SUPPORT UBC

THE UBYSSEY

REFUGEE WEEK

VOL. LXVII VANCOUVER, B.C., FRIDAY, JANUARY 22, 1960 No. 38

Free Press — "Garbage!"

'tween classes

IH SPONSORS SPANISH NIGHT

Tonight at 8:30 The Spanish Club will present a programme of flamenco dancing, folk singing and a skit at I.H. Dancing will follow. Everyone welcome.

* * *

Camera Club

Meeting Friday noon in Buch 203. Speaker is Dr. Wainman, Slavonics department lecturer and photographer. He will show slides taken in Moscow.

* * *

UBC Refugee Committee (W.U.S., S.C.M., N.F.C.U.S.)

Mr. Gordon Selman speaks on "World Refugee Year", Monday, Jan. 25, in the Auditorium. Also two films on refugee conditions in Palestine and Europe.

* * *

Varsity Christian Fellowship

V.C.F. presents Dr. John Ross, principal of St. Andrew's Hall, speaking on "Words and the Man—a Study in Christian Communication", today at noon in Buch 106.

* * *

L.S.A.

The Lutheran Students Association presents Dr. Sellenz, speaking on "The Christian and Medicine", Monday at 12:30 in Bu 216.

* * *

Obnova

All Greek-Catholic students please attend a meeting today in BU 216 at noon. An important topic will be discussed and general policy outlined.

* * *

AFSU

French film Friday noon in BU 102. 10c admission. Subject: Emile Zola — Vie et Oeuvre de l'ocrivain.

* * *

Players' Club

Auditions for the Workshop production of Robinson Jeffer's "Medea" will be held in the Green Room today—12:30 - 2:00 and Saturday 10:30 - 1:00. All are welcome.

(continued on page 3)
See TWEEN CLASSES

Van. Institute Winter Series

Dr. Andrew Stewart, chairman of the Board of Broadcast Governors, will give the first in the winter series of lectures sponsored by the Vancouver Institute at UBC, January 23.

Dr. Stewart will speak in Buchanan 106 at 8:15 p.m. on "The preservation of a national system of broadcasting."

On January 30 Professor F. H. Soward, dean of the department of history, will give his annual review of international affairs.

Intrepid Dancers test their endurance in preparation for Saturday's Dance Maathon. Contestants will compete for $100 in prizes.

—Photo by Ray Grigg

UBC Refugee Week Begins On Monday

Next week has been named Refugee Week at UBC. The purpose of holding Refugee Week is to make students more aware of refugee problems and to raise funds to aid refugee students and professors.

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Schedule of Events

Monday, January 25

12:30 — Auditorium. Mr. Gordon Selman of the Extension Department will give a speech on "World Refugee Year", followed by two films: "We Very Much Regret" and "Fountains of Jabbalia."

Tuesday, January 26

10:30 - 11:30 — Campus-wide collection carried out by graduate civil engineers for refugee students and professors. Each student is advised to give as generously as possible.

Wednesday, January 27

12:30—Auditorium. A variety show featuring the West Indian Calypso group, Hungarian dancers and songs by Rod Smith and Gordon Green. MC will be past AMS president.

Friday, January 29

12:30 — Bu 100. Film, "The Waiting People."

Lung Looking

University Health Services are now taking appointments for free Tuberculin shots and Chest x-rays. The shots will be given Jan. 26 to 29, from 10 to 11, and 2 to 3 in the afternoon.

Tuberculin, one of the most effective TB safeguards, indicates whether or not the individual tested has at one time been infected by TB. Those students found to have been infected by the TB germ will receive a free chest x-ray from the Health Services Office.

AMS Council Denounces CUP Policy Decisions

"The Student's Council does not have the power to adopt the charter of the Student's Press of Canada because it is against the AMS constitution, as it now stands."

Dave Edgar, AMS treasurer, made this statement in retaliation to yesterday's edition of the Ubyssey in which the AMS was accused of refusing a free student press.

Even if the Charter had been accepted it would have been invalid because, in allowing the Editor complete freedom it goes against a clause in the AMS Constitution which states that the Editor is responsible to the AMS.

The Student Body is the only power sufficient to amend the constitution. This means that until the General Meeting in March, nothing can be done about the constitutional drawback.

Student Council members could not seem to find anything specific against the charter itself. They primarily were against it for technical reasons in the wording of the charter and because of ideals as to the tradition of student responsibility which has always been upheld at UBC.

COUNCILORS CONDEMN

However, in asking specific questions the Student's Council members were against the Charter on general principles.

The use of "should" instead of "will" wording of the Charter makes it meangingless because it isn't binding, said second member-at-large Jim Meekison.

John Goodwin, first member, said it was very poorly worded and thus hard to interpret. This view was echoed by Brock Co-ordinator Russ Brink, who classified the Charter as being "vague and useless."

"You'd have a jolly time trying to interpret that piece of garbage," was the only comment of Jim Horseman, co-ordinator of Publications.

Dave Edgar also stated that there are limits to anyone's freedom; someone has to have power.

MEEKISON MITIGATES

President Pete Meekison stated that the student's council is not at all interested in dictating the editorial policy of the Ubyssey.

"The basis of our student autonomy is that they are willing to accept responsibility and discipline themselves. Consequently all subsidiary organizations of the AMS will be responsible to the student's council which is in turn responsible to the student body," said Meekison.

"We have the finest tradition of student service and enjoy the greatest amount of autonomy of any Canadian University because students live up to their responsibility.

"Students pay for the paper, therefore they should have some control over it," he continued.

