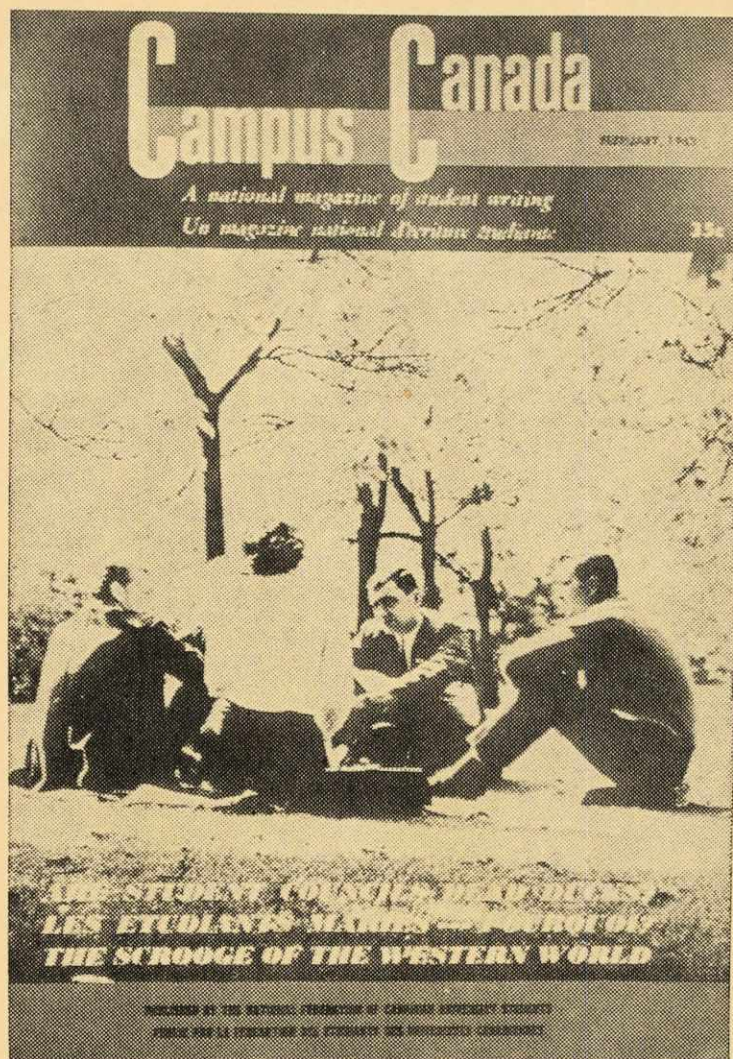


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EDITORIAL:

FREEDOM

Williams University in Williamstown, Mass, is undertaking a survey into fraternities on campus—some 15 in all. The anti-fraternity group on the campus has brought up many of the old complaints that fraternities promote cliques, that non-members are prone to suffer from inferiority complexes because they are not in the "in group", and so on. We are not debating the merits or demerits of the fraternity system—what concerns us is that the administration and trustees of Williams University are seriously considering banning fraternities from the university.

While we have taken fraternities as an example, the question has much wider implications than the mere banning of fraternities. The crux of the matter is this: what right have university authorities to order and control the lives of students off campus?

Students should be allowed to join fraternities if they please because they have a right to associate with whom they please—and the university has no right to deny them that privilege. Admittedly the university authorities are in a position to order fraternities off university property, but we contend they have no jurisdiction over a group of students who get together and buy a house off campus and start a fraternity.

Another example of university authorities exerting undue influence over students off campus was when a male student was expelled from Cornell University last term because he was living, without benefit of clergy, with a girl. We can appreciate that the authorities must exercise a certain restraint on campus—although they can be somewhat heavy-handed about it. However, if two students of opposite sexes decide they want to live together, why not? It has apparently proved to be quite economical at London University.

Getting away from fraternities and sex—we are not necessarily linking the two—there is a danger that other aspects of the students' private lives will be taken into consideration and condemned by the narrow minded. How many students in the United States, and even in Canada, are free to join the Communist Party, for example, with impunity?

We are living in an age when more and more control is being exerted over the individual. The University should be a haven where individuals can gather and develop themselves to play a useful role in society. A university graduate should be able to think for himself and university authorities should do all they can to foster this ideal by leaving the student with as much freedom as possible to broaden his outlook on life.

Phaedra—A Review

By ANDREW OSSYANY

"You have to be able to understand Greek drama" — said one Shirreff Hall critic when asked what she thought of the movie *Phaedra*. Other people who have seen *Phaedra* were favourably impressed, indeed one person said that the movie had a message — but just what it was he could not say. I regret to say I am not at all enthusiastic about this French production.

