

expo67

By LOUISE MORROW
Public Relations
EXPO '67

"It is an exhibition for youth. We would like to see Canada's young people welcome those from all over the world. We hope they will exchange views and ideas. Here is a wonderful opportunity to discover the world. This can be their exhibition."

The speaker was Philippe de Gaspé Beaubien, Expo's director of operations. His enthusiasm is contagious and with reason, it's that kind of exhibition.

It is even more "that kind" of exhibition for university students. The fast-moving, dynamic, technological era Expo will represent the age they will inherit and mold. Students can learn, amuse and be amused. The main area for participation will be the Youth Pavilion, which is geared to appeal to the 15 to 30 age group.

In the two sectors, Theme and Activity, young people will be introduced to themselves and to their contemporaries of 70 nations, they will meet and exchange points of view. . . in casual chats or fierce debates, it doesn't matter. . . it is the challenge that is important.

The present day world will be illustrated. What are the effects of this 1967 world on youth? How does youth react to it? What does youth want to do with it? It is an impressive challenge, and the Theme sector will present 12 topics in different display cells to meet it. For instance, cells VI and VII discuss the

Youth Pavilion, a haven for students

Crisis: 1) the different forms taken by the restlessness of youth, 2) divisions and opposition between older and younger generations, 3) delinquency. Other topics include the scientific and technological environment, the differences between youth on the six continents, and how these differences affect their social, economic and political roles.

Differences in age and education of visitors require that Expo's appeal be of an emotional rather than strictly intellectual nature. "Teaching" will be indirect and the emphasis placed on participation. The Activity sector of the Youth Pavilion has been planned with this in mind, and also as a complement to the Theme area.

The Lobby-Gallery can serve as a rest area, as well as a waiting room between shows; visitors can refresh themselves at the adjoining snack-bar counter. The lobby will also be used as a permanent art gallery. The art pieces and other exhibits which will be shown here will be the works of young people (paintings, sculptures, photographs, graphic art, etc.) There will be at least a dozen shows, lasting from one to two weeks each.

THEATRE AREA

The theatre area offers the best equipment and is the most suitable sector for first-quality cultural events. Its multiple-use function and its architecture enable it to shelter many different kinds of activities.

The program will include an international amateur film festival, theatre (plays by young authors; experimental and "avant-garde" theatre), music (recitals, soloists, small ensembles), meetings, lectures, etc.

The cafe-dansant is equipped and organized with all the facilities to transform it into a discotheque and "boite a chansons". Jazz, folk singing, folk-rock groups, popular singers will be featured. At times, the cafe-dansant will also become a television

studio; rehearsals for some youth programs will take place there, and the programs will be transmitted live from that sector.

The Amphitheatre of the Agora is the third key sector of activity. Most events will call for an active and spontaneous participation from the visitors: choirs, hootenannies, drama, folk dances and songs, gymnastics and sports demonstrations, festivals, integrated art shows. The selection of many of the participants in these different areas is not yet definite. Requests for information about participation should be addressed to: Youth Pavilion, Administration Building, Expo 67, MacKay Pier, Montreal, P.Q.

Swimming rides, exotic boutiques, de luxe and inexpensive restaurants, very "in" bars and discotheques; La Ronde, Expo's amusement area, swings.

In Fort Edmonton, visitors will be swept away by the flurry of the gold rush and the Gay Nineties - sheriffs and cowboys running through the streets, honky-tonk piano, barber-shop quartets and dancing girls in the Golden Garter Saloon, snacks in the Wake-up-Jake Saloon. The bright lights and "happenings" of Fort Edmonton contrast with the hide-away atmosphere of Le Village.

The buildings are old, the streets narrow, and the doorways lead to darkly lit caves, smoky, noisy and provocative. This is the "forbidden" area where nothing is really sin but everything fun. . . If the impression visitors get is one of entering a sin bin, the Exhibition will be pleased. That's what they paid the architect for.

LE VILLAGE

In the heart of Le Village, the discotheque shakes with the big beat sounds. The bar and restaurant in the building are more subdued, but for the discotheque proper the motto is the louder the better. . . and if the "noise" filters into the other rooms, that's all part of the fun.