In referring to a specific clause in the Student Press Charter, which states that the press be free from all forms of external interference, Meekison said: "Publishers are part of the paper, and therefore they are not an external influence." Since the students pay for the paper, they are the publishers.

If the AMS does not therefore assume responsibility for the Ubyssey, the Administration will.

Expanded Committee Urged To Aid Council in Duties

By DEREK ALLEN

A strong undergraduate societies committee replacing most of Student Council is Chris Davies' suggestion for the future AMS government at UBC.

Davies, a second-year Forestry student, spoke before the Haskins Commission on student government yesterday at noon.

Coucil is overloaded with minor duties, he said, and should "have a greater opportunity to concentrate on policy matters".

Davies stated that Council spends too much of its time passing the minutes of other organizations, and suggested that this duty should be turned over to the proposed USC. Council could then pass only the USC minutes.

He wanted USC to "mature to rank alongside Student Council as an organization of prime responsibility".

This would be accomplished by increasing from two to three the number of representatives from each faculty, and having the resulting 36-member group meet as a Council, presided over by a student-elected executive—president, vice-president, treasurer and secretary.

Positions on this USC "grassroots" organization would be held only by juniors and seniors, said Davies.

The result would be a single 40-member body handling all the business formerly split between Council and USC.

Commission members questioned the size of the proposed group on two grounds: it would be too large to function efficiently and it would be too large to find enough willing and enthusiastic worker-members. It was pointed out that only 25 people ran for Council last year.

Commissioner Ross Hudson saw discordant strains arising in the proposed group as the result of differing ambitions by interest and pressure groups.

(continued on page 6)
See EXPANDED

SIGN FORMS BY 5 p.m. **SYMPOSIUM DEADLINE** **AT BROCK 165 OR AMS**

THE UBYSSEY

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MEMBER CANADIAN UNIVERSITY PRESS

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What is an 'Unrealistic Dissenter'?

On Thursday, January 21st, 1960, Miss Irene Frazer wrote on the front page of the Ubyssey an extended article on the theoretical dictatorship of your Student Council. She said in this article that it was not only her opinion, but also the editorial board, with the exception of "one unrealistic dissenter."

I am that individual.

The ensuing article is not meant for Miss Frazer as she is already well aware of it, but as she elected to let her emotions go rather than heed them, I feel the student body should be aware of circumstances surrounding the outcry of injustice.

1. Let us draw a parallel: Every five years the people of Canada elect representatives to a body called Parliament. From this body a certain number of individuals have the right to form the government. This organization then divides itself into departments and each department is under the control of the executive who in turn are responsible to Parliament. Perhaps the main purpose of Parliament is to scrutinize and control the executive, and so it is with your AMS. They decide how much money is going to be voted for each department, and because it had the power of creating and is responsible to the people for the business arising from the organization, they have the unquestioned right to utilize control should a situation demand it.

2. Second, this article of Miss Frazer's is not a plea for democracy, conversely, it is a demand for independent actions and complete irresponsibility. . .Ho! Ho! would shout Miss Frazer, we will be responsible to the CUP. No.! No.! Miss Frazer, you would IN FACT not be. A slight remembrance of last year's ill-fated "goon" edition and the lack of criticism levied by the CUP will illustrate the freedom from responsibility that you would possess. By its very nature of loose organization and lack of enforcement machinery, the CUP must refrain itself to subordinate position.

3. What appears to me to be the convincing factor of freedom in editorial content is the fact that the AMS would never DARE to dictate or influence the content of our newspaper. If they attempted such without just reason, I have no doubts that the biggest "hellabalu" would arise from the editorial offices and typewriters of the UBYSSEY and consequently spell ruin for the AMS.

4. In conclusion, I would like to appeal to you the student body. You supply the money, you call the tune. If you honestly think that your newspaper should be responsible to a foreign body and not to you then sit down and write the UBYSSEY and I know you will be given opportunity to express your viewpoints.

Thanking you,

Del Warren
Managing Editor.

The Canadian National Railways

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Graduating and Post-Graduate Students

in the following categories:
Engineering Department — Civil Engineering

RESEARCH and DEVELOPMENT—has a few openings for high standing graduates in: **Electrical Engineering, Mechanical Engineering, Engineering Physics, Honours Mathematics, Mathematics and Physics** for carrying out a wide variety of railway and industrial research.

Descriptive brochures and application forms are available at the University Placement Office

Interviewing Team from C.N.R. will be present January 29
Personnel Office, Hut M7

LETTERS TO THE EDITOR

A Matter of Faith

Dear Sir,

"It is a matter of faith." Yes! Everything is a matter of faith. And that is why most of the evils (again a matter of faith!) plaguing the world are direct or indirect sequels of rigid political, social, economic and religious faiths.

I have "faith" (you can not escape that word) in being generous in offering my free apology to anybody who might feel affronted by my sermon. He should ask my apology in his own writing and all letters should be sent to his Holiness and Majesty, the Dalai Lama—the preserver and defender of our twenty-first century civilization.

Charity begins at home, so let us start with our illustrious rulers at UBC. They have faith . . . so they victimized an editor because his staff (unknown to him) boldly sent jitters through the spines of our society . . . head-on against decadent moral and religious values.

Our AMS president and the Ubyssey have faith . . . so they rejoice at the opportunity to make "political propaganda" (for lack of other useful occupations) out of the miserable fate of Hungarian youth.

The socialists (the self appointed guardians of they know no what) have faith . . . so they are enti-capitalist, anti-communist, anti-neutralism and this and that. Are they for anything but political frustration? In France, they had faith in Edenism, Suezism and the torture schools of the French Army. Poor Hugh Gaitskell is confused by faith in Nationalization, neuclearism, anti-neuclearism, Liberalism and Bevanism. When defeated by prosperous Britons the big Labourites can only say to each other, "I told you so."

