be measured. It may also suggest some of the hazards involved in basing value judgments either on headline press reports or on personal political preferences.

It is based on three assumptions: (1) What is happening here is as important as what should be happening here; (2) What is happening may in the course of time affect what should happen, i.e., the use of power and the objective conditions to which it gives rise may either undermine or create a moral prerogative; morality, like power, is not static, and must sometimes be measured in relative terms; (3) Neither what is happening here, nor what should be happening here, are very adequately understood by most Americans.

There is a struggle going on in South Vietnam between two groups of people, each of them numbering several millions; in effect they are two separate societies, co-existing within the same geographical boundaries. Each is trying to organize, strengthen and sanction itself while weakening or destroying the other.

Though each group numbers millions, they are both led by relatively small elites which have developed their own traditions, their own social values, and their own vested interests. The majority in each group are people who, through varying degrees of sophistication, are influenced by the traditions and values of their elite but have little stake in its vested interests.

They are people like civil servants, interested in salaries and a

modicum of culture, personal freedom and opportunity for advancement; or merchants, interested in the free flow of trade and economic stability; or soldiers, interested in winning without getting killed, recognition for bravery and home leave; or farmers, interested in the weather, the market for pigs, owning their own land and being left alone. These people have been at war for over 20 years, almost all of them are interested in staying alive.

This is not to say that the majority in each group do not participate in the culture of their elites - they do, and often by choice. But it seems likely that in a showdown many in either group would be willing to dissociate themselves from their own elite and exchange its culture for that of the other, so long as their own popular and private interests were not seriously threatened.

In other words, the ideological and material interests of the two elites are not quite so important to their respective sub-groups, except where export and intense propaganda has taken effect over long periods of time (as it has in some areas on both sides). This means that fundamentally at issue within South Vietnam are the traditions, social values and vested interests of two opposing elites, fighting to destroy each other's control over substantial portions of the population.

In such a situation, the distinction between being supported by, and exercising control over, different elements of the population is at best a hazy one. The question is illustrated by the importance that both sides attach to the concept of "infrastructure" or its equivalent in Vietnamese: "ha tang co so." Broadly speaking, an infrastructure is any system of organized authority. Implicit in the concept is the idea that an infrastructure - whether at the hamlet or national level - cannot exercise control over people without having their support in substantial degree. Conversely, if control can be established, support may be developed over time through popular administration.

The personnel of their respective infrastructures are the primary weapons in the power struggle going on here at every level between the government and the Viet Cong. Major elements of each infrastructure are devoted to strengthening it and weakening the opposing infrastructure (e.g., both sides lay great stress on the development of strong recruiting and propaganda teams, both practice selective assassination to destroy key lines in the enemy's infrastructure). Furthermore, each infrastructure is said to be heavily infiltrated by agents of the

opposing one. Significantly but not surprisingly, many Vietnamese believe that both Viet Cong and government village infrastructures are now much weaker than the traditional village power structure prior to the coming of colonialism or communism.

To gain its political - and cultural - ends, the elite infrastructure on each side has mobilized substantial portions of the population it controls. Each has developed weapons - technological, psychological, logistical - which are being tested wherever one side can find a weakness in the other. At the present time, one side has technological and logistical superiority within the contested area, whereas the other appears to enjoy the psychological advantage. Thus is a struggle for power, and no holds are barred. The skill in highest demand is that of employing the appropriate weapon at the right time, whether it be a mortar or a lie.

Both sides in the Viet Nam war are using all the available power they can muster to gain support from the population. Yet, there is another dimension to the conflict between the elites of the government and the Viet Cong, and it is best expressed in terms of their values.

One side claims a sincere anti-colonialism refined by fire through twenty-one years of war. It emphasizes social justice and especially the abolition of privilege. It travels closer to the ground, and more often has succeeded in identifying itself with the simple virtues and viewpoints of the peasantry.

Furthermore, it has often succeeded in identifying all civil authority, which the peasant tends to view as arbitrary and inimical to his interests, with the other elite (both sides try to do this). It stresses the necessity for social struggle and to wage this struggle it has built up a system of authority which is unified to the point of regimentation.

Discipline is strict, and apparently little deviation from the official point of view is tolerated lest the infrastructure's effectiveness be weakened. Personal freedom and ambition seem to be subordinated (sometimes voluntarily, sometimes not) to the collective goal.

The other elite claims nationalism, but has become increasingly reliant on foreign arms and aid to achieve it. It too speaks of social justice and the abolition of privilege, but it lays greater stress on the protection of personal freedoms, fortunes and points of view. As a result, differences often become outright dissension.

This elite is anything but unified. It is riddled with factions competing for influence across political, religious, regional and institutional lines. It has main-

tained a significant degree of personal and civil liberty at the expense of the continuation of privilege and even organized corruption.

Yet this elite, heavily dependent on foreign aid because of its own factionalism and widespread corruption, is unified in opposing the regimentation and loss of personal liberty imposed by the other elite in the areas it controls.

What is perhaps difficult for American intellectuals to understand is that, though they are often abused by those in power at any given time, the convictions of the second elite run as deep and sincere as those of the first. The issue is better expressed by a leading Vietnamese intellectual, Ton That Thien, in a recent article in the ASIA MAGAZINE:

One may ask why the Vietnamese fight, and what has sustained them for so long. The answer can be summed up in two words: LIBERATION and FREEDOM. Those are the aims for which they have fought, suffered, and died, and for which, I think, they will continue to fight, suffer and die. And they have found the strength for it in the belief that they fight for a right cause (in Vietnamese GHANH NGHIA). So long as they continue to believe that their cause is right, they will persist. And who can convince them that to fight, suffer, and die for a right cause is wrong.

But the tragedy of Viet Nam is that the Vietnamese are divided into those who believe in the primacy of liberation, and those who believe in the primacy of freedom. The majority of the first are in the North, and the majority of the second are in the south. Neither the North's nor the South's government offers the Vietnamese people both liberation and freedom. Each offers the Vietnamese only half of what they want.

It is true that American warplanes are bombing and burning and killing civilians, more than you will ever read about in the papers. It is also true that the Viet Cong disembowel good province chiefs, or bad ones, and they do run prison camps under conditions not so far removed from those of Dachau. The only thing these two statements prove is that war is hell, and modern guerilla war is worse than any other kind.

What is going on here has two sides, in every usage of the word. It is not just a slaughter of particularly innocent, peace-loving villagers. Nor is it a particularly democratic defense of freedom against terror and tyranny from without. It is a total war.