



the nation

Dief stimulates student politics

By JANE STEINBURGH
The Varsity

Opposition leader John Diefenbaker is responsible for current student interest in politics, Professor Paul Fox of the University of Toronto political economy department said Sunday.

Prof. Fox told a teach-in workshop that there was no student interest in politics before 1956 when "Diefenbaker ended that." "He galvanized the whole country including the students," Prof. Fox said. "The issues are real now - even if it's getting rid of Mr. Diefenbaker. But they're real."

Some students in the workshop disagreed on grounds that "kids who are interested in questions of social and public concern are not interested in political parties."

"They are disgusted with parties because of the political hacks they see," one said. "The biggest problem of political parties is to show that they are interested in these problems."

In reply to a question on why people not connected with the intellectual community do not see the importance of politics, Prof. Fox said: "Because you're paid to think."

When discussion turned to political leadership, a speechwriter for Conservative backbenchers said backbenchers do not seem to be interested in research but go through the motions of saying nothing in an attempt to satisfy constituents and the party leadership.

"They sit with their hands beneath them; they don't do anything," he said.

He said a political candidate needs a strong personality because of the importance placed on color and controversy by the whole communications media.

"Shaking hands is an important factor in the (political) campaign," he said.

He cited the recent byelection in Kenora where, he said, the Conservative candidate knocked on doors and shook hands and got elected by more than 2,000 votes.

"People fear genius and bright ideas - they alienate people," said another participant.

Men fear buxom belles

MONTREAL (CUP) - The position of sex in Britain "has been the same for years - women on their backs and men on top," says Professor Michael Brian of Sir George Williams University.

Prof. Brian was answering a question during an SCM discussion on Playboy and sex.

During the same discussion panel member Prof. John Rossner said that men are afraid of Playboy's buxom beauties and wouldn't want to engage in intercourse with them because of a feeling of inferiority.

Prof. Brian replied that the flat-chested models found in fashion magazines are "no good in bed - you'd probably get bruised."

He said the recent increase in sexual activity was caused primarily by the church's decision to recognize sex.

Unfortunately, he said, some people misuse sex. He cited the example of someone saying to a girl, "I wish to sleep with you because I want to commune with your soul."

Returning to Playboy, Prof. Rossner said that it is a romantic image and sophisticated symbol of freedom. Prof. Brian said, however, that the models in Playboy are not even real.

He defended his statement by pointing out that no hair was



I'm for real, boys

found on any part of the body and that the models were even from top to bottom.

"They're more like mannequins than women. Besides they probably don't," he said.

Both panelists agreed that Playboy represents a type of pseudo-sex used as a substitute by those who are not fornicators.

The choice of the buxom over the flat-chested models was defended on the grounds that flat-chested girls look better in clothes; with the other the reverse is true.

Put THE PILL in drinking water - Berton

By PAUL MACRAE

This past weekend's teach-in, sponsored by U of T's Progressive Conservative Club, saw writer-broadcaster Pierre Berton suggesting Saturday that birth control pills in drinking water may be a solution to the current population boom.

In a teach-in panel on Canada - It's Social Future, Mr. Berton shrugged off a suggestion that sexual continence is a more appropriate way of solving the population problem than limiting the numbers of children people may have.

He called it "unrealistic - people simply aren't going to use continence, and why should they?"

"Maybe the solution is to put birth control pills in drinking water," Mr. Berton said.

His remark came in reply to a suggestion from Father J.M. Kelly, president of St. Michael's College, who said that "overindulgence can be just as damaging to health as too much food or drink."

Mr. Berton said that if some check is not made on the population boom it might eventually be illegal to have children without a permit.

A more drastic solution, he said, might be infanticide. Panel member David Stager, dean of New College, said that Canada's birth rate has actually been declining.

Mr. Berton replied that in the poorer areas of the world this was not the case.

"The population of Costa Rica, for example, doubles every 17 years."

Panelist Lister Sinclair said: "We can no longer content ourselves with saying that the leak isn't in our end of the boat."

