

Canada's poetry in healthy state of flux-Smith

By SHERRY HEINZE
Feature Writer

This year, Dal has a poet in residence in the person of A. J. M. Smith, a noted Canadian poet and critic who has left his duties at Michigan State University in order to visit our campus for a year. This is Dr. Smith's first lengthy sojourn in the Maritimes. A native of Montreal, Dr. Smith spent his undergraduate days at McGill before going on to further study at the University of Edinburgh in Scotland. Since 1929, he has been a teacher, sharing his knowledge and talents with many students. Although he has worked almost exclusively in American universities, most of his verse has been published in Canada.

Dr. Smith feels that Canadian poetry is now in a healthy and exciting state of flux. Such dynamic men as Irving Layton, Leonard Cohen, Alfred Purdy and Earle Birney, as well as many younger poets who are not yet well-known, are adding greatly to Canadian poetry.

It was as editor of the supplement to the McGill Daily that Dr. Smith began to write and publish poetry and criticism. During this period there was very little encouragement for Canadian poets, especially young ones.

Some of Dr. Smith's better known works are NEWS OF THE PHOENIX and A SORT OF ECSTASY. He is also the editor of THE OXFORD BOOK OF CANADIAN VERSE. A new project is the soon to be published BOOK OF MODERN CANADIAN VERSE, which includes work by both English and French Canadians, in their respective languages.

The duties of a poet in residence are indefinite. Very generally, they include meeting students, criticizing their work, and giving readings of his poetry, to say nothing of the lecture time spent instilling an appreciation of the Augustan Poets in undergraduates saturated with Romanticism.

Recent activities include a visit to his old alma mater, McGill, for poetry reading, and another reading for the Nova Scotia Poetry Society in Halifax, where his work is much appreciated.

Dr. Smith's advice to students who write poetry is to soak in poetry and living. Participate as fully as possible, particularly in left-wing activities. However, never forget that poetry is serious and difficult work. (Ed. note) Would-be poets who want to start soaking will find Dr. Smith's works available in the Library.)

music

Mme. Varro's concert enjoyable but lacked support it deserved

By ISABEL ARCHER

Last week's symphony concert featured Marie Aimee Varro, the well known pianist now residing in Halifax. Her husband, Dr. Treil, is a member of the French department here at Dalhousie. Mme. Varro had thrilled audiences throughout Europe since her student days with the noted Emil von Sauer, a former pupil of Liszt.

Mme. Varro performed Beethoven's fifth piano concerto "The Emperor". In general it was an enjoyable performance but again one comes back to the same old cry -- the Symphony did not always give the guest artist the support deserved.

The piano interpretation was interesting; the pianissimo sections were superb. However, the orchestra and soloist did not always coincide and consequently the over-all effect was lost. However it is terribly difficult to perform this concerto without some criticism, since one can hear it so often played flawlessly on records and on the radio. Yet it was a thrill to hear this live concert in Halifax.

The Symphony itself performed two other selections. The first was Haydn's incidental music to IL DISTRAITTO. The orchestra had not really awakened to the fact that it was their turn to play -- for the piece lacked the "vim" and "vigour" that it generally requires. However the wind section, as usual, held the work together.

Gounod's symphony in D major was the last selection of the evening. Here the symphony played with color and life and ended off the evening excellently. The strings were well blended, the French horns showed amazing ability -- the wind section was again a tower of strength!

The February 1st concert featured Israeli cellist Talmon Hertz in a performance of Saint-Saen's cello concerto No. 1. The program included the first Canadian performance of Symphony No. 2 in C major by Franz Benvald, recently discovered 19th Century Swedish composer.

Centennial Gallery opens

37 local artists featured

Nova Scotia's Centennial Art Gallery was opened on February 1 by the Lieutenant Governor, Honourable Henry Pool MacKeen before two hundred invited guests.

