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An honest politician

Mayor Allan O'Brien has publicly announced his intention to participate fully in the October 21 Vietnam action. His decision to act as Master of Ceremonies and to be a keynote speaker at the afternoon rally will have a beneficial effect on the Halifax community, the Dalhousie campus, and the Anti-War movement.

First, we must commend Mr. O'Brien for his courage in becoming involved in the demonstration while Mayor of Halifax. For a person who is engaged in politics at any level in this rather conservative - (to be polite) - province, the stand he has taken can hardly enhance his future prospects. When Nova Scotian leaders indulge in diplomatic platitudes the Mayor of this city has taken a stand.

While the Mayor insists that he has taken his position as a private citizen, this in no way minimizes the fact that a respected member of the community has laid himself open to criticism and ridicule by the more

"sane and responsible" fellow citizens of Halifax. After all, anyone with the gall to hold a protest in this neck of the woods has to be "somewhat crazy" - to quote a local open mike show.

Furthermore, Allan O'Brien is a Federal Vice-President of the New Democratic Party and his involvement - like Prof. Aitchison's, the provincial leader of the NDP - in the action indicates that perhaps the NDP has not yet become Canada's "only true liberal party".

A Halifax reporter mentioned that "at least there would be one person without a beard at the Saturday Demonstration". Behind this rather sarcastic remark lies a basic truth . . . the Anti-War movement is growing to include labour, politicians, and the "average citizen" disgusted by the barbarism of western civilization in S. E. Asia.

Mayor O'Brien and people like him seem to have escaped what Governor Romney has called "brainwashing". These people will be marching on Saturday.

The nature of power

Student activism. The very thought sends adrenalin coursing angrily through the hardened veins of most university governors and administrators.

This year is going to be another high blood pressure year. Relations between the politically-motivated student activists and the administrators will become more strained in the struggle for power.

The tug of war has been going on for some time, and inch by inch the activists appear to be gaining ground against a stubborn and experienced foe.

We're beginning to learn a lot more about the nature of power. We're no longer seeking mere representation of our views. We feel that faculty and students should have ultimate control of what goes on in the academic

community, although, since the university operates within the context of society and has an effect on it, representatives of that society should be involved in the decision-making process too.

Right now we have a group of businessmen running the universities, and they bring the values of the corporate world to the academic sphere: for instance the emphasis on a hierarchical system of control, as opposed to a democratic, participatory system.

"Not that we don't need the technical expertise.

Someone has to deal with contractors, land purchases, short-term loans - and who better than a businessman? But he shouldn't be running the show; he should be on an estate management committee responsible to a student-faculty body with ultimate power.

Pearson backs the war

The recent interview with Prime Minister Pearson in the July MacLean's should help dispel many illusions fostered by our government about its position on the Vietnam war.

Pearson first justified the U.S. attack on the Vietnamese people: "I thought the Americans were entitled at the beginning to respond to the request of the South Vietnam government for help to defend themselves against armed subversive action fomented and organized from the North."

His ignorance of history is appalling! But is it really ignorance? Does the invitation of a military dictator really justify the invasion by a great military power of a small peasant nation which has been fighting for independence for decades? Ngo Dinh Diem, who first invited the U.S. in, was nothing but their stooge.

Our (one is ashamed to use this adjective) Prime Minister also seems to feel that when one brother attempts to help another in a nation that others have arbitrarily divided, that is a crime. Vietnam is one nation. No arbitrary division by great powers can alter that. Marshal Ky of South Vietnam is North Vietnamese, and the Premier of North Vietnam is from the South. To term aid of one brother to another as "aggression" is to twist words in order to excuse the most horrible crimes. It is the American troops who are fighting 10,000 miles from home -- not the Vietnamese guerrilla -- be he from the North or the South.

Pearson continues: "The initial purpose of their intervention seemed to me justifiable and not imperialistic. Indeed, I think that in many ways the Americans are the least imperialistic people in history. They don't want to spread around the world as the British did, carrying the white man's burdens and benefits. They want to stay home, drink Coca-Cola and go to baseball games."

"The Americans have been perhaps more careful than any great power in history to

avoid the full use of power in war against an enemy." Does he forget that the U.S. used atomic weapons on Japan in 1945?