In Canada, the socialists have faith in the labour vote . . . but labour doesn't go for CCF's version of Marzism. And now Harold Winch has proclaimed a new faith via his sermons to sinners both in industry and unions. What a conversion . . . Truth revealed on a Cooks' Tour of the world.

Kadar has faith . . . in the Russian Army.

Khrushchev has faith . . . in rockets and Sputniks, while his peasants yearn for more earthy things.

Mao has faith in communes and the Big Leap Forward . . . the poor suffer the anguish of sore bleeding feet.

Nehru had faith in Chou's smiles and charms . . . but sharp teeth across the Himalayas have cured that delusion.

The Pope has faith . . . in encouraging over-population so that he could feed starving multitudes on his faith.

Oh, yes, let us have faith . . . faith in everything—everything that makes us happy. Faith makes the world go around. Give us more so we can have our Human Comedy.

Sincerely,
PARKASH

The Editor.

The young intellects of the campus would appreciate the help of all song writers in composing or arranging a Frosh song. All interested in rendering their services please contact Peter Steiner AM 10315 this week-end.

P. Eteiner.

The Editor,
The Ubyssey.

Dear Sir: It was with hhorror and revulsion that we read yesterday's Ubyssey's headlines, "These People Refused a Free Student Press." Who, we thought, could be s oignorant and misdirected as to challenge the freedom of the press, the very basis of our intellectual society here at UBC.

Our revulsion quickly turned to cnofusion and utter disbelief when we discerned our pictures amongst those who chose to refuse a free student press.

How could **our** pictures appear in that "rogue's gallery" of those who refused a free student press.

We would never refuse a free student's press.

In point of fact, even a casual perusal of the offending documents (student's council minutes) would reveal that we did **not** vote against the motion in question as is implied by the presence of our pictures beneath that horrific headline.

Consultation with distinguished legal authorities has confirmed our belief that a right of legal action exists on the grounds of libelous defamation of character.

However, as we feel that the above mentioned insult was perpetrated by young and inexperienced minds no action on our behalf will be taken, provided the Ubyssey:

1. Appologizes publicly for its libelous behaviour toward the writers of this letter.

2. Admits publicly that the Ubyssey has proven itself incompetent to handle what editorial freedom it now possesses.

Yours democratically,

Lynne Rogers,
Russ Brink,
Dave Edgar.

Editor,
The Ubyssey.

Dear Sir: Foresters wish to clarify the story behind the dunking of Ubyssey Kerry White on Wednesday.

Ubyssey on Wednesday reported that the engineers executed a plan showing organization, ingenuity and finese. Actually, the engineers only conceived the plan.

When the engineers attempted to build the apparatus for their wet work, there was consternation in their ranks. They found it necessary to use the practical skill of a forester to execute their idea.

As a logger and forester, John Cummings had to organize and supervize the method of rigging the tripod apparatus used for the dunking.

Apparently the engineers are capable of only simple actions of brute force. They need the practical skill of foresters in order to execute a more reformed form of prank.

John Cummings,
Leslie Kopas,
Forestry II.

Brock Hall, U.B.C.
January 20, 1960.

Editor,
The Ubyssey.

We in Hamsoc take objection to the actions of a certain caption writer on your staff in seizing upon such as object as our recently-erected antenna for cheap sensationalism. **("Engineers Sleeve Tops Brock Extension.")**

The decor of our tower on the Brock Extension was arrived at after many consultations with industrial design experts, architectural authorities, and such well-known specialists in the field as Beer and Johnson, Singer, and Phill Kissam. The E.U.S. can only be complimented on their choice of colours, and perhaps they are not as boorish as they outwardly appear.

John Oades,
Pres. Hamsoc.

To the Editor,
The Ubyssey.

Dear Sir:

The editorial by M. P. S. concerning the rashness of signing a petition to present to Mr. Diefenbaker advocating complete disarmament, relaxation of defence and the withdrawal from the nuclear arms race is the best that I have read in your paper this school year. I am appalled at the naivete of the number of students, who influenced by the current articles in newspapers, are knowingly and unknowingly falling in line with that 'friendly old grandfather' from from Moscow. Eventually, yes, we all want disarmament, but let us apply a little more thought to the present world situation before signing such a petition.

BUD FILLER.

STATEMENT OF POLICY

The Ubyssey is at all times glad to print provocative editorial material as long as it is signed and typewritten. The deadline for such material is 12:30 p.m. any day.

Opinions expressed in guest editorials, letters to the editor and editorial columns are not necessarily those of the Ubyssey.

The Ubyssey will not publish letters to the editor unless they are signed and typewritten. Pseudonyms will be used on occasion, but not unless the author's identity is known to the Ubyssey.

—R. K. WHITE

Jack Henwood, quarterback and halfback of UBC's WCIAU football champion Thunderbirds this season, will not be playing pro football with B.C. Lions.

The Lions indicated earlier they were interested in Henwood.

PACIFIC ARTISTS SERIES PRESENTS
"The Travellers"
Canadian Recording & TV Artists in a
CONCERT OF FOLK SONGS
Vancouver Art Gallery
JANUARY 25, 8:15 p.m.
Tickets - $1.75
Tickets available at UBC International House; Duthie's Book Store, 901 Robson; People's Co-Operative Book Store, 306 West Pender; Castle Jewellers, Georgia, across from Kelly's.

Student Reaches Metallurgy Peak

UBC student has made a significant advancement in the field of Physical Metallurgy.