Acadia "risks being left in backwater" - chaplain

EDMONTON (CUP) -- University of Alberta chaplains are opposed to the plan to make Alberta's proposed fourth university "interdenominational".

Rev. C. T. Wilkinson of Garneau United Church claims a religious University would promote "poor scholarship and be a misuse of taxpayer's money".

At one time Acadia University enjoyed a reputation for scholarship under Baptist Church auspices, said Mr. Wilkinson. But the Board of Governors passed a regulation requiring all professors to be Christians, and some of the best academic people on the faculty were alienated.

Now Acadia "risks being left in the backwater of university life," he said.

"Religious studies are best supported on the secular campus," said United Church chaplain, Barry Moore, "Departments of religions are growing in popularity on other campuses."

The campus Lutheran chaplain levelled yet another criticism at the proposed interdenominational university.

"If religion is to be taught in the new university, I'm not sure an interdenominational organization can administer the job properly."

The new campus should have an "academically-stimulating religion department. I'm afraid this (new university) may be a protective thing. If religion is a worthwhile discipline let's be open about it," he said.

Window on world at film festival

The International Students' Association has brought a part of the world into the precincts of our university. This was done by a series of films, depicting some aspects of life in Trinidad, New Zealand and Sweden, shown recently at Dalhousie.

After some initial delay due to technical difficulties, all systems finally read go, and things got under way with a spectacle of colours, costumes, music and dancing as Carnival in Trinidad came alive on the screen. In this film the Trinidadians were seen letting themselves go-go-go. The several bands with very elaborate costumes gave ample evidence of the ingenuity of these people as they allowed their imaginations to wander into past, present and future, into realms of the fantastic as well as those of the artistic

and realistic. Throughout all this, providing a suitable background, was the scintillating music of the steel band and the rhythmic tones of the combos. This was a glimpse of a nation enjoying itself in true West Indian style.

The next film based on New Zealand gave first-hand look at nature in the raw, with geysers, billowing plumes of steam, pools of boiling mud, active volcanoes, mountains and beautiful sunsets, souvenirs of the third and last film. In this film some aspects of Sweden were shown. The audience had a look at a carefree

swimming in naturally warmed pools even for two year olds. Those present also had a peep into New Zealand's history and the culture of the Maori people, as a visit was made to a Maori church and a community hall outside which was Maori war dance and chant was performed.

They found from south of the equator they then themselves equator north as the third and last film. Souvenirs of Sweden was presented. In this film some aspects of Sweden were shown. The audience had a look at a carefree

store clerk who was perpetually on the phone, skiers, a wood-carver, a glass blower, wood-cutters, a potter, rug making and a novel means of commuting on snow by means of a ski-like contraction. The length of Sweden was traversed, from the Laplanders in the north with their reindeer, to the goose herds and fertile farms of the south. Visits were also made to the industrial areas involved in papermaking and shipbuilding, and glances taken at the history of Sweden and its daring adventurers of former times, the Vikings.

Indeed the three films proved very informative and those present were impressed by the many and varied aspects of life in other parts of the world, as well as with the thoughts of striving for a greater understanding of fellow human beings.

INTERNATIONAL STUDENT'S ASSOCIATION FILM FESTIVAL

By VERSON LeR. BUFFONG

music

Mezzo-soprano at King's

By JANET ROSS

The Sunday afternoon concert of November 6, held at King's, featured the overwhelmingly beautiful voice of mezzo-soprano Janet Ross. The programme included music from Mozart, Schubert, Brahms, Faure, & Elgar as well as folk songs from the British Isles.

Miss Baker, who is making her first North American tour this season, is a native of York, England. In 1956 she was awarded the Daily Mail's Kathleen Ferrier prize. Three years later she received the Queen's Royal College of Music Prize, which enabled her to study in both London and Salzburg.

She has given recitals in Germany, Spain, and Austria and has appeared as a soloist at the well known "Promenade Concerts", at Royal Festival Hall, and at the Edinburgh Festival. In addition, Miss Baker has sung opera engagements in Stockholm, at the Liege and Aldeburgh Festivals, and with Sadlers Wells.

