



From the vestal's temple

• By NANCY WHITE •

Winter breeds subversion

With the onset of winter, subversive groups in Shirreff Hall are making unhappy noises about the ousting rule.

The regulation, religiously enforced, gives the times when the girls' dates must leave the hall. For seniors, it's 11 p.m. Sunday through Thursday, midnight Friday and Saturday, and those times are cut by half an hour for freshmen, sophomores and juniors.

I'm not quite sure what the thinking behind this rule is. Probably the rulemakers observed for years and years that as the clock struck 10:30, the college man immediately turned into a seething bundle of lust with a tendency to bolt from the reception room and run pillaging and raping from door to door. And the first floor girls were complaining. Or something like that.

At any rate, we now have this rule and it leads to ludicrous situations. Our front steps get cold come winter and some of those passionate goodnights you see stem not from romance but from a primitive quest for survival.

I'm sure that was the case with

the couple who froze to the porch last February. They placed first in the Most Emotionally Moving category in the Winter Carnival snow sculpture contest, but were reported to have been furious because they missed the Clancy Brothers. What's more, if a conscientious member of the Halifax Morality Squad hadn't come along and covered them with a blanket, they'd probably never have thawed out in time to write their finals. As it was, the girl got gated for so many weeks she had to spend the summer in Halifax.

It is in sympathy with this poor gangrene-infested student and others like her that the subversives are nattering about the rule.

Really, it doesn't seem to fit in with other parts of the constitution. If the purpose of the leave system is, as many believe, to protect the virtue of those who live under it, the ousting rule is an undermining factor. It sends girls leaping into nice warm cars and cozy apartments. Yes. That's what it does. And those who date residence walkers turn to the Demon Rum to take the edge off the chill.

You see, dear House Com-

mittee, it's a corrupting rule. Surely in the interests of morality alone you ought to consider a revision.

TYPEWRITER INVENTED IN 1714

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MOVIES: FRED JONES

World of Apu

A lack of cohesion characterizes the movies presented by the film society this week. Possibly the black and white colour clash that occurred was intended but if so it was a mistake. By running the RAINBOW DANCE an experiment in colour and animation techniques ahead of the World of Apu much of the delicacy inherent in Rays treatment of black and white was lost. As far as I am concerned, the evening would have been much more enjoyable if the World of Apu had been shown alone or possibly accompanied by Moonbird as a short feature.

Moonbird drew a mixed response from the audience. Some felt it was whimsical and childish. Myself, I felt it was a delightful experience in animation. It matched cartoon characters with a story invented by two children

and recorded by their father. The delicate colour - shadings and amusing dialogue captured the imagination of the audience once they began to understand its creation. This film was well worth watching.

The Rainbow Dance was, to put it mildly, difficult to understand. It seemed a haze of colours brilliant in themselves but otherwise badly lacking continuity. It appeared that a man was playing tennis then a post office book appeared. Anything else I would hesitate to describe.

Both its inadequacies and its strong points hurt the program. Through the stark contrast of its lurid reds - possibly intended in this movie for symptoms of passion and homosexuality - with the delicate shadings of The World of Apu, much of Rays early artistry was destroyed.

The World of Apu was the best of the three, through a weird series of events, Apu, a poor University graduate, married a girl he neither knew or loved. Despite difficulties in their social standings (her family had money) and lack of courtship, a strong love grew. When she died in childbirth, Apu spurred his son to wander on a quest for his mother. It is on this search that the dramatic high point of the film occurs when he rejects his book by throwing his notes from a cliff. The movie ended in reconciliation between father and son.

The basic plot is obviously trite, yet it does not appear so on the screen. Ray conquers this handicap by a pensive touch and a wonderful ability to create subtle distinctions.

Moreover, the black and white medium was perfectly attuned to Ray's needs, whereas a strong colour would have cut like a blunt axe the delicate shadings merely emphasized the minor differences so essential to success.

Much credit must be given to the cast who complemented the direction by masterful underacting.

Soumitra Chattenjea was especially good as he revealed a surprising depth of emotion considering his lack of experience. However, the real star was Sankar Ray who achieved a lyric quality through which the film caught up and held its audience. Ravi Shankar must also be praised for the music which never seemed to conflict with the emotion shown on camera.



TRIVETTE



MacDOUGALL



MacLEAN

On Halifax campuses

Named full-time chaplains

Rev. D. F. L. Trivett, an Anglican priest, has been appointed as a full-time chaplain to Halifax's universities.

Mr. Trivett, a graduate of Sydney Academy and King's College in divinity, has served in Weymouth, and Sackville, N. B.

He said that his role on campus "is to stand with persons where they are, to be involved with people as people and not just be concerned with his Church attendance or his morals."

In becoming involved with one another in this way he hopes "to find a means of meeting needs for students which no one else has time to meet."

