

on a raise in fees...

Dalhousie students already pay some of the highest tuition fees in Canada — and may next year be forced to accept another increase.

Past fee hikes have been announced either just before final exams or during the summer vacation. This year the administration has, again said that a raise would not be considered until submission of all Departmental budgets.

The purpose of Council action then is merely to voice the students' objection to a possibility — and while the Gazette has complete faith in the Administration of Dr. Hicks, we attempt to provide no solution but only to present a framework for students to form their own opinions.

We realize that it costs the University from \$1000 dollars a year for each Arts student to nearly \$3700 for dentistry and a total of nearly thirty two thousand dollars to educate one student to a doctorate level.

We realize that the newly created University Grants Committee has doubled the Provincial governments support of the 14 Nova Scotian Universities and colleges — with additional support in capital expansion.

We realize that Dalhousie enrollment in ten years will probably exceed 7000 students — and that the University has its back to a wall in a conflict between academic freedom and financial responsibility; with millions of dollars needed merely to keep up with increasing standards among an increasing population. The University is unwilling to create a framework of potential governmental influence surrounding the administration's relative autonomy. A small part of this drive for semi-insured academic freedom and thus for funds has in the past been absorbed by students fees.

While the administration has undeniably valid reasons for raising its fees — perhaps it is our duty as students to fight for ideals while our University copes with practicality. Undeniable however, is that every dollar increase in fees, and indeed the entire concept of fees themselves call into question the efficiency of our educational system.

The Dominion Bureau of Statistics has proved that the 21.8% of Canadian families earning more than \$5,000 a year account for more than 68% of all arts and science students, for 67% of all medical students and for 74% of all law students. Less than one fifth of the populations then, accounts for more than three times its relative number on the Canadian Campus.

The upper 1.2% of Canadian taxpayers, earning more than \$15,000 a year account for more than seven times their relative number of University students while only 14.5% of students come from the 36.5% of Canadian families earning less than \$3,000 a year.

These D.B.S. figures prove that students from the highest income bracket have twenty times more opportunity to attend university than those from the lower bracket.

Studies of Ontario Grade 13 students made between 1958 and 1962 by The Atkinson foundation and testing almost 9,000 grade 13 students further indicate the influence of income on college attendance, of 735 students who intended to attend University, but did not, more than half would have gone if a scholarship or bursary had been available.

Generally, the studies indicated that for every university student, there is a potential student of equal ability not in university, and that about half of those who did not attend were prevented by financial difficulties.

The above figures, show an undeniable conflict in our education system. Not between the student and the Administration, nor between the university and the government — but most important — between idealism and practicality — the students, the administration, and the government all piously stand for equal opportunity — yet no framework exists for that opportunity.

Raising the fees would be one more step away from this ideal of equality.



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Council Opposes Tuition Increase

by GAZETTE NEWS EDITOR PETER SHAPIRO

The Student Council declared Sunday its opposition to any hike in tuition fees for next year.

The 'hold-the-line' resolution, piloted by member-at-large Jos Williams and Council President Peter Herrndorf, was backed by a unanimous vote.



Peter Herrndorf

The Council is circulating a petition, expecting over 2000 signatures, to support its stand.

Herrndorf said he learned through discussions with the Administration, and general "scuttlebut", that the University is "thinking of" raising fees by 75 to 100 dollars next year, and by that amount each year for the next five years.

In other words, a Council member said, tuition in 1969 could be over \$1000.

The Council petition expresses the signer's conviction that his "tuition fees, one of the highest in Canada, are high enough, and that any additional fees would be unfair and prejudicial to the stu-

dents at Dalhousie."

Herrndorf said that a fee increase would make "university education more exclusive, and would, in effect, give priority to the student who was financially qualified, rather than to the student who was gifted intellectually".

He charged that a fee increase would tax the one area of the economy "least able to pay for higher education." "University education should become more of a public responsibility," he said.

Eric Hillis, the second member-at-large on Council, commented that the "Maritimes are not famed for high wages or extra employment in the summer." He claimed that if "Dalhousie raises its fees again, it will be impossible for many Maritime students to come here."

Herrndorf suggested that the Administration "reassess its financial position, and seek alternate methods of financing." The Student Council has established a committee to explore the problems of "university financing", and to make recommendations to the Student Council.

Herrndorf continued that the Council Committee hopes to meet with the University to discuss the increase "and also with the provincial government authorities to establish their position on increased aid to education."

Dr. Read, Vice-President of the University, told the Gazette Monday that a raise in fees had not been considered. And he continued that the fees would "not be considered until faculty budgets are submitted, examined by the President, and passed by the Board of Governors."

He said that the budgets are due December 7th. He could not predict when the discussion on fees would begin.

Professor Mercer, Assistant to the President, claimed that President Hicks has the problem of fees and finance constantly on his mind. He said that the University deficit has been growing each year.

Raising the fees would only be a "last ditch" measure, the professor said.

Herrndorf claimed he was aware that budgets weren't considered until later in the term. He said that if the Council had waited too long, "it would have been impossible to affect the University's decision."

"In effect," Herrndorf continued, "I hope the Council action will prompt the Administration to make definite attempts to seek alternative methods of financing, either in the area of private endowment, or government aid."

Tuition in Arts and Science last year rose from \$465 to \$525 this year. It had been stable since 1960.

Dr. Read said that the petition, and students' ideas, are welcomed by the Administration and will be given careful consideration.

Herrndorf has given a press release to Halifax newspapers and radio stations, expressing the students' determination that the line be held.

Attis Raps Females' For Lack Of Support

Audrey Attis, President of Delta Gamma Society, today rapped Dalhousie girls for lack of initia-

tive in representing the university and participating in campus projects.

Miss Attis told The Gazette Monday, that less than four per cent of the university's 928 undergraduate, female students attend Delta Gamma meetings.

Exemplifying the girls' apathy, Miss Attis said, was Dalhousie's recent default of the first debate in the Intercollegiate Women's League, to Acadia.

"Nobody was willing to represent the university."

Miss Attis has stressed the necessity of campus females exhibiting greater interest in the society. She pointed to the Dal Blood Drive for the Red Cross and Sadie Hawkins Week, both sponsored by Delta Gamma. The Society is also entering a one-act play in the Connolly Shield Drama Competition in January.

The Society will hold nominations at noon Dec. 1st for the Campus King Contest in the A&A Room 130.

Delta Gamma was organized at Dalhousie in 1928 with a limited membership, and aimed at promoting greater unity between girls from Sheriff Hall and Halifax.

Miss Attis this year heads a 10-member executive in a society which has a potential membership of almost 1,000.

Decide Against Support South African Boycott

The Student Council Sunday decided not to urge the Canadian Government to boycott South Africa.

CUS Representative Margie MacDougald asked that Council send a letter to Ottawa demanding an economic boycott of South Africa. She charged that its apartheid policy, "maintained by a military buildup", was intolerable.

Council President Peter Herrndorf suggested that the Council should not be rash in voting for an apparently good cause. He said that the members could not predict where a boycott might lead, that it was not right to demand starvation of innocents besides that of offenders. Herrndorf cited the African nations' pleas in the U.N. for a South African Boycott. He said that all those nations now have increased, rather than stopped, their trade with South Africa.

Herrndorf continued that the motion involved a value judgment. "Some could say that the U.S. was not progressing fast enough in civil rights."

Miss MacDougald informed

Council that Canada's trade balance with South Africa was highly favorable, \$52 million export and \$11 million imports.

Law Representative Gary Hurst mentioned that he had discussed 'apartheid' with South African students in London last summer. He said the discussions firmed his conviction that one cannot

By BARRY DEVILLE
GAZETTE STAFF REPORTER

"solve discrimination problems by holding a hammer over people's heads, but only through general education of all involved."

