

at the cinema

BY NICHOLAS ROGERS

Georgy Girl

Georgy Girl is the story of a plain bulky girl who makes up for her lack of natural beauty and grace by her kindness and generosity. She is the other sister sharing a flat with kinky Meredith doing the chores while her sister is doing the town, organizing children's dance routines while her sister is organizing her party time. Yet she has her moments. Her adopted father James Leamington (James Mason) asks her to become his mistress - and Jos, Meredith's happy-go-lucky boyfriend, then husband, falls in and out of love with her.

Lynn Redgrave gave a rousing performance as the bustling Georgy-the girl who has no time for James yet ends by marrying him (complete with Meredith's baby). She is central to the film - she is the film, its whole appeal. It doesn't really matter whether Meredith has had two abortions, or whether Jos really works in the bank, or how moral or immoral the whole film is. It is gay, lighthearted, and entertaining.

Charlotte Rampling was a convincing, pretty, bitchy sister - a successful unsympathetic character. Alan Bates, as the happy-go-lucky tearaway Jos, was a little too bouncy at times. His "I love you, I love you, I love you," sequence was a little monotonous - although he was funny when he tried to be cool with Georgy at the party, and he could look embarrassed at the children's playground when he realized that the children had silently been watching him. James Mason gave a polished performance as the easy-going business man-father-husband with his enigmatic smile.

Books:

Beautiful Losers

By Leonard Cohen
McClelland and Stewart
\$6.95

Beautiful Losers is a nightmare which could have been created by only a man struggling to find himself in a world gone absolutely mad.

The story is haunted with the spirit of Catherine Tekakwitha, one of the early Indian converts to Christianity in Nouvelle France. Her Indian saintliness coupled with her penitential mas-

ochism made her the ideal of the seventeenth century Christians in the New World. Her recognition has been carried down through history.

Catherine's vow of virginity, both before her baptism and after in a formal ceremony in the church leads her into a conflict of interests with her people. She refuses to marry the brave her father has chosen, and she is cruelly mistreated by her relatives.

Somewhere in the lunacy of the 20th century the narrator has conceived that the redemption he has missed in life can be found again by making love to a saint.

Catherine's story is woven through the fabric of the narrative and it is not until her 24 years of life come to an end that the narrator's story can end.

ELEVATOR SHAFT

The wife of the narrator, Edith, is an Indian of the A. . . tribe (no complete name given). She ends her life at the bottom of an elevator shaft at 24 years of age, when she can no longer cope with what life has presented her, with the state to which she has been reduced.

Her life has many parallels to that of Catherine.

The narrator's bosom companion, F., member of parliament, hetero - and homosexual drug addict, sadist and masochist, is the only one who seems to be a true master of himself. Yet, he ends up dying "in a padded cell, his brain rotted away with too much dirty sex". F. is a genius, a pervert, a manipulator and a millionaire.

The narrator is cast in the role of an historical writer (What else do writers write about these days?), and his project is to research and write about the A. . . s, Edith's ancestors. The remnants of this vanishing race (Edith is one of the last four) are the symbols of decay and death that prevail on his mind. His devotion to Catherine may be a desperate attempt to bury himself in the living past. He is, of course, doomed to frustration, even though his life does become 'miraculously' hinged on Catherine.

Cohen writes with a virility that has been matched by few if any Canadian writers to date. His ability to express himself and his society in a Canadian context is truly remarkable.

Without any sloppy patriotism, I truly feel that Cohen has produced a great work.

Mann: To direct public relations

The appointment of Derek R. Mann as director of information and public relations at Dalhousie University, and the establishment of the Information Office as a department of the university's administration, have been announced by Dr. Henry D. Hicks, president of the university.

Dr. Hicks said that the Information Office, which had operated on a part-time basis for the last two years under Mr. Mann, would provide a vital link in its comprehensive information service to the university, its own community and the public.

A native of West Hartlepool, Co. Durham, England, Mr. Mann was educated at West Hartlepool Grammar School. After serving for two years in air traffic control with the Royal Air Force in Egypt, Iraq and Pakistan, he began newspaper work with the Northern Echo at Bishop Auckland, Co. Durham, as a general reporter in 1952.

Four years later he became a sub-editor with The Northern Echo, and in 1959 moved to Canada, where he joined The Chronicle-Herald and The Mail-Star as a general reporter. Six months later he moved to the editors' desks of the Chronicle-Herald and at the beginning of 1963 became supervising news editor of The Chronicle-Herald.

In addition to his duties with the Information Office at Dalhousie, Mr. Mann is secretary of the university's general committee on cultural activities, and is a member of the planning committee for the 1967 conference of university and college information officers.

Married, with two children, he lives at Birch Cove.

Enterprising Howie Tishman and Richard Byrne put their creative imagination to work in an old ship-chandler's shop on Blowers Street, and the result is

Tea Garden-Halifax's groovy coffeehouse



By Barbara Kimber - Features Editor

"Love is like water, you can turn it off and on. When I woke up this morning, my baby had turned it off and gone."