Mr. S. Saimolo, a master student in physical metallurgy, has succeeded in being the first UBC student to do research work on "whisker" copper.

Whisker copper has up to one thousand times the strength of pure copper, its derivative.

"To me, the most important quality of any metal is the plasticity of its crystals", said Saimolo.

On first discovery, whisker copper was considered to be a perfect crystal, although after further research it was found to lose strength rapidly after reaching its peak.

In his research, Mr. Saimolo is investigating and endeavouring to determine the detail in which these crystals lack perfection, and to discover what mechanism is responsible for causing these distoritions.

Mr. Saimolo will complete his research work at UBC this term and then go to a doctor's degree.

MR. S. SAIMOLO
—Photo by Ray Grigg

New Schedule For Concert Series

The following is a list of the Free Wednesday Noon-hour Concerts to be played in Buchanan 106.

Jan. 27th — Milhaud and Beethoven, Trios for Violin, Viola and Piano.

Feb. 3rd—Brahms, Clarinet Trio.

Feb. 10th — Brahms Horn Trio.

World Refugee Year developed from an idea of four Englishmen — the former four-minute-miler Chris Chataway and three friends, Colin Jones, Trevor Philpott and Timothy Raison.

TWEEN CLASSES
(continued from page 1)

Rod and Gun

Fishing film — Monday noon-hour, Bu 203.

* * *

Pep Band

The Pep Band is playing at the basketball game tonight at UBC gym. Game time is 8:00 p.m. Full attendance would be appreciated.

* * *

Pre Social Work Society

Dr. Charles W. McCann, from the School of Social Work faculty will talk to us on "Problems in Community Organization" on Monday at 12:30 in Bu 217. All are welcome.

* * *

UBC Ad ad Sales Club

The Ad and Sales Club will hold a general meeting Tuesday, Jan. 26, at 12:30 in Bu 216 to discuss term activities. All interested please attend.

* * *

International House

Free ballroom dancing classes, for members only, will start at 7:45, Sunday, Jan. 24, at International House and continue at the same time each Sunday until further notice.

* * *

Frosh Undergraduate Society

Meeting of the Frosh Council in Bu 320 at noon today.

University Hill United Church
Worshipping in Union College Chapel
5990 Chancellor Blvd.
Minister — Rev. W. Buckingham
Services 11:00 a.m. Sunday

TUXEDOS
FOR YOUR FRATERNITY SPRING FORMALS
We will call at your fraternity house, take fittings for your group . . . deliver the Tuxedos, and pick them up.
Phone Today !
Bob Lee's Tuxedo Junction
623 West Hastings
MU 4-0049

Fun For Mambo Fiends On Latin America Trip

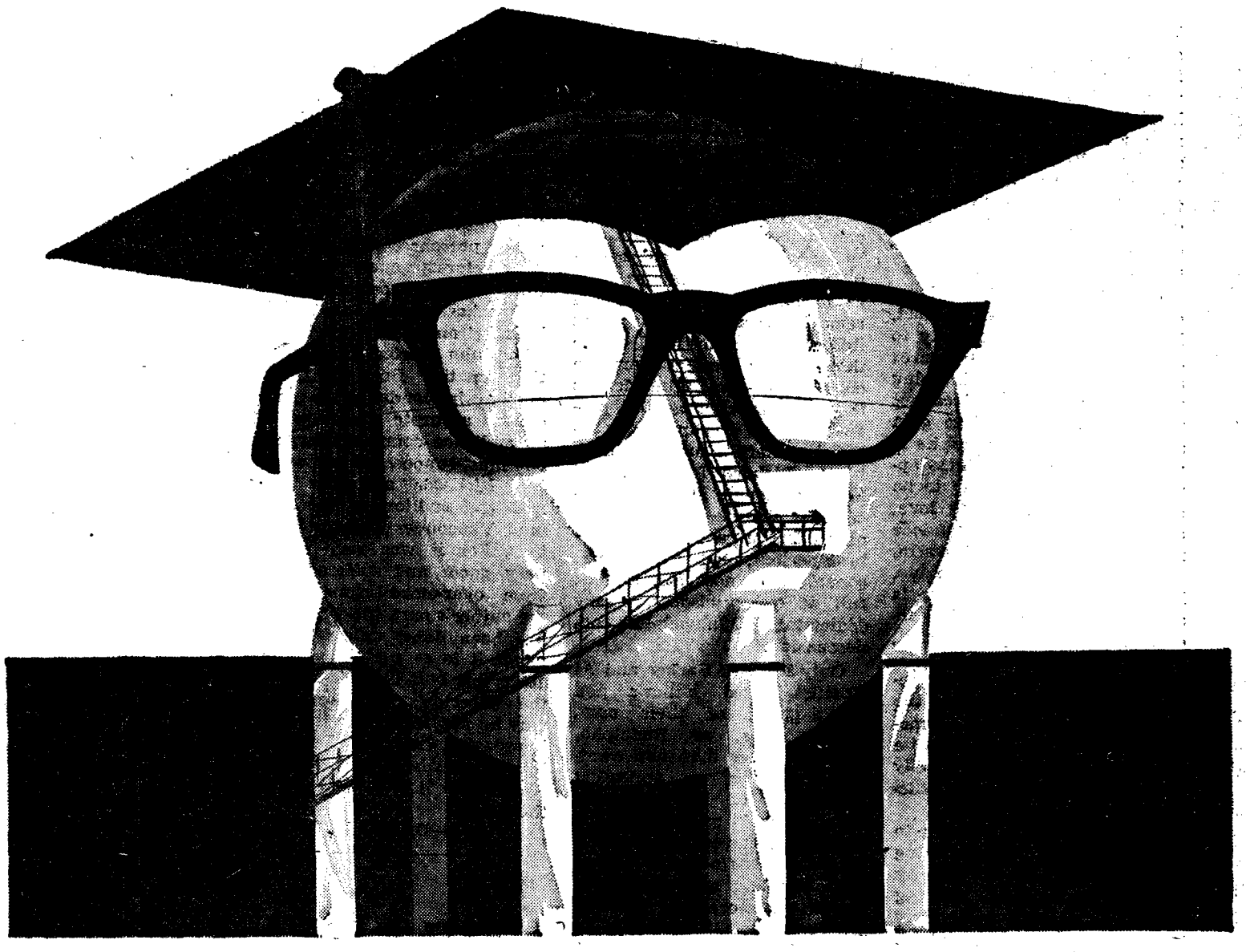
A partial scholarship program to South America is being offered by the National Student Association for students interested in Latin America in affairs and who have a knowledge of Spanish.