Member-at-Large Jos Williams disagreed. He insisted the problem would be solved by violence, regardless of education, with or without a boycott. "The South African Negroe is taking the hammering in the head," he said, "not this council."

Williams said he would vote against the motion. He continued that the problem would be solved by the Africans themselves. "The South African's waiting patiently

for better things cannot be ex-

pected to persist much longer," he warned.

Williams said that it didn't make any difference which way the council voted. He pointed out that the boycott was not in Canada's best interest, that only Britain and the US could effectively boycott South Africa anyway.

"Therefore," he said, "I am casting my vote for 'intolerance and injustice' rather than for 'piety and justice'. He later said that his remark on Council intolerance was meant purely in a facetious sense.

Herrndorf claimed that not only was the motion wrong on grounds of principle, but it was also useless and impractical. He added that he personally deplored South Africa's type of government; and he disagreed with Hurst's remarks that the key lay in education.

He said he didn't himself know the answer. "The motion passed by CUS demanding boycott was done so in a spirit of sophomore emotion rather than reason," Herrndorf said.

Five representatives abstained as the motion in Council went down to defeat.

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Walton Assesses R & J As Qualified Success

The DGDS production of ROMEO AND JULIET played three nights and two matinees last week to a more or less captivated audience. It represented a tremendous amount of work for a large number of students and several able members of the faculty. It also represented faith in the proposition that Dalhousie drama has for long enough fed its patrons with an unrelieved diet of innocuous musical comedy. It is now clear that the university is extremely fortunate in having such a large number of energetic and courageous people, especially the enterprising Dr. Ripley. It certainly requires courage to attempt such an ambitious project, and it is amazing that the play succeeded to the extent that it did.

Nevertheless, nobody's interests are served by unqualified praise, especially where it is undeserved. And the DGDS ROMEO AND JULIET deserves a few spitballs.

SONG AND DANCE

One of the most impressive aspects of the production was its spectacle. Dr. Crouse and his musicians provided delightful Elizabethan music for the play, and it is to be hoped that we have the opportunity to hear much more of it in the future. Their contribution, however, went shamefully unacknowledged in the program notes. Miss Vallance's costume designs, particularly those of Tybalt and Paris' wedding costume, were beautiful and appropriate. A bit more could have been done with colour, however. The dancing, choreographed by Mrs. Dickson, "made" the masquerade scene. It was, perhaps, a little too wooden, and there was far too little of it.

In almost all the characterizations, there seemed to be a tension between the natural inclinations of the actor and some hypothetical notion as to what his character should be. This tension (if such it was) was particularly destructive in the lead roles. Both Romeo and Juliet were at their best when they seemed to be most natural, but they were not so very often. Romeo was most convincing when in the company of Mercutio and Benvolio, where the emotional intensity was generally at a lower pitch than in, say, the love scenes. Juliet, too, was at her best in the scenes with the Nurse and Lady Capulet. There

was one point, I remember, when talking to the Nurse after Tybalt's death, that she suddenly dropped the breathless hysterics which she sustained throughout most of the play, for a lifelike equanimity which suited the role, at that point, much better.

RESOURCEFUL NURSE

The most impressive secondary role, of course, was Flora Montgomery's Nurse. Miss Montgomery has had professional experience, although this was her first Shakespearean role. The audience unanimously registered their delight at the Saturday performance, when, in the worst scene of the play (and of this production), the curtain over Juliet's bed refused to part, and Miss Montgomery quipped "Sirrah, some help; this curtain doth defy me!" If anything, Miss Montgomery's brilliance was a slight detraction from the play as a whole because it threw the Nurse into greater prominence than Shakespeare really gave her.

This peculiar situation was also apparent in Paul Biscop's lively interpretation of Capulet; most of the actors could have profited by studying his spontaneity and clean diction, and yet in this particular role, it gave Capulet almost too much energy for an aging man. Biscop of the amateur actors, turned in one of the most impressive performances of the play.

He shares this distinction with Ewan Clark, who played Tybalt, although some other actors, including James Richards as Benvolio and Marguerita Mendel as Lady Capulet, were almost as good. What impressed me about Tybalt was the way his personality commanded the stage whenever he appeared: he succeeded in conveying his rashness and

EXHUBERANCE

hot temper, if not the affectedness of which Mercutio accuses him; he was a convincing "King of Cats".

Several of the actors in minor parts displayed abilities which showed they were qualified for more important ones; this is particularly true of John Chatterton and Thomas Dunphy who covered a lot of ground in this play; they filled three and two roles respectively, and they filled them well.

ACTORS

Of the other roles, most suf-



ferred from poor diction, over-acting, or both. Michael Lushington's Mercutio was creditable, but marred by a tendency to slur his lines. This fault, which was also evident in the lead roles, may have been due in part to the acoustic properties of the stage or the gymnasium. In particular, Mr. Lushington was unfortunate in that his sibilants tended to be blocked out by the shuffling of the actors' slippers over the rough plywood surface of the stage. This was particularly evident in his Queen Mab speech and his "conjuring" of Romeo outside the Capulets' garden. He should be commended, however, for his appropriately exuberant handling of the role.

The flaw of over-acting was most obvious in David Troyer's portrayal of Friar Lawrence. This character's high pitch of emotional intensity was inappropriately melodramatic, especially when combined with Romeo's excessive blubbing on the floor of the Friar's cell and the forced emotions of Juliet. I suspect that these three actors were not handling their roles in a way which was natural to them; it seems unlikely that an actor would choose to feign-and sustain - an overwrought manner unless constrained to do so by some misdirected preconception equating bombast and histrionics with good acting. Whatever the reason for them, I feel that these excesses tended to shift the delicate balance of the play away from tragedy toward pathos. ROMEO AND JULIET is one of Shakespeare's early plays, and its faults make it particularly vulnerable to being presented as melodrama. Juliet's death scene in Act IV, for example, detracts from the play as a whole and was badly melodramatized in this produc-

tion. I noticed that Peter Ripley's Paris, for example, for the most part foppishly convincing, was at a complete loss in this scene. The "keening" or dirge in the background only made an unfortunate situation worse.

A BOTCHED JOB

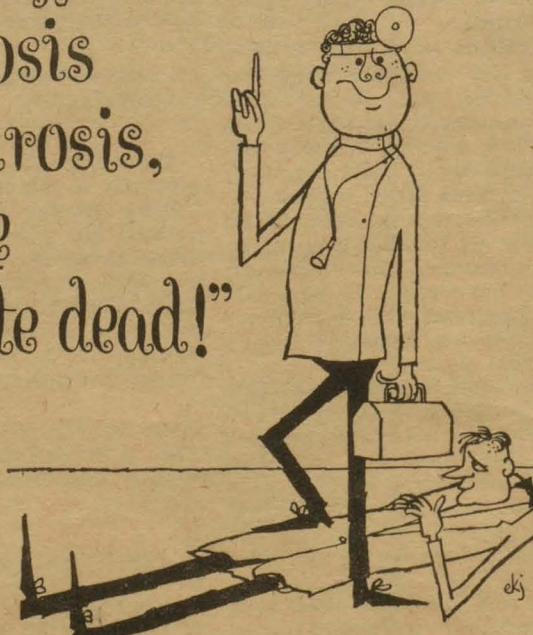
In conclusion, some comment should be made about staging and lighting. The lighting, which was brilliant in some places, was absurd in others; at one point in the balcony scene, for example, Juliet, bathed in the glare of spotlamps, says, "Thou knowest the mask of night is on my face..." There was also far too much light in the tomb scene. The staging, which seemed to have been carefully worked out, misfired, I think, in the dancing scene at the point where Romeo and Juliet meet for the first time. The dancing has been going on for some time, and the script indicates that it should continue during the lovers' conversation, since the "Maskers", or dancers, do not leave until ten or so lines later. Furthermore, although line 130 of this scene implies that Romeo has not been dancing, surely the highly formal exchange of balanced verses between Romeo and Juliet calls for a corresponding sequence of dance-like, stylized movement between them, with the other dancers as a "backdrop". This production bungled the whole business by clearing off the dancers before the exchange begins, and then conducting it like a Loretta Young love scene.