"They have bombed the North, but they have tried to bomb only military targets. They have killed civilians in the process, but that happens in any kind of bombing, however tragic it may be. . . The Americans, unfortunately for them, have received no credit for any restraint they may have shown."

Has this "right honourable" man not read the eyewitness reports of deliberate bombing of civilian targets? And what of the voluminous evidence presented to the International War Crimes Tribunal? Such offhanded dismissal of the slaughter of thousands of innocents makes Pearson as guilty of their murder as the war criminals in Washington.

How does he justify his government's criminal complicity? . . . We can't ignore the fact that the first result of any open breach with the United States over Vietnam . . . would be a more critical examination by Washington of certain special aspects of our relationship from which we, as well as they, get great benefit." What he is trying to say behind all the verbiage is that our economic dependence on the U.S. forces us to follow Washington's line.

It's a very convincing argument. Like the line of a con artist. The government is all too eager to cover for the U.S. and receive the rewarding arms contracts in return. Our government is a willing accomplice in genocide. It does not need any prompting to obey. Canadian business has some three billion dollars invested overseas which they are very anxious to protect.

The interview is a real expose of our "peace-loving" government. Everyone should read it if possible, and remember peace-prize Pearson's words on October 21 the international Day of Protest.



Review

Three plays at Neptune

By JOHN STILL

Aviva Ravel's 'Arnold Has Two Wives' and Moliere's 'Les Fourberies de Scapin' which were performed at the Neptune on October 10th by the University's Centennial Theatre are about as distinct from one another as English Canada is from Quebec.

The Moliere piece was played in French at its most fully flavoured. The play had pulse and vitality. It had old fashioned ingredients too: classic form and well worn comic conventions. Yet it was because of these rather than despite them that the play succeeds.

Ravel's play on the other hand is in English, in today's idiom, a clever-clever idiom, and is, of course, anti-traditional in form. It is a pallid, empty little play with Batman pretensions. For all the hard work they put into it the University Players deserved something better.

The drama of Arnold's revolt against the Establishment has many satiric elements none of which are really effective. Ravel obviously wants to disconcert his audience with every nasty little dagger conceivable; but his weapons turn out to be pretty flimsy. All the topical issues come in comic-book treatment; most noticeably Pearson's illiberal liberalism, jealous Canadian putanism, the cash nexus, and surprisingly, Russian squeam-

ishness. Ravel believes in nothing. He collapses all norms and human values, including his own art. Perhaps he has been simply too lazy to make up his mind about anything.

The presentation of the hero Axelrod is ambiguous to no effect. He mocks his society, and the author mocks his pious idealism. The actor, John Innes, is condemned by Ravel to play a self parodizing role devoid of all substantial characterization. Innes projected the tones of an effeminate serenity brilliantly. In speech, facial expression and gesture he made a perfect intellectual dandy. This was completely obvious. And this was precisely the trouble.

Similarly with the mother who may have been a Victorian prude, but was more probably a hippy with the Quebec Sargeant who was patently easy going and lecherous, yet not easy going enough to tolerate anything American. He would plead Arnold's case before the Russians, yes. But before the Americans - God forbid! Once again the author makes his point with a circus elephant's delicacy.

The play relied heavily on trite catch phrases, strutting cardboard figures, and a cynical resetting of old music-hall devices - its farce, gags, and sentimentalities. Nevertheless the director achieved a suggestive

contrast between the opening scene which showed the horrific revenge exacted by society on the Axelrods, and the lighter major portion of the play which emphasized the innocuousness of the Axelrods and made the social outcries appear more comic than ominous.

The visual effects were invariably happy, especially as good use was made of Jennifer Hooper's naturalistic set. Special praise should go to Donna White (Daphne) and Frances M. Kearney (Michelle) who conveyed the impressions of an extraordinary alliance despite their different character badges. The rest of the cast (which included Hamilton McClymont of Halifax), and the technical staff in the background, worked together bravely to give a coherent texture and consistent pace to an otherwise empty play.

If DeGaulle had cried, "Vive La France!" during the second part of the programme no one could have objected. The audience was treated to a lovely performance of a real play. Moliere provides eloquent, frothy, delightful fare. He can make serious points out of riotous comic predicaments. He evokes the sense of a community, and stresses its values as well as its absurdities. Pierre Lefevre, director of both productions, gave all these elements a wonderful

stage life.