The clear, mournful song drifted upward and lost itself among the smoky rafters. From the centre of light, singer Jackie Washington smiled at the applause for his first song of the evening.

The scene was a new coffeehouse which has just opened its doors to Halifax, under the incongruous name of Tea Garden. Why Tea Garden? "Why not?" twinkle the hosts, Howie Tishman and Richard Byrne.

Tishman, a student at Dal for the past few years, is well known around the campus. The coffeehouse is one of several projects on which he expends his prodigious energy. His partner is a professional songwriter with a single-minded devotion to music. If Tishman is the hands of this new establishment, Byrne is its heart.

The partners put their creative imagination to work on an old ship-chandler's shop at the top of Blowers Street, and soon converted the interior to produce the unique and essentially masculine decor of the Tea Garden.

Two massive hand-carved Yarmouth bureaus break up the barren surface of the building's old, old stone walls. Their cheval-glasses catch shadowy reflections from the dimly-lighted room and throw them back to gleam in the dozens of polished silver wall ornaments. Blue and crimson table covers add to the richness of the whole effect.

Currently providing the entertainment at the Tea Garden is Jackie Washington, an inter-

nationally known performer who has enjoyed a long and successful career. He is one of the perennial showmen.

His serious songs are free from earth-shackles. They soar beyond their own words, uncomplicated, eternal and true. Listening to him sing is like standing in Montreal's Eglise de Notre Dame and looking up into the infinity of its blue-heaven dome. Both experiences induce a longing in the human soul for escape from crushing mortality.

Simplicity is always best, always most enjoyable. Jackie Washington is a good singer, a good guitarist, a funny funnyman. "Part saint, part sinner," says Richard Byrne.

Washington shows his versatility by changing moods easily from song to song. From blues he can jump quickly down into the bad little songs of the bad old days. He is not much interested in protest songs ("I do my bitchin' on the side"). His music is mostly from the 30's and 40's. It has life and sparkle often lost in the complex technical arrangements of the present day.

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Photos By John Arnold

Students to examine role in Canada at Centennial caucus

By GEORGE MUNROE
Special To The Gazette

Second Century Week will be the major centennial programme for the students of Canada's universities. This project is to be jointly hosted by the Campuses of the University of Alberta and The University of Calgary, this \$250,000 national project will bring together 1,100 students from across Canada in the week of March 6 to 11 to participate in academic, cultural and athletic activities.

The goals of the week are twofold. One is to establish, on as broad a base as possible, the necessary dialogue among the future leaders of Canada, and the second to picture for the rest of Canada the activities, thoughts, aspirations and potential of her youth. Various activi-

ties will take place. These include: The Second Century Seminar, Literary Seminar, Fine Arts Festival, Student Composer's Competition, Drama Festival, Theatre Seminar, Debating, Art Exhibitions and Film Showings. In addition the Olympiad of Second Century Week will see 700 of Canada's finest young athletes from every province competing in national championship events ranging from hockey and basketball to skiing and judo.

Those students wishing further information are asked to contact John Tilley at the Students Council Office.

Alberta to host meet

In the major centennial student project 1100 Canadian university students will celebrate their nation's hundredth birthday and examine their role in Canada as it enters its second century.



SECOND CENTURY WEEK LA SEMAINE DU DEUXIEME SIECLE

The Universities of Alberta (in Edmonton) and Calgary have issued a joint invitation to over 50 universities, colleges, and technical schools to send representatives to Second Century Week, a six-day conference and competition in athletics, academic and public affairs, and the arts, to be held in March 1967.

Started as a plan to hold the annual CIAU (Canadian Intercollegiate Athletic Union) national finals in three sports - basketball, hockey, and men's swimming in 1967, the project has snowballed to include activities that span the whole range of student interests.

Since this "Olympiad" was to be held in the centennial year, imaginative leaders at the university suggested the inclusion of the academic and cultural facets of university life. Dr. Van Vliet presented U of A Students' Union president Richard Price, and Canadian Union of Students chairman David Estrin with his proposal: "Will the Students' Union hold this national centennial festival?"

Dr. M. R. Van Vliet, dean of the faculty of Physical Education at the University of Alberta, was a

prime mover in having the 1967 CIAU finals held in Edmonton, where some of the best sports facilities in Canada are available.

The idea then arose to enlarge the scope of the activities by including, for the first time, intercollegiate competitions in wrestling, skiing, curling and swimming.

While Price was promoting the idea of a seminar on the role of students in their country's centennial, 'a bridge to the future', another student, English major Jon Whyte, brought forth the idea of a literary seminar.

Bruce Olson, as the new CUS chairman, acquainted his organization with the idea, and Dr. Van Vliet expanded his athletic program.

The University of Calgary (part of the U of A at that time) responded enthusiastically to an invitation to co-host and plan the events.

Price and Estrin took this plan in its nebulous state and formulated an extensive program including many varied sides of university life.