Dr. Ripley and the DGDS deserve our appreciation for a very entertaining evening. The obvious enthusiasm of the entire cast indicates that a significant temper has been stirred up in the Dalhousie cultural teapot.



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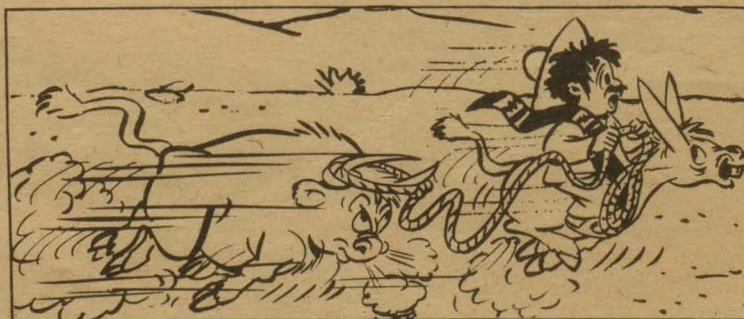


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films: Saul Bass

A NOTE

By DAVID GIFFIN

The human eye is remarkable. It can examine the minute; comprehend the vast. Through the lens, its range is extended from the microscopic to the interstellar. It can appreciate the universe.

Saul Bass is one of those who has recognized the potential of the human eye. He concentrates his camera lens on one small aspect of existence and turns it into a facet of universal experience. He is a film-maker from whom exciting things can be expected.

The development of wide-screen techniques was of immense importance to the film industry. The new lens systems were capable of recording a wider visual field than the human eye could take in. When printed, the image was compressed to a width that was capable of being seen at one "eye fixation". A whole new visual world was opened up, which has only recently begun to be explored. The consequences are enormous.

I first heard of Saul Bass in connection with the film WALK ON THE WILD SIDE. The only part Bass played in its production was the photographing of the background footage against which the titles were filmed. The camera focusses on a black cat (the film was in black-and-white, by the way) and simply follows the cat

in its wanderings, but the manner in which camera angle is altered and scenes are intercut is both striking and memorable. Bass is one of the new generation of moviemakers who recognize that the process doesn't end with recording the image on film, but is largely the result of careful editing afterward. The good film is more and more the product of the film laboratory, and not of the location or set.

The Kodak company engaged Bass to produce a film for exhibition at its pavilion in the New York World's Fair. The result, a colour short of about thirty minutes running time, is truly exciting. It's titled simply THE SEARCHING EYE, and deals with a small boy's growing awareness of the world about him. The film's setting is the coast of California. As the film unfolds, the images contract or expand to fill the screen with colour as Bass' camera explores what is for him the fascinating world of nature. He convinces the viewer of his love for both nature and his medium. The audience is caught up and carried away by the sheer exuberance of the visual technique. With the Fair's close in the autumn of 1965, it is to be hoped that the Kodak company will make the film widely available. It illustrates with consummate artistry that the cinema is a genuine art form, and that Saul Bass is a true artist.

Sunday At King's: Frank Dazzles

By BRUCE MORRISON

The distinguished young American pianist Claude Frank gave a recital at King's on Sunday, his program consisting of works by Mozart, Beethoven, Schubert, Chopin-Liszt, Chopin and Liszt.

Mr. Frank is a specialist in Mozart, whose works he has played with enormous critical acclaim in the leading musical centres of the world, (London, Paris, and New York). Thus, the sonata in F major K. 332, showed the greatest pianistic sensitivity and finesse. The scale was small, but always clearly defined, nor was there any element of that "dresden china" insipidity that so often passes for good Mozart playing.

The opening theme had an unforgettable suavity and elegance, and the last movement was as sparkling and witty as could be wished.

Similar characteristics led to a supreme illuminating and perceptive reading of Beethoven's "Waldstein" Sonata. The scale was again small, and the pianist by-passed the immense symphonic sweep and recreative urgency noted in recent performances by Richter, Haaser and Arrau. But his finger work was invariably impeccable, the most complex semi-quaver passage-work being spun off with an enviable employment of "perle" fluency. The adagio was as eloquent and sensitive as any performance heard by this writer,



but so intent was Mr. Frank on expressing the theme of the allegretto with as minutely a grained pianissimo as possible, that several of the right hand semi-quavers became inaudible.

But this was a small price to pay for the thrill of hearing the ascending and descending octave work of the prestissimo delivered as faultlessly executed glissandi (instead of the customary, though less satisfactory wrist octaves).

The whole reading left little to be desired, and the pianist's by now conspicuous sense of tonal beauty was apparent from beginning to end.

Schubert's III Klavierstucke, Op. posth are rarely played, and the hands of a less gifted practitioner than Claude Frank, they would no doubt appear repetitive and discursive, but on this occasion, every phrase sprang to life, and there seemed little to choose between this performance and a recent and unforgettable one by Sviatoslav Richter. The E-flat major allegretto is probably among the most inspired ideas ever committed by Schubert to the keyboard (though Mr. Frank later admitted to me that he likes the strange rhythmic

ambiguities and syncopations of the final allegro best of all). A more acutely sympathetic reading of all three works could scarcely be imagined.

"My joys" (curiously referred to as "Mes Joies" in the program, presumably for the more fashionably inclined members of the audience), is one of the six arrangements of Chopin's songs made by Liszt. Decked out with the odd furbelow and cadenza, (that at once betoken this particular transcriber), it makes a thoroughly attractive work. Frank appeared entirely at home in its decorative charm and emotional effusiveness. He then showed himself equally successful in the Chopin waltz number 1 in E-flat major (not opus 1, as stated in the program, it is in fact opus 18). The urbane, sophisticated elegance of this elusive music proved well within the pianist's apparently limitless scope, his sense of nuance and delicately shaded rubato even bringing the illustrious Arthur Rubinstein to mind. The recital concluded with the Liszt Hungarian Rhapsody No. 11. The work, though mercifully short, is a farrago of pianistic fatuities, ranging from aimless quasi-cymbalam effects to a tune (it cannot under any circumstances merit anything so dignified as the title of "theme") of hilarious (though unintentional) vulgarity. This latter, has not the faintest connection with the rest of the work, and has the effect of taking one, most disturbingly, quite by surprise. Again the playing was beyond surprise, showing a stylistic distinction that the work scarcely merits. Semi-quaver passage work, chromatic double-thirds, and dizzying arpeggio work, were delivered with an effortless mastery and fluency. It would be very interesting to hear Mr. Frank in the very greatest works of Chopin and Liszt (say, the latter's B minor sonata, or the ballades and etudes of the former), instead of the merely tantalizing glimpse he gave us here, of his powers in romantic music.

There can be no doubt that Claude Frank belongs to the pianistic elite of the younger generation. He is a supremely gifted artist, the wonder being that in an age abounding with players, who can deliver shoals of notes with the maximum of speed and noise, his quiet authority, lack of ostentation and fine-grained sensitivity, remain quite uninfluenced by his many flamboyant though relatively worthless colleagues.

Halifax String Quartet

(EDITOR'S NOTE: Due to the cold-blooded efficiency of the printer this article, which was to have appeared on page four of the Features Supplement, was lost and replaced by a publicity release which Mr. Morrison was not responsible for writing. We apologize to Mr. Morrison and those who would have preferred to read the review last week.)

