

Teach-in on China Short course on China fails to stir students

By ROBIN ENDRES
News Editor

For the second year in a row, a teach-in on the Dalhousie campus failed to attract the masses. At a radio link-up of the University of Toronto's International teach-in entitled "China: Co-existence of Containment" last weekend, maximum attendance was 40 students. In addition to listening to the speeches from Toronto, students were also able to participate in discussions during the intervals. The teach-in was sponsored at Dal by the political science department.

Dr. James H. Aitchison, head of the department, was disappointed in the low attendance "since this was an excellent opportunity to obtain a concentrated short course on China from people who are really knowledgeable." He expressed the hope that many who were not there listened privately on FM radio.

The Toronto teach-in was basically instigated to examine the implications of the "cultural revolution" sweeping China. "The American people don't know much more about China than Christopher Columbus," said James Liu, Princeton University professor of oriental studies. Dr. Aitchison believes this year's teach-in to be superior to the one held last year on Vietnam. "There were several first-class attempts at objective analysis, academic in the very best sense," he said. Among those speakers considered "excellent" by Dr. Aitchison were David Mozingo, Los Angeles, John Gittings, Santiago Chile, Stuart Schram, Paris, France, and Leo Mates, Belgrade, Yugoslavia.

Even those speakers who had a committed point of view (i.e., Dr. Han Suyin of Hong Kong, Felix Greene of Palo Alto California, David Crook of Peking and Hiranranth Mukerjee of New Delhi) made a substantial contribution... They are important elements in the total picture." He added that there was a surprising measure of agreement among speakers.

The local discussions were led by Dr. Aitchison, Professor of economics Paul B. Huber, Professor of political science D. W. Stair and Mr. Khanh. There was considerable student participation. The discussions consisted mainly of comments on the speeches from Toronto. However, "on Sunday afternoon it was so interesting we listened the whole time," Dr. Aitchison said.



While interest in the University of Toronto teach-in on China was disappointing at Dalhousie, students in Toronto were quite involved. (Photo: BARRY PHILIP, Toronto Star)

Theatre Barbara Kimber Theatre arts degree course is needed here

By BARBARA KIMBER
The theatre is basically illiterate. Literary greats over the centuries have devoted their major efforts to play-writing. But the truth is that the written

script has only a small part in the great and glorious tradition of the theatre. Shakespeare never bothered to take care of his scripts, to the annoyance and bewilderment of scholars, but he

was writing for a living theatre, a production that was happening then and there and which would never occur again in quite the same way. The script was an agent in the overall production, but then, as now, an actor needed to know not so much how to read as how to speak, to move, to communicate himself to the audience.

Thus the study of theatre is entirely different from the study of literature. It requires space, room to breathe, to move, to experiment. It is a science as well as an art. Studying theatre is not simply sitting in a smoky lecture room, dragging a reluctant pencil point down a printed page in the wake of a professor's drone. It is a living experience, in which all students can participate.

It is for this reason that a plan for a degree course in theatre arts is being formulated at Dalhousie. The drama section of the English department has been steadily growing during the past three years, and now offers five courses in various aspects of theatre history and technique.

An expanded programme and increased staff have brought theatre study at Dal to the point where it is ready to branch off from the English department into a separate discipline of its own. The Moot Court room in the old Law Building is being renovated to provide the breathing space necessary for the proper instruction of the approximately 85 students registered for courses in drama. If the hopes of the teaching staff are realized, a core course of ten related subjects will be approved this year, and the first graduates will receive their degrees in 1970 or 1971.

Although Dalhousie cannot offer an apprenticeship program similar to that of the National Theatre School, it can provide sound academic and practical training in basic theatre arts. Graduates of the new plan can look forward to careers in Canadian theatre with the assurance that thorough preliminary study always gives.