Each selection in this outstanding concert displayed her mastery in the singing world. Every song; German, Italian, French and English; exemplified her magnificent eloquence of style and technique.

The beauty of the first selections from Mozart, "Vado, ma dove" and "Parto!" from Titus, was sustained throughout the concert. Miss Baker's ability to create a complete contrast in mood and color captivated the audience from start to finish.

Miss Baker's accompanist, Martin Issepp, matched her artistry in every work. The short commentary throughout the afternoon brought Miss Baker into more sympathetic contact with her appreciative audience.

Gallery director to lecture

A public lecture entitled Canada's National Gallery will be given by its director, Dr. Jean Sutherland Boggs, under the sponsorship of Dalhousie University's art department at 8:30 p.m. on Nov. 21, in Room 21 of the Arts and Administration Building.

Dr. Boggs received her Ph.D. from Radcliffe College, was curator of the Art Gallery of Toronto and professor of history of art at Washington University

Spirit of the Renaissance:

Michelangelo...

By ELIZABETH HISCOTT
Gazette Features Writer

The works of Michelangelo, painter, sculptor, architect, portray the eternal struggle of the spirit against fate and the bonds of matter.

Approximately 300 people thrilled to the sheer power and beauty of this artist's work at a film in the Dunn Physics theatre at Dalhousie earlier this month. A painter of the Italian Renaissance Michelangelo was born in Caprece, Italy. Most of his work was done in Florence and Rome. He lived from 1475-1564 and was one of the greatest artists in the world's history. His work has a realistic grace and a momentous power, and where his sculpture and architecture are combined, there is a blending of forms into a unified whole that flows with motion.

To achieve this power in his statues and his great buildings Michelangelo constructed his human forms in positions that showed poised limbs, flexed muscles and tension as if the forms were about to change position, and in his architecture he used opposition and sweeping curves.

Michelangelo was one of the first artists to study the human body scientifically by using cadavers. The results of this study was evident in the beautifully constructed human forms and the many realistic poses in which he was able to place them. Whether standing alone, as David, or intertwined, as the forms caught in the great gate of The Last Judgment, the figures are composed of rippling muscles carrying the material along in realistic motion.

His buildings embody this motion by using such means as wide, circular stairs curving downward like waves flowing toward a shore and by blending powerful columns into curving ceilings in a manner which makes the ceiling appear to be surging out from the binding strength of the columns.

The Pietà, done in 1499, shows such harmony and rhythm of form that it seems to live. The beautiful sadness of the face of Mary and the limp form of Christ are evidence of the intense emotion of the artist.

In the face of Nicodemus, as he looks upon the dead Christ in another work, Michelangelo depicts the love and peace that surrounds him in the knowledge that death is the supreme liberation of the spirit.

before becoming Director of the National Gallery of Canada.



As a sculptor Michelangelo is most famous for his David and his Moses which contain the grace and the strength of his art. David is a symbol of the fortitude of a city; Moses, of the inner power of the human animal. This inner power is seen readily in the work of the rebel slave that strains to break loose with the expression of suffering and determination so distinct upon his face that one can feel his tension.

In the work of 1524-1534, on a great mausoleum, Michelangelo blended the reclining figures of his statues in a beautiful complex with the architecture. In the twilight of the building the curved lines of the tombs complemented and enhanced the flowing motion of the figures. The Madonna, whirling and flowing in every part, brought an eternity of renewal to the temple of death.

His statue of a young victor that kneels upon the old and wearied form of a vanquished man is shaped in a great crescent to imprison both and depict the common mortal destiny of victor and vanquished.

As a painter Michelangelo is famous for the biblical scenes on the ceiling of the Sistine

Chapel of St. Peter's Cathedral in Rome. These paintings were done lying on his back on a scaffold and took four years to complete.