The Halifax String Quartet gave a recital at King's on Sunday, November 15. They divided their program into two halves, the first by Mozart (Quartet in D major, K. 449), and the second by Tchaikovsky (Quartet in D major, opus 11). The Quartet, whose members are culled from the Halifax Symphony Orchestra, demonstrated that they are at any rate capable of some measure of technical security and a limited sort of musicianship (which is more than can be said of the ridiculously debilitated orchestra from which they emanate). But such limited capabilities, whilst producing something occasionally worthwhile in the Tchaikovsky, were hardly sufficient for the profound beauties of the Mozart work. The "adagio" had some semblance of feeling, the final "allegro" considerable verve, but the "minuetto" was spaceless, and the opening "allegretto" oddly negative in effect. Mr. Silverman's intonation left a good deal to be desired, and that blend of refinement and strength that is the hall mark of all great Mozart playing was conspicuous by its absence.

Tchaikovsky fared, understandably, rather better. The work, though one of the best of his works, exists on an altogether lower plane than the Mozart. In the famous "andante cantabile" a hitherto unsuspected sense of style and musicianship was displayed, but there was no need for Mr. Silverman to indulge at this point in a reprise of affected, swooning fortamenti. The demonic "con fuoco" side of the scherzo was left largely to the imagination, nothing near the verve and urgency of the music being achieved. However, in the "Finale - Allegro giusto", the playing was considerably more musical and controlled.

As an encore we were treated to "The Bonnie Banks of Loch Lomond" in an absurdly elaborate arrangement by Christian Kviens (whoever he may be). Attempted profundity when deriving from so trivial a centre is an altogether unfortunate thing, but the players entered into their task with considerable zest.

The concert suggested, as a whole, that despite the best intentions, this group of players needs far more disciplined rehearsal, together with a more vital pronounced musicianship, if the heights of, say the Mozart Quartet, are to be suggested let alone fully mastered.



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University vs Government

The relationship between universities and the governments which support them is becoming one of the most significant and potentially explosive problems in higher education today. While in the past most governments, most of the time, have been content to pay the piper without much concern for the tune, they have lately become increasingly reluctant to sign blank cheques for university financing without assurances about the way the money is spent.

When the Canadian Universities Foundation announced a year ago that \$850 million would be needed for expansion to accommodate an estimated 229,100 students by 1966, the legislative clamor for more financial responsibility on the part of universities increased.

Several provinces have since taken steps to ensure financial responsibility, but none has yet established a foolproof system to maintain a balance between financial responsibility and academic freedom.

The Ontario approach is probably the most interesting, the most advanced and the most far-reaching. In the fall of 1960 almost 29,000 students were enrolled in Ontario universities and the provincial government had allocated more than \$28 million to meet expenses.

Until 1960 Ontario universities made direct individual requests to the government or, from 1958 on, to a committee of government personnel. Realizing in 1961 that by 1964 enrolment would almost double, nearly tripling government grants, the government added non-government representatives to the committee to allow for unbiased voice in its affairs.

Last spring the government created the Department of University Affairs, the final step in the development of the committee, with a cabinet and deputy cabinet minister in charge. The Capital Aid Corporation was also set up to distribute government grants among the province's universities. Finally, the old advisory board recently was expanded by the appointment of four academics from Ontario universities.

Even before the creation of the new department — and to a lesser extent now — university people regarded the government's role in university education with suspicion. There was a fear that increased government activity in the sphere of university education would sooner or later infringe on the relatively autonomous position of the university in the province. Much of this fear, however, has been allayed by the appointment of academics to the advisory committee and the Capital Aid Corp's independent non-political grant distribution scheme.

Claude Bissle, president of the University of Toronto and chairman of the committee of presidents of Ontario's provincially-assisted universities, recently threw the responsibility for maintenance of university autonomy back to the universities.

He said the universities' misunderstanding of the principles of academic freedom poses a greater threat to university autonomy than increased government activity in the field of university aid. Dr. Bissle limited the areas of legitimate government action in university education to the following:

- determining the amount of money the province is to spend on higher education.
- formulating, in consultation with the universities, province-wide plans for higher education.
- establishing machinery for the administration of province-wide programs such as scholarship, loan plans and library purchases.

He listed four freedoms fundamental to the university as the freedom to select and determine the qualifications of teaching staff, the freedom to decide how to spend government grants, the freedom to select students, and the freedom to decide curriculum.

In theory, the significance of the new Ontario system is twofold. First, policy decisions on province-wide problems will be considered and initiated by an advisory committee that includes members of the academic community. Second, financial grants will be distributed by a semi-independent body that can act outside political considerations.

Naturally, both bodies could be over-ruled by a government determined to control university education. But, there is no reason to believe that the Ontario government has this kind of ambition. The real danger, as Dr. Bissle has pointed out, is that the universities in the province will intentionally or unintentionally make decisions in borderline areas designed to please the government.

There are other dangers. Dr. G.C. Andrew, writing in *School Progress*, warns of a "systemization" which he says could destroy the individuality and variety of Canadian universities. He also fears a provincial exclusiveness in higher education. Academic autonomy is threatened when a single political authority is given sole financial responsibility for university education. If higher education principles are established provincially, he adds, they may not meet the needs of the nation. Dr. Andrews proposes a constitutional means for federal-provincial determination of policy and provision of financial support.

But in most universities and provinces working out a system of university-provincial government relations is problem number one. The success or failure of the Ontario approach in the next year or two will be of interest to university and government officials across the country.



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Who Pays for our Universities

University Writer
for THE TORONTO GLOBE
AND MAIL

KENNETH DRUSHKA

Trying to advance higher education in Canada can be a frustrating business, particularly when the federal government is involved. For the past 18 months, the Canadian Universities Foundation has bombarded Ottawa with briefs and requests for money to help meet the costs of providing for increasing university enrolments.

But, with one minor exception, these requests have received the silent treatment from the government.

Meanwhile, the demands on the universities continue to increase.

Earlier this year, Dr. Edward Sheffield, CUF research director, published a revised report on enrolment revealing that the number of full-time university students in Canada doubled between 1955-56 and 1962-63, when 141,000 students attended university.

"If current trends continue, enrolment is expected to double again in six years, to triple in 11 years, and to reach 480,000 in 1976-77," the report said.

A 1963 CUF study shed some light on the cost of coping with such increases, estimating that \$800,000,000 in new buildings would be required to accommodate the 70,000 student increase between 1963-64 and 1966-67.

Construction costs of Canadian universities during the current academic year are estimated by the CUF at \$255,000,000, compared with \$112,000,000 in 1962-63, and have been increasing at the rate of about 25 per cent a year. Operating costs, \$238,000,000 in 1962-63, are estimated at \$332,000,000 this year, and are increasing annually by about 16 per cent.

CUF studies during 1962 and 1963 estimated that operating costs for Canadian universities for the three academic years 1963-64 to 1965-66 would top the billion-dollar mark. Realizing that capital requirements would be \$800,000,000 for the period, the CUF turned to the federal government for \$300,000,000 to aid construction.

In 1962-63, the federal government contributed \$90,718,000, including \$23,426,000 in loans, to university financing. The largest area of federal participation involved \$53,313,000 in operating grants, most of which was based on a \$2 per capita grant.

BRIEFS PRESENTED

In May, 1963, Claude Bissell, president of the University of Toronto, delivered a CUF brief to Prime Minister Lester Pearson, asking Ottawa for \$300,000,000 in capital grants spread over

a three-year period. The brief proposed this be matched by provincial capital grants and supplemented by a \$100,000,000 contribution from industry and \$100,000,000 in loans from Central Mortgage and Housing Corp. for residence construction. The brief also asked the government to provide the Canada Council with an additional \$2,000,000 a year for scholarships in the humanities and social sciences and to assist university libraries.