"Canadian theatre" is said with a purpose, Canada desperately needs trained minds to stimulate the revival of one of mankind's most vital and expressive arts among her people. Those involved in this problem now are dedicated, but they need help in taking the drama out of the classroom and putting it back on the public stage where it belongs. Dalhousie has all the po-

The Lesson: Dal entry in festival

The Dartmouth Drama Club played host to the Nova Scotia Drama League's One Act Play Festival and competition last Saturday afternoon and evening at Prince Arthur Junior High School, Dartmouth. An appreciative audience enjoyed a series of eight short plays produced by the five amateur societies competing. Dal's own Professor Lionel Lawrence was adjudicator.

D.G.D.S. presented Ionesco's "The Lesson", under the able and original direction of student Chris Brookes. Against a stark set of old-fashioned chalkboards, the black-robed old professor and his young pupil, in white from hair ribbon to stocking-toe, stand diametrically opposed, larger than life. The black-and-white uniformed maid, acting as the chorus or norm, strikes an ominous note of warning about the inevitable conflict. Eleanor Pushie, as the maid, performed like an avenging angel to earn the praise of the Festival as "best supporting actress".

The student (Mary Huelin) is at first aggressive and confident, sure of her ability to qualify for the highest academic rewards, and so eager to learn that she seems to overwhelm the feeble, ingratiating little old man. He seems almost oblivious to her naively seductive poses as she sits glomping in her untouchable feminine superiority. Suddenly, almost imperceptibly, the picture begins to alter. The professor becomes a tyrant, forcing the girl to succumb to his intellectual will, beating her into subservience with the bludgeons of reason. She begins to suffer horrible pain, to weep with heart-breaking realism. Terry Dewolf, the professor, employing the range and power of expression which was to win him the "best actor" award later in the day reduces his pupil to a quivering, gasping mass of jelly with the increasing sensuality of his rhetorical imagery. As crisis builds to climax, all light converges with blood-tinged ruddiness on her tortured body. The teacher finally ravishes his pupil with a knife of verbal reason, and is left empty and alone, staring at her prostrate, lifeless body.

The excellence of the Dal production was accentuated by the very bad play which followed it, a rather pointedly Canadian love story presented by the Colchester Players. A cluttered set, poorly blocked action, and monotonous, shallow voices made "The Courting Marie Jenrvin" a misery to watch and to hear.

Plays of special note were "Whisper into My Good Ear", the Dartmouth Drama Club's pathetic dialogue between two old men lying death together, and the Theatre Arts Guild's similar play involving two old women analyzing the same problem with considerably more optimism and merriment. Entitled "Save Me A Place In Forest Lawn", this presentation won the Arts Guild not only the "best production" award, but also brought Joan Orenstein and Flora McDow the shared laurels of "best actresses". It was a real joy to watch them polishing the cafeteria silverware to suit themselves and slyly switching desserts on each other.

The Acadia production of "The Sand Box" was well done but had the stiff brightness of a medieval morality, which is all one can honestly expect from so slight a subject. "The Dwarfs" offered as the Arts Guild's other performance, was well done but so obscure as to hold little meaning for the average theatre-goer. It took the "best supporting actor" award. The Colchester Group rallied for their evening production to carry off the "best direction" prize.

The generally high quality, vigour and originality of both performance and production made the One Act Play Festival an experience to remember. There is a freshness and vitality in this amateur art which seems to be lacking of late in our local professional theatre.

Testing the Draft

The Selective Service System is planning to use a testing system and class standing as guides for local draft boards in determining deferments of high-school seniors and college students. The new criteria will go into effect in the next school year. The tests will be similar to those used as deferment guides during the Korean War. Here are samples of the kinds of questions used in those tests:

Directions: Each of the four samples below consists of a word printed in capital letters, followed by five words meaning A through E. Select the lettered word which has a meaning most nearly opposite to the meaning conveyed by the capitalized word and blacken the space beneath the corresponding letter on the answer sheet.

1. NEBULOUS: A—disgruntled B—clear C—fringed D—stricken E—stripped
2. BENIGN: A—democratic B—indignant C—regal D—mottled E—malignant
3. CALLOUS: A—desperate B—hollow C—sensitive D—calamitous E—worn
4. DESIST: A—persevere B—arise C—assist D—destroy E—mitigate



Directions: In each of the following questions, blacken the space under the letter corresponding to your answer.