The set itself was no small factor in the production's success. Almost bare apart from black curtains at the rear, an impression of ships' masts, a white quay, and some sacks, it suggests the scene adequately and provides for the necessary stage properties; but the great thing gained is space for much freedom and range of movement, without which the play would suffer by leaning too heavily on the copious verbal action.

As Scapin, the rogue who produces most of the fun and duly suffers for some of it, Hubert Gagnon of Montreal was exquisite. He brought great control and flexibility to his performance. But more notable still was the teamwork of which he was a part. Moreover it was almost as interesting to watch the actors when they were not speaking as when they were.

The gypsy girl was played by Anne Batiot of Halifax. This kind of role is notoriously difficult; however, Miss Batiot made a fine shot at it, and was almost as good a foil to Hyacinthe as Sylvestre was to Scapin. The two misers did their business with Scapin beautifully. Much more should also be mentioned, above all this play should be seen. Unfortunately, though, the best of Canada's university actors played here for only one night, and were seen by few.

Should I?

By LINDA BAYERS

"Who can separate his faith from his actions or his beliefs from his occupations?" - from The Prophet by Kahlil Gibran

With such thoughts in mind, the Encounter program was kicked off Oct. 12 by Rev. Howard Mills, chaplain of Mt. Allison. His topic was the new morality and sex ethics.

"The new morality has been dismissed by a particular head of a Theology College as the new immorality. Due to sensationalism by the Press, adults are disturbed and alarmed." According to Rev. Mills "this area is hush-hush for the adults who didn't even take off their pyjamas to make love".

"Past generations were plagued with the problems of infection and detection," said Mills. They were inhibited by emotional ties with the past. For them, one night with Venus meant six months with mercury. (mercury was used to combat venereal disease). "Our generation has contraceptives, cars and motels".

Mills explained the new morality. "It is an approach to decision making with a focus on consequences. The motives of the moral agents and the consequences to one's self and others must be taken into consideration. To make his decision, the moralist must depend upon the situation, issues, motives, adequate knowledge, and the complexities involved.

"Absolutes are dead in our world. God and HIS love are absolute but since our understanding of HIM is incomplete this cannot be used as a criterion. Instead the new morality must develop a self-sacrificing love. For as long as it weighs circumstances adequately and as long as it doesn't hurt anyone, love makes anything right. Ethically, there is no transgression unless a human being is harmed."

Several more lectures "on the problems basic to our acceptance and understanding of life" will be presented by Encounter every Thurs. at 8:30 p.m., Room 115, Weldon Law Building.

Plays planned

The Dalhousie Drama Division has begun rehearsals of its first evening bill of plays of the present season. The plays are to be presented in the Studio Theatre on October 27, 28 and 29 at 8:00 p.m. Admission is free.

The plays to be performed are Samuel Beckett's 'Krapp's Last Tape', Bertolt Brecht's 'The Elephant Calf' and a new play by Velma Smith, 'The Man Is Off His Rocker'.

Krapp, in Beckett's play, is caught listening to his younger self whose voice still exists on tape. The play will be directed by Michael Beatty, with Terryde Wolf as Krapp. Brecht's 'Elephant Calf' dates from the later 1920s, and was written as an addition to his longer work, 'A Man Is A Man'. The play will be directed by Leslie Campbell and the cast includes Martin Langille, Bill Fell, George Mackenzie and Rod Olafson.

Velma Smith's play, which she will direct herself, was written last year as a project for the Drama Division. This will be the first performance of 'The Man Is Off His Rocker'. The cast includes Alex Jones, Lloyd Gesner, Peter Murchison, Jennifer Walton, Susan Todd, Hugh Williamson, Jim Balcom, Jan Henderson, Chive Sweeney, Nick Field, and Jackie Gale.

gillingwater

insideous commie plot uncovered at Dal

By LINDA GILLINGWATER
Special research - John Bruce

There are ten million insideous communist plots in Halifax city; this is the story of one of them. Du-du-du-du!

"We'd been watching their actions for weeks. Our undercover agents were staked out at all main outlets.

Three months passed - no breaks in the case.

10:00 a.m. Friday - our chance came. Cars 3498, 3691, and 4516 moved in. It was all there.

"Looks like we can wrap up this one boys." Back at headquarters all was ready. We brought them in. The case was airtight. Defense counsel was brought in. The trial was brief.