A second brief, submitted to the Finance Minister in December by J.A. Corry, principal of Queen's University, repeated the request for the \$300,000,000 capital fund, asked for amendments to the National Housing Act to permit loans for married students' quarters and co-operative housing ventures, and for special interim operating grants for Nova Scotia and New Brunswick universities. It also asked that the per capita operating grants be increased from \$2 to \$2.60 to help meet the billion-dollar operating bill expected over the next three years.

A separate CUF brief to the Royal Commission on Taxation asked that tax laws be altered to encourage donations to universities. The Canadian School Trustees Association recommended that educational financing be divided between various governmental levels, with Ottawa assuming responsibility for higher and vocational education.

A brief by the Canadian Association of University Teachers, also submitted to the Minister of Finance last year, supported the CUF capital request and asked that the federal operating grants be increased to \$100,000,000 a year.

ACTION

Action has been taken only on the National Housing Act proposal and Dr. Geoffrey Andrew, CUF executive director, said the foundation has received no reply from the government on the other requests. Questions raised in the House of Commons in May concerning the \$300,000,000 capital grants brought the reply that it and other requests were being studied by the royal commission, which is not expected to report until mid-1965.

"Every major royal commission has stated the need for the federal government to be concerned with higher education and research," Dr. Andrew said. "The first thing that has to be resolved is whether the provinces are going to recognize that the Canada-wide concerns in higher education will increasingly involve a financial partnership with the federal government."

"The problem is: How are the provinces going to allow the federal government to express its concern and interest in higher education? The future of the grants — and of higher education in Canada — depends on the answer to this question."

ALTERNATIVES

In lieu of federal money, provincial governments have been forced to assume heavier responsibilities in their programs of

university support. To meet costs for the current year, Nova Scotia doubled its support to private universities and colleges; New Brunswick increased its grants substantially; Quebec extended for two years its \$40,000,000-a-year plans for capital funds; Ontario increased its capital grants from \$35,043,000 last year to \$54,675,000 this year; Manitoba gave operating grants to church-affiliated colleges for the first time; Alberta expanded its support to universities and public and private junior colleges; in British Columbia, independent campaigns were called off after the business community protested and a joint appeal for \$28,000,000 was launched with \$40,700,000 over five years promised by the province.

The second method of meeting financial shortages has been to increase the student fees at almost every Canadian university — increases averaging \$67 have been made at more than 20 universities within the last year.

But, Dr. Andrews believes the universities need federal funds far more than purely financial reasons and views the increased provincial participation as a threat to the autonomy of the universities. He said there is a danger that as the provincial governments provide more and more money, they may take the view that since they are paying the piper, they can call the tune. Therefore, he would prefer to have funds coming from a variety of sources, including provincial and federal governments, industry and student fees.

BLADEN & MEANWHILE

The CUF recently established a special commission, under Vincent Bladen, Dean of Arts and

Science at the University of Toronto, to investigate higher education financing in Canada. Due to report next September, the commission can be expected to provide the most comprehensive examination of Canadian university financing ever attempted. And, although it can also be expected to muster strong arguments for federal participation, there is a feeling that the commission has only served to take the pressure off Ottawa and that no federal statement — negative or positive — will be forthcoming until the report is completed.

Meanwhile, the university population continues to grow. The \$800,000,000 capital expenditure required by the fall of 1966 will be required again by 1968 and many times over by 1976 when 480,000 students will be pounding on the doors of Canada's universities.

SQU'ROOT

SANTA CLAUS WILL APPEAR AGAIN THIS YEAR, PER USUAL, (SIGH).



Jingle Jingle

BUT, ALAS, POOR SANTA IS GETTING WORRIED ABOUT THE FACT THAT MORE AND MORE PEOPLE ARE NO LONGER HIS FRIENDS — THEY DO NOT THINK THERE REALLY IS A SANTA CLAUS. (SIGH)



SANTA, SLAYING ON CHRISTMAS EVE.

THEREFORE, THIS CHRISTMAS, THOSE WHO DO NOT BELIEVE MUST DIE! Ho! Ho! Ho!



by Weedy

The Gazette this week has reduced to a five-column edition, due to examination pressure and The Budget. The Gazette returns to its regular format after the Christmas vacation. This is the last issue of 1964.





ENGINEER SANTA



ARTISAN SANTA



LAWYER SANTA



COMMERCE SANTA



MEDICAL SANTA

1964

Dear Santa,
 How are you Santa? I hope everything is fine at the North Pole. Some of my friends do not believe in you Santa, but I do. I have believed in you ever since I can remember. I have been a good boy all year. Some other people will tell you that I am not good but don't you believe them. They don't like me because I won't give them the things they want. They are greedy Santa. I am not greedy. I am good. All I want for Christmas is a big desk like my friend has, and more money. If you do not bring me these things I will fix you good, because I have the power.
 Love, Peter Herrndorf.

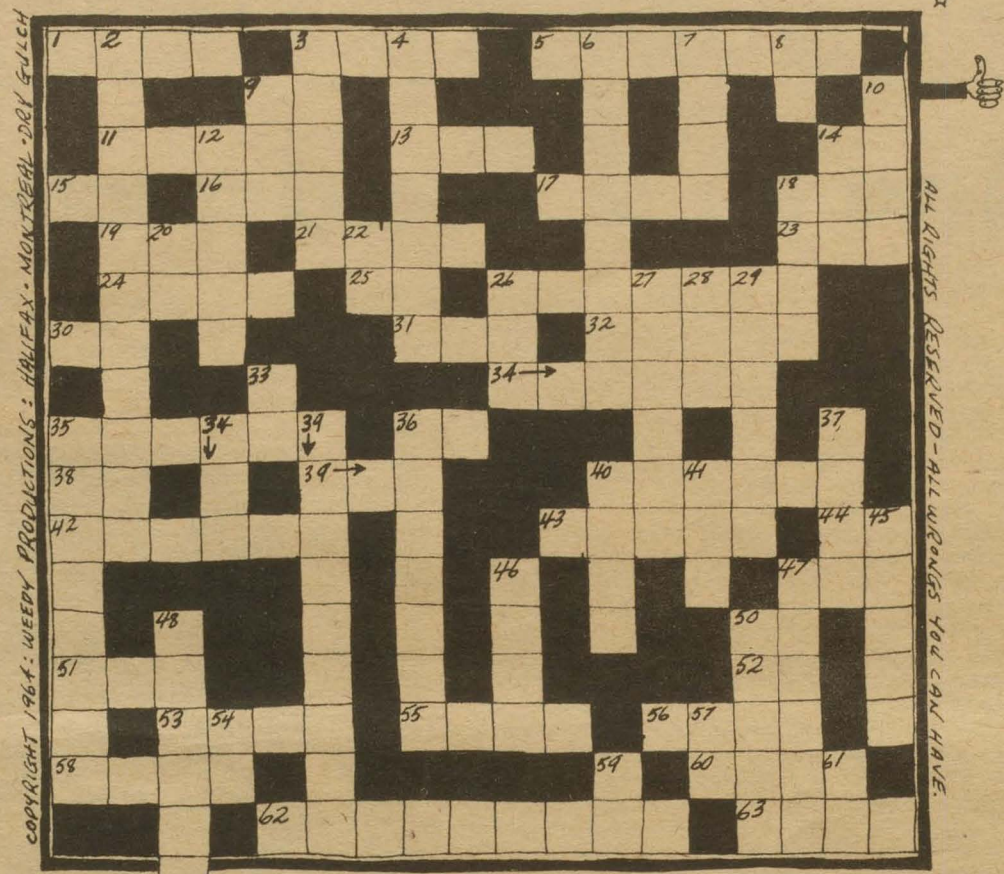
Dear Mr. Claus,
 Sensing the fact that your time, due to the approaching festive season, is somewhat valuable, I will not undertake to waste it with onerous words.
 My associates have hereby designated me to inform you of their Christmas necessities. All desire one and the same item: a new house. Our present establishment is excruciatingly small.