The ribbon cutting ceremony took place at 8:30 p.m. in the new gallery which is located at the Halifax Citadel, Number 2 Powder Room. Special guests at the opening included Premier R.L. Stanfield; Minister of National Health and Welfare, Honourable Allan J. MacEachen representing

the Federal Government. The paintings, drawings and sculptures on display are those that were recently selected by artists Lauren Harris and Alexander Colville for this first of two Centennial Art Exhibitions.

The thirty-seven pictures and one work of sculpture on display were selected from one hundred and ten entries all original and recent works of Nova Scotia artists.

These works of art will remain in the gallery during the month of

Dalhousie co-ed Joan Robb went to Africa last summer with a contingent of Canadian students, visited 22 countries and acquired some valuable insight into the progress of the continent's developing nations

This is part 2

Students build youth camp near Monrovia

For Operation Crossroads Africa, the participating students, from all parts of the world, were divided into small groups.

Our group, Liberia II, numbered ten altogether: two Canadians, five Americans, and three Liberians. When we met at Rutgers, before going to Africa, the only contact we had previously had was by mail -- and briefly. After two months of living together night and day, of being each other's security in strange surroundings, of learning to accept both the faults and assets of everyone, it was very difficult to say good-bye.

Crossroads groups are purposely heterogeneous; ours consisted of one of Catholic background, one of Jewish, one of Baptist, one of Presbyterian, one of Brethren, one of Lutheran, and one a daughter of United Church missionaries to Korea (me). One was Negro, six white. Academic interests ranged through English, philosophy, sociology, economics, African studies, business, and mechanical engineering.

Our project was the construction of the first building of a YMCA camp, about 45 miles northeast of Monrovia. This was a project of their Y's Men's Club, and Crossroads was providing the impetus by volunteering some of the labor. Materials

were supplied in part by US/AID, in part by interested individuals in Monrovia, and in part out of the limited funds of the Y. The building, a 40' by 60', by 13' concrete block affair, would serve for the time being for administration and recreation.

We started by collecting rocks to go into the foundation -- a back-breaking, monotonous job in the tropical sun to which we were still unaccustomed. After more digging on the foundation, we discovered that we had to work on the road; the combination of the seasonal rains and the muddy soil had made it impossible to the vehicles bringing our needed supplies. We spent several days draining mud-holes, filling them in with rocks, and laying "corduroy roads" out of poles which the men and the Liberian workers cut out of the bush.

Progress in the beginning was slow and rather discouraging, as we could see little evidence of our long and wearing hours of labor. We were getting into condition, however, by carrying pans of rocks, sand, gravel, and concrete on our heads, digging with heavy tools, bending, lifting, even by walking the ten minutes' hike up from the car every day to the worksite. We were also showing signs of tan, and gradually

established rapport among ourselves and with the workers.

They were really quite friendly, and soon lost their air of quiet amusement and suspicion as they realized that we were there to work in earnest, that we tried, and that we really did want to be friends. In fact, the Liberian people as a whole were

overwhelmingly kind to us, from the beginning of our visit to the end, village people and city officials alike; I think all in our group found an increased faith in humanity. We learned a little more about living with people in general.

I pause to emphasize the fact that the girls DID swing the

pick, shovel, carry concrete blocks, and pour concrete -- much to the wonderment of the sixteen local workers who were hired to work with us on the job, for while Liberian women do work hard, this was strictly men's work. They thought we were crazy to leave our utopian society in North America in the first place, and when we tried to explain that we were university students and had PAID, were not BEING PAID, to come here and learn first-hand about Africa, they were quite impressed -- although I'm sure they never completely understood. Several of the workers became good friends, and used to visit our house in the evenings or on Sundays when we were not out on excursions.

July 26 is Independence Day in Liberia. (The country was founded by settlers of the American Colonisation Society, freed slaves who went back to West Africa to set up their own nation on the principles which guided the founding of the United States.) We took a holiday of four days to go to the city and see the celebrations, and also to get away from each other and the work. We each stayed in different Liberian homes, though we day together to go to the parade and oration, to shop, to go to the

Independence Day ball (the girls got invitations to THE official ball -- "President and Mrs. William V.S. Tubman request the honor of your presence...") -- but needless to say had not tucked formal gowns into our jammed, 60-pound suitcases.