Here he placed the figures around the central picture of The Last Supper. The emotional impact of the work is great as the images of a primordial life flee in the face of death in The Flood; the great curves and sweeping span of the whirlplash from the tempestuous winds carry the forms in a spiral upward; and the changing rhythm portrays an intense gathering crescendo. Then, the ancestors of Christ are seen, secluded, in meditative, troubled mood.

This deliberate contrast is a meditative pause as the movement gathers with renewed force. The intense feelings are enhanced with the use of color as Michelangelo shows the cycle in the ascension of man from sin to a vision of God.

Michelangelo spiritualized his materials as he portrayed in his works man's tormented past, which led to meditation - to the great searching that marks the soul of modern man.

at the cinema

BY NICHOLAS ROGERS

Wild Angels

The 'Wild Angels' is a film about the leather-jacketed motorcycle brigade called Hell's Angels who haunt the west coast around L.A. If it has any claim to authenticity, then it shows what an unenterprising bunch of hell-raiders these boys really are. A greater part of the film was taken up with monotonous cycle ride, pseudo-hip parties, tame punch-ups and mumbo jumbo dialogue in the 'so cool, man' style.

It seems as if the director Roger Corman could not decide whether his film was to be a spoof on the Hell's Angels or whether it was to be an almost documentary portrayal of them. There was some kind of plot. The president of this exalted gang, the Heaven Blues (Peter Fonda) organizes a raid on another gang. The police interrupt. One of the gang named Loser rides off on a police motorcycle and is eventually shot in the back. The gang rescue him from hospital; he dies in the process and a funeral is organized in his home town, complete with a swastika flag draped over his coffin. The funeral ceremony gets out of hand, Loser's mate is raped; there is a fight with a local gang at the cemetery and as the heat (the cops) are called in once more, Blues is abandoned by the gang as he shovels dirt on his friend's grave.

The whole thing is a bore-rather like a second rate television crime programme. Some scenes are incredibly hackneyed. Loser is fired from his job on a construction site, and like all good delinquents he uses the 'what's wrong with our dress? You don't understand us' line.

There no attempt to convey the sensation of a motor cycle (remember Lawrence of Arabia?). At various points in the film, there was a contest over Blues' girl, (Thelma Houston), but such rivalry was never developed. Nor was there any real indication that the group philosophy of so-called anarchy or freedom was incoherent, impotent and almost incomprehensible, although this was implied in Heaven Blues' funeral speech (the only revealing speech in the whole film).

The main preoccupation of the film was violence, rape and more violence. Insignificant and monotonous. No suspense, no drama, no satire, no characterization, only violence. It was not in the same class as Brando's 'Wild One'.

Nancy Sinatra would be better off singing. The only thing that can be said for Peter Fonda is that he did look the part with a German iron cross around his neck. The Italians selected this film to represent the U.S. at the Venice film festival. It must have been quite a joke.

CUSO film

"You Don't Back Down"

By MAUREEN PHINNEY

"You Don't Back Down" was the name and theme of the CUSO movie shown on Friday. It tells about a CUSO volunteer, a doctor, in Nigeria. The village hospital where he practises has poor equipment and is badly understaffed. Its two doctors have only five years of practising experience between them; every day brings a new challenge that has to be met.

At first, the doctor and his wife had a hard time adjusting to Nigerian life. They were suspicious of the water, the food, and the hygiene in general. As time went by, they grew accustomed to these things, and to the sometimes annoyingly slow pace of living. Being a doctor in a country where only half the children reach the age of five can be grim. The whole picture is not one of delicate operations performed at midnight, in sweltering heat, nor is it one of a losing battle against poverty, ignorance and disease.

There is a lighter side to the life of the CUSO volunteer. All kinds of feasting and entertainment took place, in which our CUSO doctor participated. After the film, a CUSO spokesman, Terry Glavin, commented that the movie had emphasized the hardships rather than the fun and the good things of the CUSO volunteer's life. "For instance, that nice little bungalow that the doctor and his wife occupied wasn't even shown on the film."

He also said that the Victorian idea of the missionary doing good in darkest Africa was present. People with that attitude are not those as CUSO volunteers.