The group will visit Brazil, Argentina, and Uruguay during the summer of 1960. The leader of the group will be an outstanding professor in the field of Latoin-American studies.

SPECIAL EVENTS & FINE ARTS

TODAY-Noon
POETRY CENTRE PROGRAM
Presents
EARLE BIRNEY
reading his own poetry in Bu. 100

Careers with Shell for 1960 Grads



Graduating this term? Then like thousands of fellow graduates across Canada, you're on the threshold of a budding career. Before you decide on that all-important first position, have a talk with Shell. In the departments listed below, the following types of grads are required:

EXPLORATION—Graduates in geology, mathematics and physics, and engineering physics. Also geological, mining and electrical engineers (as geologists and geophysicists).

PRODUCTION—(Exploitation, Mechanical, and Gas Sections)—We are interested in most types of engineers.

MANUFACTURING—Chemical and mechanical engineers, and chemists.

TREASURY—Graduates in commerce, finance and business administration.

SUMMER EMPLOYMENT—Interviews with undergraduates will also be held on these dates for summer employment in Exploration and Production. The other departments will not be interviewing for summer students at this time.

Interviews January 25, 26, 27 and 28

For interviews, further details and a complimentary copy of the booklet "Opportunity with Shell in Canada" please contact your Placement Office.

SHELL OIL COMPANY OF CANADA, LIMITED

SHELL

Squeal And You're Dead

The main theme of "A View from the Bridge" is informing, a subject necessarily close to Arthur Miller's heart, since he has in recent years refused to do just that before a Senate Committee investigating his communist affiliations. As the publicity wise Vancouver Little Theatre soon realised, there are minor themes of a more sensual nature, homosexuality and incest, but these are merely the whips of Fate with which Miller drives Eddie Carbone through the traitor's gate and beyond the pale.

Dramatic tragedy, despite my colleague Wedman's redundancy, is always inevitable, and certainly we are, from the first, left in little doubt as to the outcome of this play. But is it a true tragedy? Miller breaks several of Aristotle's rules: the most important being this, that the protagonist (Eddie) is not killed by the antagonist (Rodolpho) but by Marco, Rodolpho's brother. The author appears to have been in some doubt as to whether his play was to be true tragedy or "slice-of-life" Cheyefskyism; in the event, it is a bit of both, and neither. Were the play pure by Greek standards, one could accept the inhuman consistency of behaviour of all characters but Eddie. Half realism, however, makes us want more: in this setting, Miller's cast appear two-dimensional, adding to the tract-like quality of the theme: squeal and you're dead, in a certain light seems to be Author's Special Pleading.

Characters in a tract, however skilfully written a tract, have a dangerous similarity to symbols. Nor are these figures any exception. Eddie is going to inform later on, and cannot therefore be allowed to gain sympathy, only pity; and he is written as a man of little appeal. Catherine is going to be disappointed in young love, and must of a consequence never be anything but warm, willing, and sickeningly naive. From first to last, Beatrice is a long-suffering hausfrau; Marco, an honest elemental peasant, a sort of cheap Italian translation of a Lawrence gamekeeper, and Rodolpho, despite the unsatisfactory mystery of motive—is he marrying Catherine for love or country?—a bubbly youth with a permanent affliction of charm.

The lawyer Alfieri seems to be Miller being God walking among (but always slightly above) his Faithful. Having known communists, and having known intellectuals, albeit none perhaps of Mr. Miller's stature, it is easy to understand his air of condescension and his habit of underlining. The party members one has met were not only inevitably rude and boorish but often stupid as well. As a young man of left-wing sympathies one found this extremely disillusioning and must suppose that Mr. Miller, though sticking to his Marxist guns, would sooner fire them from an isolated advance post than share a trench with the hoi-polloi. Even Alfieri's position as Chorus scarcely justifies his demeanour.

Another fault of writing connected with the lawyer is the blank verse in which he alternately lectures and counsels. AS POETRY, most of it is somewhat better than indifferent prose, but one hears the occasional unforgettable unforgiveable line: "his eyes were like tunnels", for instance, the less excusable for being employed twice. None of which prevents this play from offering moments of emotional excitement and catharsis which chase intellectual objections off the stage; one recalls immediately the scene of Eddie kissing first Catherine and then Rodolpho, and of course the finale of the knife-fight, although this must seem a cliche after all the Western and gangster motion-pictures to which we have in the past unwisely exposed our psyches. And the whole play grips; the schizoid critic finds himself drawn into the action even while he is regarding the plot with a distant suspicion.