Yours truly,
 Pericles R. McCorpus
 for Dalhousie Lawyers.

P.S. May I also inform you, sir, that photographs, definitely detrimental to your existing image, have been taken of your lengthy stop-over in a certain apartment Christmas Eve last. Unless our explicit needs are fulfilled this Christmas, procedure will be commenced concerning said photographs.

Dear Fat-Boy;
 We need stuff for Christmas and lots of it so let's get on the ball and come across with the goods, huh Fats? We need more booze and beer. We want more broads too so bring us more broads.
 I don't give a damn what anybody says we have all been good.
 Yours sincerely sincerely fondly,
 Dal Engineers.

WEEDY'S CHRISTMAS CROSSWORD!



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ACROSS

- 1. SANTA CLAUS IS A _____!
- 2. PETER HERRNDORF IS _____!
- 3. 80% OF THE GIRLS IN SHIRREFF HALL ARE _____!
- 7. _____ AND PA HERRNDORF.
- 11. MICHEL GUILTES TOE WAS STEPPED ON BY A _____!
- 13. WHAT THE DAL TIGERS DID ONLY TWICE THIS YEAR.
- 14. _____ GAMMA PHI.
- 15. FEE, FI, _____, FUM
- 16. _____ OR NOTHING
- 17. IF ONE WISHED TO BUY OUT SANTA'S MONOPOLY, HE COULD DO SO WITH A STUDENT _____!
- 18. _____ TAKES THE WORRY OUT OF BEING CLOSE TO HERRNDORF.
- 19. IF SANTA DIED, IT WOULD _____ CHRISTMAS.
- 21. FAMOUS, WELL-TIMED PHRASE FROM SHIRREFF HALL, "WATCH YOUR _____, BUB."
- 23. _____ TO A GRECIAN URN.
- 24. "LET'S _____!" (ONLY 20% SAY THIS)
- 25. "WATCH IT, _____ ELSE!" (2ND WARNING)
- 26. WHEN SANTA WAS STOOD UP BY THE SWEET YOUNG THING IN APT. # 302, HE WAS (COMMONLY SAID) _____!
- 30. YOU AND ME.
- 31. FINK UNIVERSITY WHERE SANTA WILL NOT GO.
- 32. WHEN THE OWL MARRIED THE GOAT THEY HAD A HOOT _____!
- 34. WHEN SANTA GOES TO AN ENGINEER'S HOUSE, HE ALWAYS TAKES HIS _____!
- 35. _____ COVE.
- 36. SOMETHING WHICH SANTA AND HERRNDORF HAVE IN COMMON.
- 38. REGISTERED NURSE (ABBR.)
- 39. LADY WHO RUNS HOUSE OFF ILL-REPUTE IN HALIFAX, ALSO, GOOD FRIEND OF HERRNDORF.
- 40. WHAT SANTA STARTED OUT AS.
- 42. SANTA AND HERRNDORF HAVE THAT _____ LOOK!
- 43. WHAT EVERYONE SHOULD FEEL ON CHRISTMAS.
- 44. WHAT POOR OLD SANTA SAID WHEN MEAN OLD HERRNDORF KICKED HIM.
- 47. CIGARETTE _____!
- 50. QUIGLEY LAKANOOKY'S INITIALS.
- 51. HERRNDORF IS FULL OF HOT _____!
- 52. OPPOSITE OF "DOWN" THE CHIMNEY.
- 53. VALUABLE STONE.
- 55. 'T WAS THE NIGHT BEFORE CHRISTMAS AND SANTA CLAUS _____!
- 56. _____ POWDER (WHAT SANTA PUTS IN HIS BEARD)
- 58. WHAT RHYMES WITH "BUILT."
- 60. WHAT SANTA SAYS WHEN HE COMES DOWN THE CHIMNEY AND SEES HERRNDORF.
- 62. CANTEEN COFFEE IS GREAT FOR CLEANING _____!
- 63. WHAT SANTA WAS BOOKED FOR ON CHRISTMAS, 1958.

WIN A DATE WITH PETER "THE GRAPPLER" HERRNDORF!! SUBMIT THIS CROSSWORD PUZZLE INTO THE GAZETTE OFFICE BEFORE DEC. 10/64.

[DOWN - continued]

- 20. ALCOHOLICS ANONYMOUS (ABBR)
- 45. HOW DOES SANTA MAKE HIS REINDEER GO FAST, FAST, FAST? HE _____ THEM!
- 46. WHAT PART OF SANTA DOES ONE SIT ON?
- 47. GENUINE _____ WOOL.
- 48. HERRNDORF LIKES TO _____ IN THE SNOW WITH SHIRREFF HALL GIRLS.
- 50. SOME PEOPLE SAY SANTA AND HERRNDORF _____!
- 54. _____ BOAT. _____ ARE _____!
- 57. LEFTY YONKER'S INITIALS.
- 59. TO _____ OR NOT TO _____!
- 61. PETER HERRNDORF'S INITIALS BACKWARDS.
- 2. QUITE SAYS BUNTAIN IS _____!
- 3. ENGINEERS' _____ ARE GREAT FUN!
- 4. GOONS WHO CONTROL COUNCIL.
- 6. BUNTAIN SAYS QUITE IS _____!
- 7. ANOTHER WORD FOR LAWYER.
- 8. WHAT SHIRREFF HALL GIRLS SAY 80% OF THE TIME.
- 9. PEL - _____!
- 10. "I LOVE YOU" IS A TERRIFIC _____!
- 12. IF A BOY GETS A GIRL IN TROUBLE HE SHOULD _____ HER. YES NO
- 14. IF SANTA WAS A BEAKNIT, HE WOULD LIVE IN A _____!
- 18. MOST GIRLS ARE ONLY AFTER HERRNDORF'S _____!
- 22. SHOW ME WHERE YOU'RE AT AND I'LL COME WHERE YOU'RE _____!
- 26. DAL NEEDS A NEW _____ FOR CHRISTMAS.
- 27. A PERSON WHO DOES NOT BELIEVE IN BIRTH CONTROL IS CALLED A _____!
- 28. THROCKMORTON NURONIK LUSH'S INITIALS.
- 29. TO SEDUCE A SHIRREFF HALL GIRL, ONE NEEDS A LOT OF ENEL _____!
- 33. _____ GEORGE! IT'S HERRNDORF!
- 35. BIG NEWS! FINALLY MRS. SANTA CLAUS IS _____!
- 34. HERRNDORF'S FAVOURITE DRINK! _____ AND TONIC!
- 37. MOST ARTSMEN SPEND THEIR AFTERNOONS IN _____!
- 36. 'T WAS THE NIGHT BEFORE CHRISTMAS AND SANTA WAS PASTERED: "IT A CREATURE COULD MOVE THE _____!"
- 37. LOVE C _____ (NOT MARY JEAN HILCHIE)
- 40. SANTA, HERRNDORF AND ENGINEERS DRINK _____!
- 41. WHAT HERRNDORF'S DOG SAID TO SANTA ON CHRISTMAS EVE.



Angola:

"My Mother
(Oh, black mothers whose children have departed)
You taught me to wait and hope
as you have done through the disastrous hours
But in me
life has killed that mysterious hope
I wait no more"

Dr. Agostinho Neto was doing more than just writing poetry in the above excerpt from the poem "Farewell at The Moment of Parting." He was expressing the prevailing mood in Angola — the restlessness and the determination to gain independence.

In the fifteenth Century the Portuguese went to Angola to take the "civilizing mission to the African savages" but up to this the 20th Century, their colonial policy of "assimilation" has not worked. The Portuguese claim, and probably rightly, that there is no colour-bar in their colonial policy, but illiteracy in An-

gola is 98% and until 1962, forced labour was the order of the day. Not that it is completely forbidden to force the Africans to work but the official policy of "forced labour" has been discontinued.