5. If 2 erasers cost 6 cents, how many erasers can be bought for 36 cents?
(A) 6 (B) 12 (C) 18 (D) 36 (E) 72
6. A stick 35 inches long is to be cut so that one piece is $\frac{1}{4}$ as long as the other. How many inches long must the shorter piece be?
(A) 5 (B) 7 (C) 10 (D) 12 (E) 15
7. 32 is $\frac{3}{4}$ of what number?
(A) $9\frac{1}{4}$ (B) 14 (C) 64 (D) 112 (E) 224
8. Lumber is frequently priced in terms of 1,000 board feet. If the price of a certain kind and grade of lumber is \$36 per 1,000 board feet, what is the cost of 1,750 board feet of this lumber?
(A) \$45 (B) \$54 (C) \$63 (D) \$72 (E) Not given
9. The approximate volume of a high round-top haystack may be determined by the following formula:
 $V = (.52M - .44W) WL$
In this formula W and L represent the stack's width and length. M is the "over" measurement obtained by throwing a rope over the stack and measuring the distance over the stack from a point on the ground on one side of the stack to the corresponding point on the ground on the opposite side. A stack of alfalfa which is 4 months old has an average width of 20 feet and is 40 feet long. Its "over" measurement is 40 feet. What is the approximate number of tons of alfalfa in the stack if alfalfa that has settled for more than 90 days runs around 480 cubic feet per ton?
(A) 20 (B) 30 (C) 40 (D) 50 (E) 60
10. Part of the 1941 income tax paid to the Federal Government was known as the "normal tax". This "normal tax" was defined as 4 percent of the balance that remained after 10 percent of the net income had been subtracted from the "surtax net income". Mr. Brown's net income was \$4,000 and his "surtax net income" was \$1,700. How much "normal tax" did he pay?
(A) \$52.00 (B) \$153.20 (C) \$170.00 (D) \$230.00 (E) Not given
11. In a park the radius of a pool is twice the radius of a circular flower bed. The area of the pool is how many times the area of the flower bed?
(A) $\frac{1}{4}$ (B) $\frac{1}{2}$ (C) 2 (D) 4 (E) 8
12. On each month's bill, the light and power company charges 8 cents per kilowatt-hour for the first 50 kilowatt-hours and 5 cents per kilowatt-hour for the remainder. Mr. Jones has used 126 kilowatt-hours. What is his bill?
(A) \$4.00 (B) \$6.30 (C) \$7.80 (D) \$8.58 (E) Not given
13. You have a nickel, a dime, a quarter, and a fifty-cent piece. A clerk shows you several articles, each a different price and any one of which you could purchase with your coins without receiving change. What is the largest number of articles he could have shown you?
(A) 8 (B) 10 (C) 13 (D) 15 (E) 21

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radio

CBC: The Massey Lectures

"The American faces that used to be so beautiful, so resolute and yet so poignantly open and innocent, are looking ugly these days — hard, thin-lipped, and like innocence spoilt without having become experienced. For our sake as well as your own, be wary of us," U.S. social critic Dr. Paul Goodman warns Canadians in the 1966 series of Massey Lectures.

The Massey Lectures will be broadcast over the CBC radio network on Mondays at 10:30 p.m. EST beginning October 31 (and re-broadcast on the CBC-FM network at 7 p.m. on Fridays, beginning November 4.)

Dr. Goodman, generally regarded as one of the most penetrating and radical social critics in America today, has directed his Lectures especially at the young people of Canada (which he has visited a number of times in recent years to talk to students). His ideas have proved especially attractive to students of the so-called "New Left" and he was one of the very few people "over 30" ("No one over 30 can be trusted") who addressed — at their invitation — the students of the University of California during the "Berkeley Revolt" of 1964-65.