Chez Rose Latulpe, is where poor Rose's sad tale is told, how she danced herself to death while under the spell of the devil's violin. It's a dance hall mostly for square-dancing and jigs, and while no food will be served, the bar may be a consolation. Then to repent, revelers can go to Le Refectoire de l'Abbaye where monks will serve wine and cheese, and serenade them with accordions.

For international entertainment, Expo has the Garden of Stars. Teenagers will use it as a dance hall in the early evening, later, it becomes a night-club. The International Carrefour, with its series of restaurants, and small shops, the dancing waters and fireworks at midnight, the flume ride (log-shaped cabins shooting down towards Dolphin Lake), the Gyrotron; these are but a few of the attractions in La Ronde.

Expo's employment opportunities will offer students an effective and interesting means of participation. It has been estimated that 3,000 new employees will be needed, 650 of which could be students. Concessionaires will need approximately 2,300 people for restaurants, boutiques, etc., and exhibitors might hire up to 300 students.

A spokesman in the Personnel Office stressed that the Corporation "intends to make every human effort possible to hire university students." This point was emphasized in view of the problems that arise: hiring dates (April 17-21) and training periods will fall before the end of the academic year, and students will have to return to lectures before the end of the Exhibition.

Once the study of personnel needs is complete and once the government has approved the positions, more details (where to apply, etc.) will be available.

Students will be required for such jobs as ticket collectors, ushers, parking lot and ride attendants, waiters, etc.

It is a two-way process, if young people, students, benefit from Expo, so will Expo, and indirectly the world we live in, benefit from their participation.

South Africans to be deported? From Cape Town to Canada...

BY ELIZABETH HISCOTT
Gazette Features Writer

"It is sad to read that refugees from injustice should be threatened with deportation instead of being welcomed with open arms by our authorities."

This remark by Mr. Norman Lipschutz, author and publisher of *Glance Bay* and a man familiar with the Nazi oppression of the Second World War, echoes the feelings of many Halifaxians.

The free and friendly port of Halifax is host to a young South African couple, Michael Neill 24, and his wife Eefke 20, who have chosen Canada as the country in which they hope to find freedom to live as individuals. Michael, of white South African ancestry and Eefke, whose ancestors were Dutch and French, have been ordered deported to Africa.

The Neills left Cape Town because they had the courage to disagree with the apartheid policy of the South African government and "if you feel the blacks are mis-

treated and say so, you are called a communist."

When Michael and Eefke decided to leave Cape Town, Canada was their chosen goal because they had read of it and had seen pictures of it in *The National Geographic* magazine. Said Michael, "It has such beauty and vastness . . . a spirit of individuality."

To reach this goal the Neills hitch-hiked across Africa to Europe into Holland living in a tent and working at odd jobs along the way. In Holland they applied for emigration papers to Canada and had the necessary medical tests done. As they were told that they would have to wait three months to have the papers processed they set out on a trek through Germany and Yugoslavia, earning money at different jobs and gathering material from experience to write a book in the future called, "From Cape Town to Canada".

At the end of three months they returned to Holland to find that

due to an oversight on the part of the doctor who examined them, their papers had been held up as one of the medical reports had not been sent forward. So, they were told, they must wait another three months or more.

Discouraged and disappointed they impulsively gathered their courage and their savings and bought a ticket to Canada, and on September 30 they landed at the Halifax International Airport. They had faith that they could obtain the proper status as immigrants when their papers arrived. Later, they would seek Canadian citizenship and Michael, a qualified navigator, could study forestry and animal preservation in British Columbia, while Eefke could finish her Arts degree and teach. Such were their dreams.

Just before their visas expired the Neills went to the Department of Immigration to inquire if their papers had come through and were informed that their time would run out at midnight Oct. 26, and thereafter they would be in Canada illegally. Also they were violating their visas by working in Halifax. The Dept. of Immigration would find it necessary to issue a deportation order after that date.