Angola is situated in tropical Africa, Congo to the North, Atlantic Ocean to the West, South-West Africa to the South, while the former Federation of Rhodesia and Nyasaland lies to the East. Launda, the Capital and main Port of Angola, is a thriving city but with the present unrest the commercial life is not so encouraging. Ordinarily the beautiful natural harbour handles exports of coffee from the interior, diamonds, cotton and sugar — usually exporting them to the "Motherland," Portugal. There are about 5,000,000 Africans, more than 200,000 Europeans, and close to 40,000 Coloureds (Mulattos) in Angola.

On March 15, 1961, the Africans called a general strike which marked the awakening of nationalistic sentiments. To the Por-

tuguese Administrators it was like a nightmare — the lazy, obliging Negroes had struck. The reprisal was so severe and bloody that Angola, indeed Portugal herself, has not been the same since. "Uhuru" "Kwacha", "self-determination" or whatever you may call it had overtaken the unaware Portuguese

By BERNARD K. KAMAU

Government. The scapegoats of course, were the Protestant Missionaries from Canada and the United States. It never occurred to them that the "winds of change" blowing across the rest of Africa had reached Angola, too.

Missionaries were packed home; African Nationalistic-minded priests were jailed or deported to Sao Tome slave-labour Island together with other rebels. Salazar rushed troops to Angola; press censorship was enforced more strongly, movement was forbidden and, more than that, the African Nationalists were moved to Congo, Tanganyika or to any other country that was willing to help. Guer-

"Land of Misery"

rilla warfare is the order of the day in Angola.

But why this trouble? It is mainly because the Portuguese government sees its colonial problem differently from other colonial powers. To Salazar, colonies are but extensions of Portugal, with a difference: i.e. there is an indigenous population which must be civilized and then assimilated to Portuguese nationals. The trouble is, in Angola, that Africans are not Portuguese either in looks or in Nationality — they did not have any identification of their Portuguese Nationality or Citizenship. To the Africans all they wanted was and still is, a complete independence from Portugal and her "Policia Internacional e de Defese do Estado" — P.I.D.E., the terror that rules Portugal herself and the colonies.

There is, however, misunderstanding between the Portuguese "self-determination" means, as it was explained by Dr. Alberto Franco Nogueira, Portuguese Foreign Minister to the United Nations, "...the consent of the people to a certain structure and political organization. It came about by participation in administration and by participation in political life. Portugal submitted that when in any given country the population participated in administrative matters at all levels and in political life at all levels, then the population was participating in decisions effecting the life of the country. This was what was happening in Portugueses Territories."

The Africans, on the other hand, stuck to the self-determination as defined by the United Nations Charter, i.e. "All peoples have the right to self-determination; by virtue of that right they freely determine their political status and freely pursue their economic, social and cultural development." Thus the African nationalities feel that Portugal is missing the point and should grant them unconditional independence, allowing them to run their affairs not according to "assillado" principle but rather on the more accepted principle of self-determination. All Africans are behind their brothers in all Portuguese African Colonies.

In Congo (Leopoldville) Holden Roberto, the President of "Uniso das Populacoes de Angola" — U.P.A. and the most militant of the African Nationalists in Angola, plans his campaign. Also in Dars-es-Salaam, Tanganyika and other African countries, many refugees from Angola are being cared for. They are all determined to see their country independent. There are Portuguese in Angola who regard themselves as Angolans many of them are in the slave-labour Island for that, and Roberto and his followers are determined that Angola is for all who are Angolan, the colour of one's skin is not the criterion.

The "free world" will, I hope, help both the Africans in Angola and the refugees, to rid themselves of Fascism and allow them to pursue that kind of rule fit for free people.

Man In A Landscape

The Dalhousie Film Society's third presentation of the current series, Pather Panchali, is an Indian film which has become justly renowned. Made over a decade ago, the film is the first of a trilogy following the life of a boy, Apu, born at the end of the colonial era; the emergence of the nation is paralleled by the growth of the boy. In Pather Panchali, Apu is born and we see him in childhood in the small and backward village of his parents. At the film's close, the family is forced to leave their home, as a result of financial difficulties and personal tragedy, for the city of Benares. In the second film, Aparajito, (screened by the Halifax Film Society last season) Apu grows to manhood. Both his parents die; his father at Benares while Apu is still a child, his mother some years later at their first home, after Apu has worked his way through university. Like Pather Panchali, Aparajito ends in quest: the hero sets out once again to establish himself.

Pather Panchali illustrates well the Eastern ethic concerning man's place in the world. The harmony of nature should be disturbed by man's presence as little as possible. All life is sacred, from the pond skipper to man himself. It is natural that the old should make way for the young; that nature should renew itself continually. The film abounds in sequences in which children, men and women, are swallowed up, or rather, accepted into, the world of nature which surrounds them. Nature is completely neutral; it has nothing to do with the life of men and yet controls their destiny absolutely. The outside world impinges on the life of the village only in an unreal manner — the reality is the Indian landscape itself. A troupe of travelling players fascinates Apu with a glimpse into the life of his country's past. A peddler's lantern slides of India's cities and monuments also present to him a facet of experience totally unreal. The outside world is represented by the locomotive whose track runs miles from Apu's village, and the sound of whose whistle comes to him every evening. When at last the opportunity is given him of seeing the marvel, the waving grass, taller than he, obscures his view, and the train itself is quickly swallowed up in the landscape. Its ugly black smoke-cloud lingers like an omen. Apu is not alone in his bewilderment. A group of bandsmen in tattered

uniforms arrives in the village. They attempt to play the British army song they have heard ("Tipperary"); it means nothing to them and the music is a confused noise. For the villagers, the encroachments of the outside world are completely baffling.

The controlling force within Apu's world is water. Water in the semi-tropical Indian environment is both preserver and destroyer. At the film's opening, before Apu's birth, one of the village matrons exclaims how badly behaved is the girl Durga, whose brother Apu is to become. Her mother overhears this disapproval while drawing water at the village well. We see her at the well again, toward the film's close, after Durga has died from pneumonia contracted after being caught without shelter in a monsoon. Earlier, an old relative who had been living in the village at the expense of Apu's parents is sent away by the mother — there is not money enough to support five people. The old woman's last request before leaving is for water to drink; one of her few possessions is a battered metal water-pot. The children later find her in the forest, dead. Unheeded in their fright, the dented pot is kicked into a puddle, and floats across the screen. When Apu's mother receives the good news that her husband is at last returning home after a lengthy absence in search of work, a lyric sequence of nature scenes is intercut, focussing on the life that teems on the surface of a pond. The lily-pads are soon ruffled by the rising winds of the storm which is to bring tragedy. Afterward, as the family prepares to leave the village, Apu stumbles upon a necklace which Durga had months before been accused of stealing. Realizing the truth, he throws it into the pond, and the floating algae quickly erases all trace of its entry. As Apu and his parents begin the journey to the holy city, nature in the form of a snake is already reclaiming their deserted home.

The picture resembles in many ways a tone-poem. The use of black-and-white film heightens the effect of shadows and emphasizes the blending of man into his environment which is the key feature of the production. The producer, Satyajit Ray, has a very sensitive eye for the interplay of light and shade, heat and coolness, which is reflected in his film. He not only photographs; he interprets and creates through his

choice and sequence of images. This goes a good deal of the way toward explaining why the picture is more than just a movie. It is a work of art.