In the Vancouver Little Theatre's production the grip was relaxed scarcely at all, except perhaps in the crowd scenes, always a weak point in amateur theatre due to the inexperience and consequent embarrassment of the walk-on actors persuaded to swell the number of passers-by.

Apart from this, the mood was held excellently. Other factors set aside for the moment, the direction and acting must be thanked for this. It has already been remarked that the characters are straight rather than seismographic lines, and the V.L.T.A. cast kept faith with their author. Peggy Lynds gave an honest rendition of Catherine, wide-eyed, firm-buttocked, pert, pretty, and innocently passionate. As Beatrice, hard-pressed housewife, Pat Barlow was so good as to be barely noticeable: a remarkable accomplishment at this or indeed any level of the theatre. One thought Marco so convincing —a Latin Mellors that, on glancing at the programme, one was amazed to encounter there a name as British as Richard Pierpont. Bill Mills, although losing the occasional word to the exigencies of an Italian accent and Miller's periods, made a most personable and accurate Alfieri: full of quiet wisdom, weary dedication and Jahweh-like condescension.

Only Richard Barker and Al Kozlik jogged Miller's pen into a graph of their own. Barker was, as Rodolpho, something less than one wanted: instead of an appealing youth full of Mediterranean bravura and un-selfconscious bounce, he played an appealing youth of Anglo-Saxon sweetness: gangling and shyly coy. Kozlik was more than one was prepared for. Granted that at times his style of acting—and he has style—irritated with the suggestion of a movie-going longshoreman amusing his mates with an imitation of a Method actor, he put in a remarkably sustained appeal for sympathy as Eddie. One can think of no other actor in Vancouver, amateur or otherwise, who could have played the part as well; his performance was obviously the result of a great deal of hard work and no little personal and directional inspiration, and one is grateful to all concerned.

Directional inspiration permeated this production, and Ian Thorne must be very happy with his cast and his play—and his set, designed by Ted Parker, which doth bestride the whole Elizabethean stage, colossal labrynthine and triumphant. There are only four points on which he can be faulted: one, why are four microphones necessary? one had understood the acoustics in the Queen Elizabeth Theatre, providing no part of the stage is masked, are excellent, in which case microphones are an admission of the vocal weakness of some or all of the cast. The second concerns the chair incident, which brings down the first act curtain. Eddie has struck Rodolpho with unnecessary force while giving him a boxing lesson; Marco, protective, demonstrates his superior strength by hoisting one-handed a chair Eddie cannot budge. On the night this critic went, the scene was fluffed, for Marco could not raise the chair and had, after an embarrassing struggle, to cheat. But, this apart, once Marco has lifted the chair, once he has confronted the cowed Eddie with this symbolic display of strength, there is no need of a fanfare to point up his achievement and the situation. We get the message. The obvious **can** be overstated.

Then there is the business of the imaginary door. This may seem a quibble, but the seemingly unimportant action of opening a door which isn't there can grow out of all proportion as the audience waits breathlessly to see whether the next actor will enter the room with the door wrapped around him, tucked under his arm, or framing his neck—as it must have done when Catherine dashed through it without even the slightest acknowledgement of its presence. Either teach your actors to open the damn' thing, or cut it out altogether.

One has learned that loud huzzahs! and other eructations of acclaim greeted this production on the final night, and must again wonder at the more-or-less accurate judgment of au audience composed largely, one must suppose, of readers of Jack Richards and Les Wedman and auditors of the common Vancouver theatre offerings. For it was very nearly very good; and suffered only from over-embellishment. On the author's part, the writing-in has been done; unless he expands it to a realistic three-acter, his bolt is shot. But on the director's part, remedies may be applied before the play is repeated at the Regional Drama Festival in May, in which case it may well sweep the board.

—DAVID BROMIGE

READ THIS PAGE TODAY

A. F. THE RIDGE JAN. 31

The Dark at the T

At the Orpheum Theatre last Wednesday evening the touring company of C. Edwin Knill and Martin Tahse presented William Inge's "The Dark at the Top of the Stairs," with Joan Blondell as the sole big name acting attraction.

The story, like the small town setting in Oklama of the 1920's, is simple enough. Rubin Flood, of pioneer stock and ranch background, loses his job as harness salesman when his company is forced out of business by the automobile age. Rubin's wife, Cora, resentful of Rubin's enjoyment of his domestic freedom while on the road, tries to badger him into settling for and into a nice job in town where he will be home every night to help her with the children, and where, incidentally, she can keep her eye on him. This basic difference in attitude between the two truer and happier evaluation of Rubin and of their children.

This is all very well for the four main characters, but during their satisfactory resolution in a play advertised as a comedy, the too good to be true but still likeable young Jewish boy, Sammy Goldenbaum, is driven to suicide by an incident of social ostracization, and the very real marital problem of Lottie and her husband Morris is left untouched and in a state so unsatisfactory that they have not lived in intimacy for over three years. As an additional impediment to this particular production the billed star Miss Blondell, had her stage appearance confined to the second act and, after winning the audience's sympathy, must walk off to return to her empty life as the wife of a dentist, instead of a husband and a house full of cats to take the place of mies of the ultimate success of

has caused much stormy weather during their seventeen years of marriage, and has contributed to the social maladjustment of the two children, sixteen-year-old Reenie, who buries her fears of social failure in her piano and the library, and elevenyear-old Sonny who satisfies his desire for friendship by being an avid movie fan. Through the suicide of a young Jewish boy, Reenie learns that she is not the only one suffering from extreme social sensitivity; as he see his parents draw closer together, Sonny turns to Reenie for immediate compaionship, and, to complete the cycle, understanding the very deep but camouflaged trouble in her sister Lottie's marriage, Cora comes to a

the kids she wants. A further obstacle to the success of the play is the blurred character outline of Cora, a woman too emotionally involved with her children, yet capable of reproaching Reenie with being a partial cause of Sammy's death; so protective of Sonny that she rushes out in frantic defense whenever the neighbourhood boys taunt him, (which teasing comes all too pat and immediate when Sonny leaves the house), yet strangely undisturbed by Reenie's association with Flirt, an appropriately named young flapper, or by Reenie's account of the necking and drinking that goes on in the social circle of the young elite.