INCESTUOUS LOVE

Jules Dassin attempted to tell the classic story of incestuous love in a modern setting. *Phaedra* is the second wife of a Greek shipping millionaire and at the opening of the movie their love seems to be as stable as the husband's millions. On receiving word that his son by his first marriage has abandoned his studies in Economics in favour of modern art the well-meaning (but naturally uncouth) father dispatches *Phaedra* to bring his son to Greece where presumably all abstract artists lose interest in their work and sublimate their higher cravings into the building of the family empire. All this happens the evening *Phaedra*, the newest and most luxurious ship of the family fleet is launched, symbolizing the venturing forth of *Phaedra*, the ill-fated woman, into the unknown. *Phaedra*'s servant goes around looking very glum, saying: "I am afraid" — and this as you all know is a warning by the gods that misfortune is about to befall the protagonists.

GOOD SCENE

Phaedra and Alexis, the wayward son, meet in London and in no time at all they fall in love. In Paris, where Alexis accompanies *Phaedra* for her shopping spree at Dior's they profess and give expression to their love — and this scene, occurring in a hotel on a rainy night, is the only unforgettable moment in the whole movie for this one scene is done with superb artistry. To get back to the story, Alexis flees from this relationship and returns to England. When home life is resumed in Greece *Phaedra* does nothing but brood about Alexis and as a result denies her husband his due. Eventually Alexis joins the unhappy couple in Greece where he

divides his time between learning about his father's business, driving his newly acquired Aston-Martin and carrying on friendly if somewhat promiscuous relations with the young girls of the plush neighbourhood. As far as I can see he spurns *Phaedra*'s love (remember that this is the Halifax version of the movie) but he is by no means indifferent towards her. *Phaedra* is burning with jealousy when she finds out that Alexis is going to be married off to a young girl and she tells her husband of what has been going on.

News is received that the ship *Phaedra* sank off the coast of Norway and that a large number of the crew and passengers perished. After you hear that the ship symbolizing the heroine is lost you do not expect the movie to go on for much longer — and it doesn't. Alexis drives to his death, singing with the music of "John Sebastian" (Bach) and screaming: "Phaedra" as his death-cry. This is supposed to be the apocalyptic climax of the movie but I am afraid the possibilities of the situation are never realized. *Phaedra* commits suicide by taking sleeping pills.

INEPT DIRECTION

My quarrel with the movie is not based on a comparison with the original Greek tragedy with which I am not very familiar, but is due to the rather weak script, the inept direction, the mediocre photography work and the choice of actors. Of the major characters Raf Vallone is the only one to emerge with any distinction. Nelina Mercouri plays *Phaedra* who, according to the story, is 35 years old. Maybe she can't help her guttural croaking which passes for a voice but surely the make-up crew could have done something to prevent her looking like a 50 year old neurotic woman of the "profession." Tony Perkins (playing Alexis) is incapable of varying the timbre of his voice and his facial expressions are limited to two: the "tender, loving just-brighter-than-moron"; and the "dangerous lunatic about to erupt." I can't help but feel that he still thinks he is playing in Hitchcock's *Psycho*.

LETTERS

COLLEGE OR HIGH SCHOOL?

Sir:
Do the Dalhousie Friday night dances cater to the college or high school students? It appears that the gym becomes invaded with more non-college students each week, and, as a consequence, the people on campus stay away. And I must say that I certainly cannot blame them for doing so. Last Friday night, for example, was supposed to be the Arts Society semi-formal. Well, "semi-formal" dress has a very wide range of meanings, depending on the individual's home town, but I do not think that anywhere does it mean jeans, sneakers and sweaters for males, or skirts, sweaters and leotards for females. Nevertheless, both these costumes appeared at the dance last Friday. Is there not any screening at all? It seems to me that last term the Students' Council was going to specify that students would have to present NFCUS or

other identity cards at the door. Not once after I read this in The Gazette were we asked to show our cards as we paid. The college seems to be suffering the most too, for the dances have reached the stage where nobody from here will go.

Cannot something be done about this situation?

Sincerely,

Jeannie Gibson, Science '64

PERSECUTION

Sir:
I am strongly attracted by the Communist ideal and I would have liked to run under this label in the elections last week. However, I realized that such an action would break my future career and I could not find the courage to do it.

Is it right that such elements as myself are forced to keep silent through fear of persecution?

Sincerely,

Communist Sympathizer