We also had excursions in Dalsey (she had already been resurrected from retirement for our service, and we drove her right back to the scrap heap), among them a trip to the Firestone rubber plantation. Rubber is one of the main products of Liberia, and Firestone's 12,000,000 tree plantation is the largest single plantation in the world. The place is a fascinating complex, an entirely self-contained community. There are about 50,000 employees and dependents living on the plantation, and they have provided for them housing, schooling, medical care, recreational facilities, stores and markets, a hydro plant, just everything.

We saw how, each morning, a tapper who has charge of 400 trees goes out and cuts a 1/15 inch strip diagonally down the bark of each tree to allow the white latex to flow into the cup which collects it. Later in the day all the latex is collected and taken to a plant where it is coagulated and processed for shipping.



ACCENT ON HISTORY IN LATEST DAL REVIEW

Literature, history and social sciences are featured in the latest issue of the Dalhousie Review, a quarterly containing articles of interest to Nova Scotians and published by Dalhousie University Press.

In addition to a short story, verse and book reviews the publication also includes the following feature articles: Australia, Asia and World Security, by Sir Kenneth Bailey; The Founding of Universities in Nova Scotia, by Gerald T. Rimington; A Scottish Dominion in Early Nova Scotia, by Grace Tomkinson; George Bernard Shaw and the Atoneement, by R.D. McKinley; The Lawless Clan: The Armstrongs, by James E. Rutledge.

Inquiries for single copies or annual subscriptions of the Review can be made by contacting Mrs. V. Wilson, Room 133, Arts and Administration (telephone 429-1420, local 620).

Physics prof. explores religion

By HUGH FRASER

Third in a series of informal religious dialogues was held January 31. The subject was the relationship between science and religion.

Dr. Ravi Ravindra, professor of physics at Dal, led the discussion.

He gave a brief introduction to the hypothetical question of religion versus science and the dialogue proceeded from there to a general discussion of science and religion.

Ravindra listed the three basic

questions he considers relevant to a discussion of this type--what is science, what is religion, and what is the relationship between them?

He quoted Bertrand Russell as saying that any knowledge outside the realm of science is incomprehensible. He also discussed the view taken by Albert Camus that all scientific knowledge is of profound indifference to theology.

The speech was interrupted at this point because there were varying opinions as to what science is -- whether it is all knowledge or just knowledge concerned with a "subject-object" relationship. It was finally more or less agreed that there is something beyond the realm of science of which man can be aware. Avoiding the term "mysticism", Ravindra called this experience man's sensitivity to something not explained in concrete terms.



DR. RAVI RAVINDRA

He added that although religion is not rational that does not mean that reason is irrelevant to it. For

example, if a man has a vision that he will jump off a bridge, his rational knowledge may interfere with his visionary experience.

He explained that our mind can only express objects in the form of space and time and as long as we are bound in our language and symbols, we will only express religion in these terms.

Ravindra's views were argued by Wayne Hanky, President of King's and graduate student in Classics. He said that this experience could be due to psychological factors, to a chemical imbalance, or could be the work of the devil. If the former two postulations are true, then religious experience could only be defined in scientific terms. He added that if no knowledge is gained from this type of experience, then it is impossible to act on it. Also, there is no evidence that everyone is capable of this other kind of experience.

Dunlop questions CUS policy

By LIZ SHANNON

Council members were given an opportunity to hear a few words on the Canadian Union of Students at Monday evening's meeting. Bunny Dunlop, CUS chairman commented on the resolutions made at the National CUS congress held at Halifax last Fall.

He said some of the resolutions were pretty "far-fetched" and were representative at the Activist-Syndicalist trend of the "world-citizen" student.

The question said Dunlop was "are we going to stick to the narrow student framework or be citizens of the world", concerned with

international problems." Each university decides its own policy, he said.