Against these inherent ene-

Jazz . . . .

The ever-increasing role that Jazz is playing in the world of music and entertainment is becoming more evident to all of us. Who has not heard of Peter Gunn, Staccato, and other heroes of "television-land" who are taking advantage of the current craze of having the "far-out" sounds of composed Jazz accompanying them on their many and varied exploits throughout the world of crime and beatnikdom?

As a result of this popularizing of Jazz, people are becoming more aware and more interested in the music and the exponents of the Jazz idiom. One question which always seems to puzzle laymen when they are introduced to Jazz is; just what is Jazz?

In answering this question, one overriding principle must be established. Jazz is a music which, in order to be understood, must be felt. It may be termed a "musicians' music," in that it was created not to satisfy the listening public, but primarily for the musician's own enjoyment.

When a musician plays jazz he plays for himself and himself alone. His instrument is a tool in his hands, with which he unleashes his inward self and expresses it in the music which he plays, or his music may serve as a medium through which he can express his interpretation of that which he sees. Thus we can see that the sound which comes forth is not merely music, it is the artist himself.

Most Jazz which is played today is based on the theme of a conventional commercial piece of music. The musician plays the score as it is written for the first few bars, but then leaves the theme, and through changes in tempo and mood, through syncopation, improvization, and musical progressions interprets the piece as he so desires. The way in which a musician interprets the same piece may vary from time to time, depending a great deal on his mood and outlook each time.

The chief characteristic of jazz is the rhythm, which puts forth the feeling of climbing or moving steadily ahead, not like latin american music which gives one the feeling of going up and down in the same place.

We should probably mention here a branch of jazz which is often considered as being different from ordinary jazz; this of course is Bop. Bop should actually be looked upon as a dialect of the jazz language, having the same basis as jazz; free improvization over a regular purse. The soloist improvizes under the same rules as in more diatonic jazz, but on the harmonies, rather than the melody, which gives him proportionately larger areas of improvization.

Described above is what may be called authentic jazz, which unfortunately is not always heard in the present world of jazz. Many musicians are taking advantage of jazz and exploiting or commercializing it at the expense of art. And indeed it has often been said that jazz is the only original contribution that America has made to art. —GARY KEENAN.

e play, the Knill and Tahse mpany waged a valiant but nerally losing battle. The one t of the Flood's living room as well done by Ben Edwards ith one very serious excep- n: the top of the stairs. Of is part of the set Inge states: Ve are conscious of this area roughout the play as though holds some possible threat to e characters." Squashed into corner of the Orpheum stage, rely adequate in size if not acoustics, the top of the irs in this production domin- d nothing, not even the irway itself, leaving the aud- ice oblivious to its existence d to the impact of the title. contrast with this under- ying, an overly dramatic use s made of darkening the ge, of using thunder to punc- ite heavy lines, and of enie's tempestuous piano ying (which sounded very

p of the Stairs

e a too loud and burry tape ording) from behind the sed dining room doors. The nd of Rubin's car was like- e much too loud, particular- the first time, when it would e done justice to a diesel nsport starting up a long, d hill. Lucinda Ballard's tumes were generally good l in the character of the ts, Lottie's flamboyant en- ble of purple coat and be- uined turquoise dress being ticularly appropriate, but ely Flirt's party dress was eral inches too short.

With no exceptions physi- y, the cast fit their parts emely well. Sammy was quite as Inge describes him, rkly beautiful, could be a sian prince strayed from his ve kingdom," but Henry rard made up for this by ng an over-done role a r-cut personality of warmth pathetic friendliness. The of the young people were ptable if not outstanding— ip Fox as Sonny, Jada Row- d as Reenie, Carol Olsen as Flirt, and James Cahill as Flirt's date, Punky . . . although they all suffered from inadequate direction by Burry Fredrik which resulted in Flirt having too much rambunctiousness for her sixteen years, and in Sonny being somewhat stilted and stiff. Reid Hammond presented rather too simplified a Morris Lacey, giving the picture more of just a very quiet man rather than one who had had, and still needed, psychiatric care. Mark Miller's Rubin was good, and, in spite of a sometimes slipping western accent, was not infrequently the only saving feature of moments of dull dialogue. The somewhat ambiguous Cora was an undoubtedly difficult role. Peggy Richards showed her to best advantage in the scenes of greatest emotion: the quarrel with Rubin, her outburst of sobs when her telephone call failed to reach him, the exchange of intimate details with Lottie. Unfortunately it is quieter toned dialogue which makes up much of this part, and there Cora lagged, lacking the necessary emphasis and clarity of character.

Billed as the attraction of the show, Joan Blondell was at least the undoubtedly star of the second act. She filled the part of the impulsive and talkative Lottie to the hilt, played to the audience frankly and outrageously, and squeezed out the last shreds of humour available in every line. Yet her quiet exchange across the table with Cora had pathos as well as laughs in it, and her wholesale dominance of the scene was yielded instantly and completely to Sammy for his short stage appearance. If the restrictions of Miss Blondell's role did not enable her to illuminate the unexplained dark at the top of the play's stairs, at least the rest of the stage would have been a duller place without her.