Honda-ing harmful

Tom Schatzsky, former Canadian University Service Overseas (CUSO) volunteer from India, has suggested a third commandment for overseas volunteers: "Wear a crash helmet when riding your honda through the jungle."

This tongue-in-cheek comment invited some serious debate during the CUSO annual conference in Ottawa recently.

In the past year, several hondas have been purchased by volunteers for local recreation and transportation. Several delegates suggested these vehicles might harm the volunteers' chances of becoming an accepted part of their community.

Rev. D. S. MacDougall, B.A., B. D., S. T. M., is the United Church's representative on campus.

The Church hopes to make a contribution in helping the university to know and to be itself in this very confusing age, by being of service to the people within it.

He felt it was the chaplain's job to stimulate an awareness and aid in equipping those in a better position than he is to carry out Christian responsibilities in university life.

But the job hardly ends there he said. He felt chaplains can be of help to the university community in a wide variety of ways beyond the work they may do with committed Christians, i. e. helping students with specific problems that no one else has time for, participation in an even stimulation of discussion on any topic worth talking about, serving as catalysts in any situation which might make the educational experience of students a little richer and a little deeper, and just generally being around and open.

He said that these aims are "pretty hard to pin down exactly in terms of actual activity."

For the time being "we are contenting ourselves with getting around to meet as many people as possible, to collect as many ideas as possible, trusting that eventually, if there is a real need for us here, the road will gradually open up so we can take a natural and appropriate place in the university's life."

Rev. Father Gordon MacLean has been appointed Newman Chaplain to Dal and N. S. Tech. A graduate of St. Mary's and the Holy Heart Seminary he was ordained last year.

He feels it is his job to interest Catholics on an integrated campus to advance beyond the catechism stage of their faith so that they will realize their full potential as a capable Christian in the world.

"Students must not lock themselves within the ghettos of their own specific study, but must try to reach out to the world around them." But, he said, if their own faith is rather shaky, in reaching out they may lose rather than gain, so it should be their duty to appraise intelligently what they believe and to what purpose.

He felt it the duty of the chaplain to guide these students in such matters should they seek assistance.

To understand the student's ways and attitudes more readily he felt the chaplain should try to share their university experiences. This can only be accomplished if the student is willing to approach the chaplain.

With regard to activities he said "that anything that can be done to unify their faith within the context of their intellectual endeavors will be a worthwhile venture."

Father MacLean, because of other duties will only be available in the chaplain's office all day Thursday. However, students should feel free to contact him at St. Patrick's Rectory - 429-1300.



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THE NEXT EDITION

FRIDAY NOV. 26

Film Festival Presents

Strauss' 'Rose Cavalier'

By PATRICIA MOWAT "Der Rosenkavalier", an opera by the twentieth century German composer Richard Strauss, was presented October 17 in the series of International Films at the Hyland Theatre. From a musical point of view, this opera showed Strauss' use of harmonically complex and dissonant idioms that in his day scandalized the respectable public.

"The Rose-Cavalier", composed in 1911, is classed as Strauss' operatic masterpiece. The human voice is prominent, but is woven into an orchestral background of sensuous melodic curves and tumultuous rhythms. Ultra-Romantic and in three acts, the music is mainly a dialogue of duets and trios with some arias.

Strauss' 'Rose Cavalier'

The action, although somewhat boring in the first act, picked up in the remaining two and included some beautiful arias. The plot, relatively simple compared to many operas, concerned the love intrigues of an Empress, her youthful lover, a fat cousin of the Empress, and her fiancée.

After the initial shock of finding the young lover being played by a mezzo-soprano, the opera ran smoothly and, in the final acts, her role as a male became most acceptable.

From a film point of view, it is interesting to note that this production by the Vienna State Opera Company was the first actual opera performance to be filmed. Produced in 1957, the film showed the large orchestra tuning up and playing the overture, then switching to the stage as the performance began.

The cameras closely followed all the movements of the singers -- a difficult task well done.

The producer's aim was to film "Der Rosenkavalier" "for posterity" -- and in this movie this aim was certainly well-achieved.

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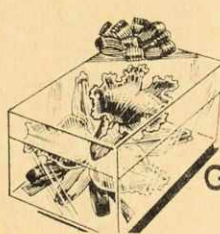
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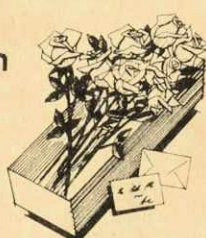
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- All Faculty Societies
- Chemical Institute of Canada
- Dawson Geology Club
- International Students Assoc.
- Circle K Club
- Film Society
- Chinese Students Society
- African Students Association
- Psychology Club
- Undergraduates Physics Society
- A.I.E.S.E.C.
- Pep Cats
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- Residence Councils



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