Quebec's equivalent to CUS, UGEQ, takes the latter view. Dunlop said that the future of CUS was valid because students need a national voice.

He asked what issues would be raised by our student council now that the SUB is settled and student council elections are in the offing.

The CUS branch at Dalhousie is right to request the "centre" in their views said Dunlop. At the recent conference last fall the delegation represented the entire

political spectrum from left to right.

Police action may be taken by the Librarian in the future against those who have overdue books and have received notices.

President, John Young said he was in complete sympathy with this and "would help the Librarian phone the police." He said it necessary in order to preserve order.

Applications for Gold and Silver D'S must be in by February 7. Each applicant must have two nominations. Application forms can be picked up at the Council office.

The date for the Student Union Banquet and Ball has been set for March 4th, at the Lord Nelson Hotel. This ball, last of the year is free to all students.

Appointments of delegates to the political, literary and film seminar of Second Century Week were made by council members. Delegates were chosen who would best represent Dalhousie and contribute the most when they return.

Out of ten candidates for the political seminar Sandy Macdonald, Nursing Science, and Bunny Dunlop, Arts, were chosen. Linda Gillingwater, M.A. English, was chosen for the Literary seminar and John Chatterton, Arts was chosen for the Film Seminar.

Chatterton: at the cinema...

Keen feeling for the "poetic" in this conservative film

By JOHN CHATTERTON

I saw Lord of the Flies, from the novel by William Golding, at the Tech. Film Society the other night. I have seen few better films.

The other night's excursion was one of the more conservative plunges, Tech. has made into the film exhibition business this last season -- consistently they have shown different and sometimes avant-garde films. Not always because they wanted to, perhaps, as I believe they have often ordered a run-of-the-mill standard and at the last minute, been forced to substitute a film of more than passing interest and complexity.

Lord of the Flies may be conservative, but it is conservative with a keen feeling for the poetic in standard film procedures. Take the use of the fadeout, for example, as a bridge between

scenes -- usually it accompanies a maudlin, over-heightened sense of drama. In this film it comes quite calmly, and makes its point with greater sureness of purpose. It comes as a sigh from the director -- a sequence is finished, dead; the unobtrusive but effective fade says that a cycle in the film's organic rhythm is over, and says it with finality.

This meaning for the fadeout is brought about quite simply. All it needs is a sense of taste on the director's part, by which he can make the fade just the right length, and fit it into just the right place, so that it closes the action as firmly as a coffin lid, without sentimentally saying, "O Woe, look what's coming next for these poor wretches." It is in this way that the film is conservative without being just hackwork.

The story concerns a group of

English schoolboys who are being evacuated from a nuclear war. Their plane crashes and they are marooned far from any war, on a desert island. This part of the story, incidentally, is told very expressively by means of still photographs and music, although the maximum effectiveness is even so not fully milked from this sequence.

When they land, the leader is chosen by vote. The lucky candidate comes from the larger of the two groups of boys from the plane and is opposed by the senior member of the smaller group. This elementary division, itself dependent on the group's physical size and not on any well-meaning theories the budding bureaucrat-leader may express, burgeons into war. The primary fact of the island is that these boys must live by bread alone, and so any extra-physical bonds,

like "that's mine, you can't take it" are meaningless, and finally foreign.

The kids start a religion based on appeasing a mythical Beast that one of the "littluns" sees somewhere. When one of the boys, a visionary epileptic called Simon, finds out that the Beast is only an airplane pilot's corpse left over from the war, the group kill him ("by mistake") in the course of a spontaneous appeasement ritual that he interrupts. They think he is the Beast, and make up a theory that the Beast can come down to them in disguise, but cannot be finally killed. And so Simon, in espousing common sense, comes to be equated with all external "non-physical" things.

The sequence where they kill Simon is very touching. He almost becomes a Christ-figure, as his taking on the identity of

the Beast is a mythical taking on himself of the sins of the world. To make the point explicit a choir sings Kyrie Eleison as Simon's corpse floats out to sea.