IAC (Irrelevant Album Cover) please raise your right corner and repeat after me - I promise to tell the whole truth and other formal phrases.

Do you recognize the crown's exhibit number one?

I do, your honor.

Ladies and gentleman of the jury I think these album covers will condemn themselves. I rest my case.

Enter - Dean Martin's blurb writer:

"Yeah here's Dean, black

suede loafers and white sweat socks. Sweat is beginning to make rings on his polo shirt. It's not all casual. As a matter of fact, it's a special kind of hell they're all going through, making these songs for you.

Happiness may be, as the cover suggests, Dean Martin. Part of that ecstasy is provided by his accompanist who has "a snappy smile. There's no runs in HIS alpaca sweater".

Dynamic Dean entertains the technicians on the set: "When Martin pretends to sprinkle a little J and B on his hair the bystanders, they really laugh."

No album is complete without an arranger: "He's a hot talent. He shows off the callus on his scoring hand. Busy? Whew!"

Enter - copy writer for Peaches and Herb. "It's identity. They've got it. Like success breeds you know. All of a sudden they're coming on across the board."

Compliments are tempered with caution: "So watch out. There's a potent force here. The Peaches and Herb effect sometimes called Love might just get to you if you stand too close."

If you haven't caught something by now prepare for the ravages of the Paul Revere and

the Raiders. Paul comes thundering up. He has "grip, grasp, and grimness. Charging behind him is that "magnificent physical package of the sort the Creator may throw into a generation as a bonus to the deserving". Boy this guy is "boy next door only to the virile phantoms of Captain Blood, Prince Valiant, Robin Hood and others who followed the sword in the flaming fires of fiction". Last is Phil who "loves life and the lovely lively living of it." And there they are "and so it be for Paul Revere and the Raiders who were, are, and always will be."

Man, this is obviously where the action is at. And don't they know it. A reporter, after hearing the Peanut Butter Conspiracy "suddenly sees that people like the Peanut Butter Conspiracy may be where it's REALLY at" and he is thinking: "I wonder if I let my hair grow... that's it, I'll let my hair grow, and then it won't be too late for me . . ."

No sacrifice is too great to be where it's at; Neil Diamond's manager hears them and is so enthralled that "I let my pot roast sandwich go cold but who cares?" Who does care indeed when they have a chance to hear witty Neil!

Neil interjects: Who's mike? That's what I like, an artist with a sense of humour. "He did it like only Neil Diamond can."

Just growing your hair won't get you in; you've got to be "with" Sandy Nelson. He is "the drummer boy every young Hollywood couple wants to dance to".

The stars want to know YOU - Petula Clark pronounces her name "pe-CHOO-la" but you can call her "Pet". How about a song from "thenceness of Nancy". She wants "to mess your hair forevermore". "She looks good, dresses good, lives good, eats, drinks, loves, breathes, dances, sings, cries good. Five foot three and tiger eyes." Her mouth is made "for lollipops or kisses, stingers, or melting smiles". There she is "mimety five pounds of affection".

If you'd rather lavish your affection upon a different sex there's always Tom Jones. His voice is "rich, earthy, masculine to the core". "Tom Jones has got it. When he sings you can feel the 'electricity crackle through the atmosphere'. But remember girls it is Hilton of the Animals who "wants to settle down and raise a family-so there's your cue girls".

If you want a guy who "has really got everything going for

him," a man with a "look of handsome virility that sends girls of all ages into seizures of delight."

Maybe he has everything but this guy "is a singer who GIVES everything too".

The stars, above all else, are human. Take Sammy Davis Junior - p.m. for perpetual motion.

Enter manager of Sammy Davis Jr.: "Sam there's a little girl outside. She's only four, has bad eyes and in a couple of years she won't be able to see a thing. She wants to see you... now! Sammy: "Boy this is going to break me up for the rest of the day." He leaves.

But, like the writer for the Toys, I know that "you're impatient to put this disk under the needle and dig it. Turntables ready? Power on?"

Ladies and gentlemen of the jury it is obvious that these album covers are clearly designed to destroy the aesthetic sensibilities and moral fibre of our youth. In short they are a product of an insideous communist plot. You can bring in only one verdict - death!

Du-du-du-duh!

Oct. 67 - The defendant was found guilty as charged and was hung by its plastic cover until dead.