On Nov. 4, the order for deportation was issued. Mr. Walter Goodfellow, a Halifax lawyer who offered his help, immediately filed an appeal with the Immigration Board. Said Michael, "If we are deported, we will jump ship."

The Neills felt that "a van would be waiting to take them to prison if they returned to South Africa", because they had spoken against the government policy. Said Mr. Goodfellow in an interview, "The white paper issued by the government in Canada stated July 8 as the date from which stricter policy would require that all immigrants to Canada first qualify as immigrants through an overseas office." He continued that he would appeal to the Minister of Immigration if he must and at his own discretion the minister could issue a permit granting a year as legal residents in Canada, and at the end of this term a renewal of the permit would ex-

tend the time another year. "This could be done for a period of five years giving immigrants chance to qualify as Canadian citizens", said Goodfellow.

He continued, "It seems inconsistent . . . Canada spends so much to encourage people such as these to come here and at the same time it is made difficult overseas by the length of time of the waiting period, by the number of medical tests that must be paid for by applicants, and by the hardships that must be endured due to an oversight in processing papers."

Mr. Goodfellow was encouraged in his work when word was received that the Neills' application for Canadian citizenship was confirmed at Holland and they had passed the medical tests.

Certainly the Neills have proven their desirability as Canadian citizens. The determination shown in their trek to freedom; the courage portrayed in acting on their own convictions; the desire to help themselves to a better way of life by working; their perseverance; their courtesy, evident in a television interview with Jim Bennett of *Gazette*; their faith in Canada; surely these things must make their case one which requires every consideration. Their plea for freedom from the dictatorship of their own country should not be met with deportation to prison, or possibly worse.

There is a necessity for law in all societies if order is to be the rule. But there is no law, no society, no country that can be called a product of democracy if it finds justification for sending seekers of freedom into the arms of dictators.

The last chapter of the book to be written by the Neills, "From Cape Town to Canada", depends on Canadians for its joy or sadness.

Many wise people, trying to explain beatniks and delinquents have said that today's youth have no cause, no challenge, no new horizon. Is not the cause of justice and freedom for every individual an ever present challenge to all?

Theater posters for *Mamas & Papas* (Cast: John, Michelle, Dennis), *Lightfoot!*, and *Baby the Rain Must Fall* (Glenn Yarbrough).



(Photo by JIM BARLOW)

Richard II

BY INGRID LEFORT

The convention of presenting an annual Shakespeare spectacular unfortunately seems to be becoming established at Dal. Shakespeare has limited audience appeal, and always demands a large cast which means that the individual actor gets a proportionately small share of director-actor contact. Thus actors and hence the production cannot be as good as an equivalent small-cast play.

Theatre didn't die with Shakespeare - it lives yet. Period plays are interesting to see occasionally, but if we're going to have a university drama program, surely its staple fare should be real, live, modern theatre experiences.

However, The Dal Drama Workshop production of *Richard II* was far more refined than their Shakespeare debacles of previous years.

Ripley, excellent,

John Ripley, as Richard, was excellent. This actor has a fine voice and knows how to use it. His movements, however, were not up to the same standard and his footwork often distractingly inappropriate.

Ripley's Richard obviously paced the other actors, particularly Messrs. McClymont, French, Dunphy and Blake who turned in remarkably good performances as Bolingbroke, York, Gaunt, and Northumberland respectively. Mr. McClymont has an excellent voice but gave it and his character little range. We hope to see Mr. Blake in *Dirty Work* at The Crossroads next term.

Nancy White was badly miscast as Richard's queen. Whilst the "stage picture" was often quite lovely, the play was generally static. Stage movement was a little too obviously point to point - even Richard was guilty in this. We like to see nice groupings on stage, but they should not be preserved at the expense of motivated movements.

Costumes were used far too seldom. The focal point of the stage picture should be interesting to watch - in this production it rarely was. Movement, both of groups and individuals, was unrealistically sparse.

Costumes

The costumes aided this style and proved that Carnaby Street colours are nothing new. But although they were too new, and at times clashingly fluorescent, they made statements about the characters and the play, and once they established themselves, their cut and colours were quite fascinating.