Dr. Goodman has titled his lectures, The Moral Ambiguity of America, and the six lectures are subtitled as follows:

- 1. The Empty Society (Oct. 31), Counter Forces for a Decent Society (Nov. 7), The Morality of Scientific Technology (Nov. 14),
- 2. A University of Toronto professor says there could be student strikes in Canadian universities, unless something is done about the current overcrowding on the country's campuses.
- 3. Sheer press of number, says Professor John T. McLeod in the current issue of Saturday Night magazine, is leading students to complain that "our massive organizations of higher learning have disappointed them, cheated them, even ignored them".
- 4. "Numbers for instance dominate the whole process of autumn registration, and the youngest wingers whether he is in a place

Urbanization and Rural Reconstruction (Nov. 21), The Psychology of Being Powerless (Nov. 28), and Is American Democracy Viable? (Dec. 5).

The Massey Lectures, which invite a distinguished authority to present the results of original study or research in some field of general interest and importance, were inaugurated by the CBC in 1961 and named in honor of the Rt. Hon. Vincent Massey, former Governor-General of Canada. Previous Lectures have been delivered by Barbara Ward (The Rich Nations and the Poor Nations); Northrop Frye (The

Educated Imagination); Frank H. Underhill (The Image of Confederation); C.B. Macpherson (The Real World of Democracy); and John Kenneth Galbraith (The Underdeveloped Country). Professor Macpherson's series won the Award of the Governor of Tokyo at the first annual Japan Prize Exhibition of Television and Radio Programs.

Dr. Goodman's The Moral Ambiguity of America will be available at the conclusion of the series (in soft cover) for \$1.25 per copy from CBC Publications, P.O. Box 500, Terminal A, Toronto.

magazines

Crowding may produce student strikes

A University of Toronto professor says there could be student strikes in Canadian universities, unless something is done about the current overcrowding on the country's campuses.

Sheer press of number, says Professor John T. McLeod in the current issue of Saturday Night magazine, is leading students to complain that "our massive organizations of higher learning have disappointed them, cheated them, even ignored them".

"Numbers for instance dominate the whole process of autumn registration, and the youngest wingers whether he is in a place

of learning, or a nightmare out of Kafka".

It isn't long, says Professor McLeod, before the freshman has begun to appreciate the meaning of the fashionable term "alienation, the feeling of helplessness in the mesh of the unfeeling organization, of the isolation from human contact".

"It will be only a short time before he can recite his beefs, the quality of lectures is often unimpressive, the professor is unavailable for consultation, library resources are inadequate, essays come back marked with only the most brief and unhelpful

at the cinema

BY NICHOLAS ROGER

Morgan

BY NICHOLAS ROGER

'Morgan' is anti-intellectual, zany and more than anything else, in trying to win back his wife are simple, direct and amusing. So too is Morgan's paranoia, his King-Cong gorilla complex. The turning point in the film is his wife's second wedding to Morgan's suave, sophisticated art dealer, Namier. Morgan's abrupt arrival and equally abrupt departure, dressed in a gorilla suit, is the sign of his inevitable defeat. Morgan loses his own security, his wife, and when he breaks down on the scrap heaps of the Thames, still in his now tattered Gorilla suit, we are brought face to face with the pathos of the situation. Morgan's fantasies no longer show the simplicity of the jungle; they show his execution at the hands of a 'revolutionary' firing squad — the symbol of Morgan's death in his only remaining world — that of his Marxist working class friends. The inevitable refuge is the mental home.

The comedy of the film was at times very gimmicky — bombs under beds, interruptions of love scenes — and at times refreshing. Morgan's antics in a London subway were superb. The jungle imagery was original and effective. Morgan made love as naturally as a zebra. There was a parallel drawn between Morgan's sentence in an empty court room for abducting his ex-wife, and giraffes resisting captivity. What is more, these symbols were not thrown in for good measure, they formed a coherent and essential part of the film.

David Warner as Morgan had a naive simplicity, a child-like innocence and showed a stubborn refusal to accept the hopelessness of his position. He was perfect for the role. Vanessa Redgrave as his ex-wife Leone was a little stiff at the beginning of the film, yet she did preserve the delicate balance between her sympathy for Morgan and her desire for a more stable marital relationship. Irene was a good solid working class mother who thought Morgan a traitor to his class but was a mother nevertheless.