I see the main meaning of the film in the symmetry of relationships shown in it. Ralph, the "good leader," estranged from the delights of companionship, hunted down almost to death, is in an equal and opposite state of delusion to the hunters whom he estranges by listening to "the voice of reason."

This film is not a philippic against warmongers, but a sensitive poem about the sad loss of my everyday encounters with others than it does to my pseudo-profound "New Left" intellectual environment.

One may easily contrast the heady fare of the Tech. Film Society with the sort of dish

served up at the Dalhousie Film Society. It is the professed belief of the Dalhousie Film Society not to give the audience anything -- and this is on the level -- that may tire their attention span during the evening. To present an hour or more of films that might require too much thought or concentration on the part of the audience will cut down the popularity of the Society, as a surfeit of stimulation will tax people's mental prowess too far. Just how fallacious this theory is need hardly be discussed.

The point is that if half-decent film fare cannot be provided without estranging the audience -- and I don't believe even that -- let the audience go hang. Bad and tasteless films can be seen elsewhere. And there is no danger that a minimum threshold will be reached, where fewer mem-

bers will prevent films from being shown at all; after all, the small Tech. Society shows interesting programs (albeit sometimes only because they are forced to at the last minute) and it should be possible to simulate their good fortune.

The latest film shown at Dal., is as uninteresting as most of its predecessors. Look Back in Anger had played the big circuits a couple of times already and there is no reason to subject us to it again. It might have had more appeal if the original script (it came from the play by John Osborne) had been dispensed with altogether.

I won't sketch out the details of the story, as the film is hardly worth discussing anyway. Suffice it to say that it is all about an arrogant bastard of a musician who goes around smashing the spinster aunt's world of bour-

geois morality, and giving the more impressionable members of the audience a shocking thrill as a result. His is the story of spiritual redemption in the grand style, in the person of an insipid Blondie who worries about him, and washes his diapers with her tears.

My remarks about the sensitive and imaginative use of more conservative film styles might well serve here in reverse. Those tight Hollywood closeups of the various couples embracing; those so cutting insults, neatly timed to precede a slammed door; that so melodramatic steam from the trains in the Reconciliation scene, where the two little animals swear everlasting togetherness before the crashing orchestra pit of Modern Society; all this and more, yours for a sigh and a ticket.

...Golding's Lord of the Flies

Phantom phoner swindles \$200

TORONTO (CUP) -- Two University of Toronto students have been defrauded of \$200 by unknown person or persons posing as a representative of their college or faculty offices, U of T Police Chief said last week.

An unidentified person telephoned each student, saying he was calling from his faculty dean's office, Chief J. B. West said.

The caller asked the students for information concerning his bank account saying he needed the information to clarify the student's records or for the student to obtain a loan, Mr. West said. The caller then went to the student's bank and made out withdrawal slips on his account.

Toronto Metro police are still pressing the investigation for the unidentified caller.

Ban student film, Black Zero

HAMILTON (CUP) -- McMaster University Film Board president Peter Rowe was axed and a controversial student movie banned at a six-hour student council meeting Friday.

The film, Black Zero, directed by former McMaster student John Hofess received somewhat notorious recognition when the Toronto Morality Squad demanded to see the film while it was at a Toronto processing laboratory two weeks ago.

The morality squad said it might lay charges against the film's maker on the grounds that an eight-minute segment showing a partially-draped woman in bed with two men was obscene.

However, no further action was taken until Council met to discuss the McMaster Film Board and its much publicized production. It was discovered that more than 50 per cent of bills directed to the MFB had been signed by, or addressed to, Black Zero director John Hofess.

Furthermore, the film had incurred a debt of \$1,000 although the MFB's total budget for the year was less than \$300, most of which is still in the bank. Rowe, however, was not fired for allowing Hofess to exceed the budget, but for violating a council-by-law which prohibits non-students from having signing

authority in any student organization.

Since council has forbidden that Black Zero be shown until all bills are paid, Daryl Duke, producer of CBC's Sunday has been forced to cancel the planned Sunday-night showing of the film.