Those who are wanted are the teachers, engineers, agriculturists, those with professional or technical training, because underdeveloped people aren't much help in underdeveloped countries.

Confessions of Secret Abstainer

Here I am, dying of thirst.
Warm light and music throbbing
Friends laughing and me sobbing
Because I'm dying of thirst.
There must be a Coca-Cola
So climb over the bodies
And crawl under the chair
And...there's the refrigerator!
...Here I am, thirsty no more.
Everyone's looking rather sick
Because I've drunken up all their
mix -
- That's why I'm thirsty no more.

Dearly beloved, we are gathered here today
To toast the bride and groom and all their kith and kin,
So let us raise our glasses high with love and joy
And let the waitresses pour pink champagne therein.
Miss, do you think I might...
Is there such a thing, Miss, as...
May I have some PUNCH, Miss? PUNCH?
That's right,
And her eyebrows go wrinkle
And her tray goes wobble
And back she comes with the PUNCH.
(3)
Class of sixty-six, we're pressing forward,
This year our worth is duly recognized.
The faculty, administration, deans have all agreed
To grant us what our little hearts desire,
Behold upon the tablecloth
A miracle divine
The pinnacle of manhood
Our - own - wine!

McCants to speak at youth meet

Dalhousie students will have an opportunity to learn about the Baha'i faith at a meeting at the Universalist-Unitarian Church, November 25.

Guest speaker will be Mrs. Jane McCants who will lecture on "The Baha'i Faith, its Aims and Purpose".

Mrs. McCants is a frequent teacher at Baha'i summer schools and she is currently touring Canada to share some of her research on the letters which Baha'u'llah, the founder of Baha'i religion, addressed to the rulers of Europe during his lifetime.

As an undergraduate, Mrs. McCants studied international law and international relations at the University of Michigan, where she earned Phi Beta Kappa honors. Her graduate work in social science was undertaken at the Sorbonne, Harvard University, Atlanta University and the University of Michigan.

After working with the authors of "Americans View Their Mental Health", a survey of mental health problems in the United States, Mrs. McCants joined the faculty of the University of South Florida, Tampa, as a research associate. There for the past two years, Mrs. McCants has been engaged in the study of scientific creativity and its nature and nurture in both children and adults.



MRS. JANE McCANTS

Presently under investigation is the problem of how much scientific creativity can be explained by intelligence as usually measured by I.Q. tests, and to what extent it is a function of other personality factors.

Mrs. McCants served as project secretary of the Baha'i youth service program, designed for young Baha'is who wished to give

of worship of God. Mrs. McCants will address a public meeting at the Holiday Inn in Dartmouth on Monday, Nov. 21st on "The Baha'i Faith Unites Mankind". She will also conduct an area seminar for Baha'is on November 26 and 27, at the local Women's Council House, Young Avenue. She will be speaking in Moncton, Charlottetown, Fredericton and Saint John, and also at a public meeting at Mount Allison University, Sackville (Nov. 23rd).

WINNING BRIDGE

By Ray Jotcham

Analyzing situations at the bridge table is a vastly different proposition to coming up with the winning play after seeing all four hands. Psychic bids may throw declarer off as to the distribution of the cards, as will wild bidding. An example of this arose in the 1962 World Championships.

K	J	4
10	7	3
A	K	Q
8	2	
K	Q	J
Q	5	3
6	4	2
10	9	7
8	5	
A	9	2
J	7	

In one room, the final contract was 5S. The opening heart lead was trumped with the spade king, and then the spade jack was led for a successful finesse against East. When all followed, the finesse of the ten was taken. Now the spade queen fell on the ace, and declarer made the balance of the tricks in spades and clubs.

In the second room, the final contract was 4S, doubled. The opening heart lead was trumped

four tricks less than his counterpart in the other room. Why had he played in this fashion? It is hard to say. He might have been suffering from indigestion, he may have had a mental lapse, who knows? One thing is sure. Had he seen all the cards, he too would have made thirteen tricks. Not seeing the cards, he was subject to human frailties, and was led to make all these