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Varsity, Axemen Split Weekend Pair

By HARRY MacDONALD

The Dal Tigers and Acadia Axemen opened play in the 1964-1965 Maritimes Intercollegiate Hockey League last week-end as they split a pair of games played at Acadia. In Friday's night game

the Axemen fired three goals in the second period to win 6 - 1. Saturday afternoon in a complete reversal of form the Tigers bounced back to win 4 - 2. DAL DUMPED 6 - 1

In the first game of the series

the Axemen took advantage of an overworked Dal team to notch the win. Acadia were at full strength while Dal was only able to start two regular lines and three regular defensemen.

With the Bengals tiring the Axemen scored their goals in the late part of the last two

periods. Goalie Ron Seinoiewicz played a strong game for Dal making 36 stops while Mike Kenne was only called on to make 23 saves for Acadia.

Play was generally ragged in the early stages of the game as both teams had trouble getting organized in the face of a barrage of minor penalties called by Referee Laurie Power. Leading 1 - 0 at the end of the first period, Acadia took advantage of a faltering Dal defense as Reg Clark, Grant Forbes and Tom Wells fired goals giving the home town squad a commanding 4 - 0 lead going into the final period. Hard skating Ron Smythe ruined Kennies' shot out bid firing Dal's only goal in the early stages of the third period, but the Tigers were unable to get back in the game. Two goals by Charlie Fry and Phil Brown late in the game made the final score 6 - 1.

In the Saturday game the fans were treated to an exciting 70 minutes of hockey. In the first two periods Tigers controlled the play much of the way out shooting the Acadians 27 - 14. However, Acadia came on strong in the third frame and Ron Scienceweig again starred as he made 18 tricky saves including a last minute break away that could have cost Dal the game.

After two periods of shut out hockey Clark broke through at 1:05 of the third period to give Acadia a 1-0 lead. Ron Smythe got that one back nine minutes later but Hennigar then put Acadia out in front 2-1 at 11:44. Joe Hyndman teamed up with Smyth and Stanish at 15:20 and potted the marker which sent the game into overtime then Dick

Drmaj picked up the insurance marker as he dumped the puck into an empty net with 43 seconds to go in the game.

A decisive factor in both games was penalties as the teams were assessed a total of 84 minutes in minor penalties. The Tigers proved very inept at penalty-killing in the first contest and they were scored on four times while a man short. Acadia slipped up only once and gave up Dal's only marker when the Tigers had the man advantage. All totalled, 5 of the 7 goals scored in the first game came when the victimized team was shorthanded. In the second tilt, Ron Smythe scored the winning goal 5 seconds after Charlie Fox of Acadia went off for interference. Also the Acadians played twenty percent of the game short-handed and this was a key factor in Dal's improved showing.

Ron Smythe of Dal and Phil Brown of Acadia were the real standouts of their respective teams in the weekend action. Smythe scored three goals, including the winner on Saturday, and garnered one assist while Phil Brown scored one assisted on another, and was in general, the Acadia team leader.

This weekend the Tigers open their home season as they fare St. F.X, a perennial power house in the League. With Medical exams over Dal will be back at full strength for the Saturday evening and Sunday afternoon games. These two games will be the Bengals last before the Christmas holidays and the last before the Dal Invitational Hockey Tournament to be held on January 3 and 4 at Dal.

Schooners Veto Tigers

Basketball Debut, 66-55

The 1964-65 Varsity basketball team made its debut last Monday night in an exhibition game against the Halifax Schooners. The Tigers lost 66-55.

The contest, which has been billed as little more than a controlled scrimmage, was meant to be only an introductory greeting for each club. However, it turned out to be a hard fought struggle.

The Tigers were obviously hampered by the sudden loss of starting center Jesse Dillard, who was declared ineligible late last week. Offensive patterns, practices in the last month and a half, thus were thrown a bit out of line. Nevertheless, the Bengals' attack should be sufficiently organized for the Ricker tournament on the weekend.

The game itself was moderately exciting and much closer than the final score would indicate. Dal led most of the way but the score was tied with six minutes left to play. The Schooners finished very strongly - 20 points in the fourth quarter-while the Tigers fared rather badly. Both teams were noticeably weak in their shooting, which might have been expected at this stage of the season. The Bengals did rebound quite well. The addition of Tom Beattie and Norm Vickery gives Dal a stronger board corps this season.

The ball game began slowly, the Bengals not hitting for their first field goal until the five minute mark. However, the home team soon went out in front and remained a few points ahead of the Schooners until they ran out of gas midway through the 4th period.

Coach Yarr experimented with his new substitution system, during the game. Rather than individual substitutions, two complete teams alternated at periodic intervals. This system has many advantages but it must be discarded when personal fouls begin to mount. Such was the case in this game when all three of Dal's big men had four personal fouls well before the contest was over. Vickery and McSween managed to survive, but Beattie fouled out. As a result, the aggressive re-



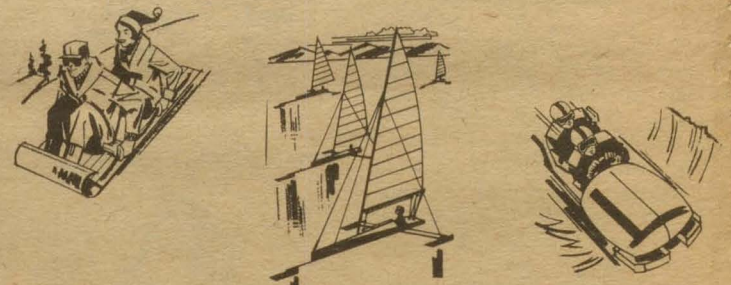
Schooner forward Claude MacLaughlin gets possession of the ball but obviously is losing in specs in game last week with Dal Tigers. In pursuit of MacLaughlin is Dal man Bud McSween Locus (33). Back on is Pete Locus (32) Other Dal players are Eric Durnford and Ross Nisbett (reaching for ball).

bounding that the Bengals had shown earlier in the game came to an end. The Schooners were able to score many of their fourth period points on second and third shots.

The Tiger offense, while listless at times, did show signs of great potential. Although Howie Parker played quite well, on the

whole Dal's veterans were overshadowed by the teams newcomers. George Hughes was the high scorer with 18 points, while Ian MacMillan hit for eighteen.

At half time the fans were entertained by the Dalhousie Majorettes. Following this the university hockey team was introduced by Coach Dennis Selder.



Sports Calendar

- | | |
|---|---|
| November 29 - Varsity Hockey: St. F.X. at Dal. 8:00 | January 3 and 4 - Dalhousie Invitational Hockey Tournament. Dal Rink: Competing teams: U. of Montreal, Loyola of Montreal, Dal & U.N.B. |
| 30 - Varsity Hockey: St. F.X. at Dal 2:30. | |
| December 7 - Varsity Basketball: Dal at SMU 8:00 | |
| January 1 and 2 - Bluenose Basketball Classic. St. Pat's High School Gym - competing teams: Acadia, Dalhousie, Williams College, Bowdoin College. | |
| January 8 - Varsity Hockey: Dal at U. of Moncton. | |
| 9 - Varsity Hockey: Dal at Mt. A. | |
| 9 - Varsity Basketball: Mt. A. at Dal. 8:00 p.m. | |

SAT., DEC. 5 th. - FRIDAY, DAC. LL

Sat., Dec. 5.- African Freedom Day Celebration with guest speaker, Ghana's High Commissioner to Canada, 8:00 p.m.

King's Gym
Monday Dec. 7.- Hockey Dal at SMU at 8:00 p.m.
Meetings. 12 noon.

- #217 A&A Bldg. NDP
- #303 " " Dalcom Investment Club
- #218 " " Liberals
- #302 " " Dunn Bldg. Engineering
- #135 Dunn Bldg./ Undergrad Physics Seminar. Subject of paper being presented.

FRIDAY DEC 11,- Art Film. 8:00 p.m. Physics Theatre. Dunn Bldg.

Dec. 12 - Dec. 19 Xmas Exams

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