'Morgan' is a film of the irrational, but a film where the human emotions and conflicts are very real. The pathos, the helplessness of the 'noble savage' who cannot adjust to the change in his social role, is heartbreaking. Morgan triumphs in one respect, Leone does not have a little Namier inside her, but a little Morgan.

art Miller gives first lecture elizabeth hiscock

"The tendency today is to measure the stature of a work of art by how well or how widely it is reproduced." This was spoken by John Miller, artist and professor of fine arts, at the first lecture of the 1966 series, at Dalhousie University, Oct. 20.

In his consideration of book reproductions, prints, and slides of art works, John Miller said, "The sensation experienced by an observer who stands before the real art work eludes reproduction entirely."

The lecture was emphasized with slides. "One cannot," he said, "really know what the originals are like, as the texture, the medium, the true color, the relative size, and the technique cannot readily be seen."

The black and white reproductions are only reminders or guides to the real thing and are incomplete and inconclusive. "The layman is so used to the reproductions and their usual false presentation that he actually prefers them to some of the originals," he said. He explained that art, if it is to have universal availability, must be made as inoffensive as possible.

The Art Gallery Society of Regina has been supplying schools with reproductions of great works of art. "This," said Miller, "is a waste, as these are only echoes of what really exist and content without real form. The backbone of aesthetic order is there," he continued, "but is not a work of art a plastic entity regardless of its content?"

Miller stated that it might be argued that the development of appreciation for art is better served with display of originals that are bad or mediocre rather than no original at all and only reproductions. "In universities, in art history courses, with no access to original works, the students are compelled to take the art historian's word for the effect the original produces on observers," he said. He emphasized that public places, schools, universities, etc., should make accessibility to originals possible by inclusion of works of art in architecture and landscaping.

The requirements of works of art were related, such as need of large galleries to properly display oversized works, compatible environment for display of art, particularly some sculpture, and co-operation between the artist and architect and communication between the artist and the art patron.

"If a painting is not liked it can be removed more easily than a mural," said Miller, "so communication between the invited parties is necessary for success." He explained that the artist must respect the wall surface and the architect must respect the imagery of the wall. "The artist is giving form to his experience and satisfying his creative impulse," stated Miller, "but murals must be installed by craftsmen, and be durable in material and timeless in content to be successful." "They must enhance the function of the building and communicate to the public in such a way that people enjoy them and relate to them."

Miller continued on a lighter note as he reviewed several cases wherein artists developed problems with patrons and public over the years. "Some reasons for the problems," he said, "were rejection of nudity, incompetency on the part of the artist, artistic licence, lack of confidence, abuse by patrons, duality in meaning of the work, etc."

Many of his personal anecdotes were followed by laughter. One in particular was his relation of the time he was commissioned to do a mosaic mural for a church. When it was finished the bishop rejected it, and asked, "Why does Christ have a purple face?" "Now, what can you answer to that?" asked Miller, in a very perplexed and disgusted manner.

Another story concerned the mural done for a business establishment in which the central figure was sitting. This was rejected because it contradicted the "get-up-and-goedness" of the business.

"The artist," said Miller, "must make sure that he has a substantial contract signed by himself and the patron to protect his interests. The patrons of the arts must realize that, due to design, material, installation, guarantee, etc., the art is not cheap."

In a question and answer period following the question, "How long should the art be guaranteed by the artist?" was answered thus, "For about five years, and in Halifax there is no fear of murals splitting due to sagging clay foundations — not on this rock!"

John Miller announced that there is a file of people looking for artists to decorate buildings in Canada. It is kept by the Allied Arts Secretary of The Royal Architectural Institution of Canada. The address can be supplied by John Miller who is now working on a brightly colored, 29-foot long, non-objective mural at St. Mary's University.

professor needs help; he does, but he's used to adversity. The point is that the shameful lack of time, money and physical equipment available in Canadian universities causes productive research to lag, causes the quality of education to be debased, and — here's the real rub — causes the students to suffer!"

There is not much the frustrated student can do except drop out, or succumb to the feeling of helplessness, or protest."

It should surprise no one, Professor McLeod says, if students do become increasingly clamorous in their demands for a better deal.

"The essential point is not that