These events led to the presentation in September 1965 of a brief to the CUS Congress, outlining the proposed "Campus Centennial Festival".

CUS endorsed in principle "a project which could rally all sections of post-secondary Canadian students, whether their interests be primarily academic or athletic ... for Canadian youth must view the Centennial as a bridge to the future and squarely face the problems which have not been solved".

The Province of Alberta then gave its approval, and an agreement was reached whereby the Centennial Commission and the Province would each donate one third of the cost. The SCW Committee launched a national fund-

raising program in November 1966 in order to acquire the remainder of the money needed for the \$250,000 project.

After September 1965, the Calgary and Edmonton campuses set up separate committees to organize the program. David Estrin, who as former CUS chairman and organizer of French Canada Week in '65 was well qualified to take over, became over-all director, and Mike was appointed Edmonton Chairman. Bob Martin became the Calgary Chairman.

These three have worked almost full time organizing a project which includes a "Second Century Seminar", a literary seminar, a fine arts festival, student composers competition, university drama festival, seminar in theatre, debating finals, photography and art exhibition, film festival, and drama conference.

It has come to be known as "Second Century Week - La Semaine du Deuxieme Siecle", which is "the major university student centennial project - le grand projet des étudiants universitaires pour le centenaire".

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Hansard State probes L.S.D.

By Canadian University Press
Excerpt from the House of Commons debates - Monday, Nov. 21, concerning a question raised by Social Credit MP Howard Johnston - with a reply by Mrs. Margaret Rideout, parliamentary secretary to health and welfare minister Allan MacEachen.

THE GOVERNMENT LSD PROBE
Mr. Howard Johnston: Mr. Speaker, this morning I looked up a statement in Hansard made by the Minister of National Health and Welfare on May 16 about the control of the drug LSD in this country. I noted one paragraph particularly where he stated:

I can assure hon. members that the Royal Canadian Mounted Police, who are concerned with this problem, are doing their best to eliminate illicit supplies and we have under consideration, special measures which will permit more effective control of LSD than is possible under existing legislation.

I looked up that statement because of two coinciding items in newspapers which came to my attention this morning. One is an advertisement in a campus newspaper, The Sheaf at the University of Saskatchewan. It advertises a series of long playing records made by Dr. Timothy Leary who has been something of a high priest to the cult built round the use of LSD. It says: Send \$3.00 per record check or money orders only. We pay postage.

Correspondence is to be addressed to Pixie Records, Inc., and an address in New York is given. I would gather that a student at the university could make application and receive records that would in effect advertise the use of a drug that the health department tells us it is endeavoring to restrict.

GLOBE ARTICLE
At the same time there is an article in today's Globe and Mail featuring an individual who appeared last evening on the program "Sunday." The headline says, "Ginsberg Asks LSD For All." The individual mentioned, has come to Canada and has been given a tremendous amount of free publicity. I suspect he was paid for his services to the C.B.C. last evening.

I have two points of query. First, if it is the intention actively to prevent the entry of this drug, why allow unscrupulous operators to build up a demand for the drug? I referred to the University of Saskatchewan, but I know that the advertisement in question also appeared in the University of British Columbia paper in Vancouver. I expect that it has appeared clear across the country.

I want to know also whether the record does not provide an avenue for the drug itself to come in later.

The other point of query is, why should C.B.C. subvert the efforts of the health department? If Mr. Ginsberg comes to Canada it should be at his own expense and not at the invitation of a body supported by the Canadian taxpayer. The entire program on which he appeared last evening was built round the concept of psychodynamic experience. I would ask why, in the name of art, public affairs or anything else should we be engaged in the subsidizing of the spread of a drug that the health department has admitted is a menace to the country.

MENACE TO CANADA

Finally, should anyone suggest there is any political advantage in raising the subject I should like to direct their attention to a very interesting article by Peter Gzowski in the Toronto Star of November 16 entitled "Why Pot Threatens Canada's New Left." I would suggest that it might be time something threatened Canada's new left but I do not think we need the threat of LSD even there. I feel it is time that we ceased sitting around with folded hands waiting for this menace to grow to a proportion where we cannot stop it. Over and over again in the articles I have mentioned and in other articles the assumption is that the battle already is on. I feel that as the parliament of Canada it is our duty to make every effort to prevent the spread of this menace in our country.

Mrs. Margaret Rideout: Mr. Speaker, I must re-emphasize the minister's statement that the Department of National Health and Welfare has had consultations with the RCMP and with the Department of Justice. Appropriate action is now under consideration. We are also looking into the importation of the record made by Dr. Timothy Leary.

Motion agreed to and the house adjourned at 10:20 p.m.

Follow other cars at a safe distance, and that means a longer distance on snowy or icy roads, warns the Nova Scotia Highway Safety Council. Stopping distance can be cut by use of snow tires, and made even shorter by use of anti-skid tire chains. But even with tire chains, it takes longer to stop on snow and ice than on dry pavement.