The whole play came strikingly together in the second act "mirror" scene. It was awesome to watch costumes, blocking, lighting, and Ripley's acting blend, settle and close in on the key scene of the play.

On the whole, *Richard II* was a good production. Its main fault was the choice of play.

In Praise of Older Women... Books: Terry Donnelly

In *Praise of Older Women*: the amorous recollections of Andras Vajda By Stephen Vizinczey Ballantine (95¢) 225 pp.

Unlike most Canadian writers, Stephen Vizinczey has not chosen to write of things distinctively Canadian, such as small prairie towns or Torontonian pseudo-sophistication. In fact, the subject matter of this little novel is something distinctively un-Canadian - sex, or, more explicitly free sex.

In *Praise of Older Women* purports to be the sexual autobiography of one Andras Vajda, a philosophy professor at the University of Saskatchewan. With this deliberately prosaic setting ends the "Canadianity" of the book.

Vajda takes us back to his boyhood in wartime Hungary and Austria, where he began his career at the tender age of twelve, acting as a pimp for the American army.

That's only the beginning. As he grows up, he has experiences with young girls, matrons, virgins, and just about every other subspecies that might be imagined. He gets involved in the 1956 revolution, flees to Italy for a quick affair with a frigid woman, and finally ends up emigrating to Canada, where he continues his hobby as best he can.

So far, the book sounds like just another Frank Harris-type sexual diary. But it isn't - and this, as I see it, is where the book leaves the common run of sex-obsessed novels and emerges into uniqueness.

For the past fifty years people like D.H. Lawrence have been trying to make physical love an acceptable subject for treatment in fiction. They succeeded, but unfortunately many novelists have never realized this, and are still carrying on the campaign.

As a result, the average novel in its own self-consciousness is apt to offend us either by hedging or by being crudely blunt. And it will probably never get further into its subject than mere anatomical descriptions.

Vizinczey, however, is not out to win any battles. He recognizes he is dealing with what is now a legitimate theme in literature, and this new theme can be handled in countless ways. He works

art from art rather than from individual perception. Since forgers paint only for the commercial market, their work lacks the life and spirit of a creative flame.

within the theme, exploring its various aspects, and emphasizing one: that older women are infinitely better lovers than giggly young girls.

The result is that he has written a mature, tasteful book, fascinating to read and perhaps even significant as a didactic novel. One does not necessarily have to be a proponent of free sex to enjoy the treatment Vizinczey has given to this theme.

He never bores us with page-long medical lessons ala John Cleland. He doesn't euphemize about anything, nor does he offend us by using vulgar terms out of context. The language at all times is the language of Andra Vajda and the people he encounters.

And Vajda is quite a character. He is extremely frank, as quick to point out his failures as he is to note his successes. An element of humor pervades the whole book, and parts of it are extremely funny. Nonetheless, nothing detracts from the moral Vajda wants to put across.

The book is "dedicated older women and addressed to young men" - with the purpose of connecting the two. No incident fails to teach the young men something, and no type of woman escapes judgment.

Vajda seems to live in a bachelor's paradise when he is in Europe. The women -- are warm, mature, and responsive. But when he arrives in Canada toward the end of the narrative, the whole tone of the novel changes. The sexual climate, formerly so warm and friendly, becomes cold and hostile.

This chapter is titled "On Grown Women as Teenage Girls", and begins with the quotation "sex on the moon". After a few affairs with women who are either indifferent or "mercilessly irrational", he is forced to conclude that true older women are rare indeed in this country.

He doesn't have too many kind words for Canadian bachelors either. A taxi driver warns him: "When you'd grab a girl, a Canadian grabs another drink. The place is full of fat men and unhappy women." Vajda finds out this is perfectly true.

The book, as a whole, succeeds amazingly well. It is a real pleasure to see Canadian writing leap into popular fiction of an international sort. It is an even greater pleasure to see sex discussed like any other theme in literature, without blushing self-consciousness or dull cataloguing.

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The Lesson

The end of "The Lesson" as it was presented in Arts and Administration building. Using the confined and limited facilities provided by the lecture hall student director Chris Brooks managed to create a challenging piece of drama.