—BETH GREENWOOD

Symbolism: More of Mary

Mary had a little lamb,
Its fleece was white as snow.
And everywhere that Mary went
The lamb was sure to go.
It followed her to school one day;
It was against the rule.
It made the children laugh and play
To see the lamb at school.
—Anon.

The masterpiece above, the merit of which has only recently been recognized, is a brilliant example of a modern poem, combining as it does traditional form with clearly realized thought and technique. Seldom has a poem been written which compresses so much meaning into so few words, and the difficulty of accomplishing this within the somewhat narrow bounds of traditional rhyme and meter should be clearly understood if the reader is to feel the full impact of the poet's art. There is much that could be said about this poem, but it is intended here to interest ourselves only in the superbly integrated symbolism, and in order to see just how effective this symbolism is, it is intended that we undertake a line-by-line analysis.

In the frst line, "Mary" is obviously a reference to the Blessed Virgin, and the suspicion that Christian symbolism is to be used throughout the poem is reinforced at the end of the line by the reference to the "little lamb." Here we have the connotations of "gentle Jesus, meek and mild" as well as the obvious reference to Christ as the Lamb of God. In this interpretation, the line could factually (albeit somewhat prosaically) be paraphrased, "Mary, the Blessed Virgin, gave birth to the Lamb of God."

The second line's reference to fleece reinforces the lamb symbol, while "white" and "snow" connote the purity and the awful majesty of the Deity Incarnate. It should be mentioned that the emphasis on the Virgin Mary would indicate that the author is used to thinking in these terms, which would serve as a reasonably sound basis for the inference that he is a Roman Catholic. This will be mentioned again below.

The ironic third line clearly indicates that when Mary went to the arms of the Maker she was followed by Jesus, a point which is theologically questionable, but which adds considerably to the poem. The possible Catholicism of the poet is increasingly evident, or at least increasingly strongly suggested, by the continuing primacy of the Virgin. The idea is repeated, subtly, in the first line of the second stanza, but is transcended by the hints that by this time, presumably in our own century, the lamb has passed Mary. This would seem to refer to their present relative theological importance. It can be noted that this line's tone is not one of unqualified approval, which might refer to Protestantism and the Reformation and the ensuing emphasis on Jesus rather than Mary in the Protestant sects.

The last two lines conclude the poem with a reference to the joy of Christians everywhere at their realization of the meaning of the crucifixion and to their gift of eternal life. There are overtones, in this, of Shakespeare's **The Merchant of Venice,** in which Shylock is recompensed for the loss of his worldly possessions with the gift of eternal life. At this point there is no suggestion of difference among Christians as to dogma and sectarianism, and it would appear that the poet realizes that the message of Christianity is a message for all, and that the joy of the Christian life and the Christian promises are not confined to one group, but transcend all groups and apply universally.

It is a short poem but, I think, a poem packed with intense emotion and universal significance. It hints at the entire Christian story and is most explicit about much of that story. Through the brilliance of its technique, it conveys a powerful image of the meaning of the Christian story, and it is worth noting that this is a type of poem which is out of favor; writers now seem to avoid both the subject matter and the traditional form of this poem. Surely this poem is evidence that this is an esthetic vein which has many riches yet to be yielded; when this type of poetry is still being produced it becomes quite apparent that this vein has not been entirely worked over.

One can only conclude this essay with admiration and with deep regret that the author chose not to reveal his identity. We will look forward with great anticipation to learning the poet's identity and to reading more of his work.

DON CAMERON.

LETTER TO THE EDITOR

Dear Sir:

There is one thing that the students of our university can be thankful for, and that is that the blue-coated rabble who have had themselves appointed to govern the student body have not yet succeeded in completely infiltrating the Ubyssey; the Critic's Page at least is free. There is nowhere else, I understand, that a person may say what he thinks about student council, except on your once weekly double spread. I wish that it might be used for a great deal more of this sort of criticism. Perhaps you could find some space to explain the following rumours: 1. That Peter Meekison had the votes juggled in his favour in order to become president of A.M.S. 2. That a considerable amount of money was spent to insure the election of Russel Brink to council. 3. That the editor of the Ubyssey has no legal right to hold his position, as his scholastic record is open to question. 4. That sums of money were spent on various bonds issued by provincial government, said money from the student treasury, without the knowledge or permission of the student body.

—Three interested persons.

Perhaps the persons so accused will explain.—Ed.

his space was to have been used for a Raven advertisement, as a matter of ourtesy from the Ubyssey to Raven, but the Publications Co-ordinator, who is so nxious to see justice done, and the advertising manager, who is so anxious to ocket a commission (although he denies this) have decided that Raven would e charged for such an advertisement. Therefore, I have withdrawn this adver- sement, and decided to let you all know just how grasping are some of the eople who handle student funds, presumably from completely disinterested otives. That's what they say, anyway. Remember, student elections fall this rm. Now that you know about some of the deadwood, why not vote out those udent councillors who appointed them. -EDITOR

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NAME ..... FACULTY ..... YEAR .....

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Has your landlady received notice to convert her house? ....

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EXPANDED

(continued from page 1)

On the matter of proportional votes to compensate for the difference in size of the different faculties, Davies suggested that the present system in the USC be retained.

The Haskins Commission will meet next Wednesday at noon in the Music Room, upstairs in the North Brock, and again on Thursday noon in the Board Room. Twice weekly meetings will continue for at least a month.

—Photo by Ray Grigg

. . . rubbing toes after strenuous stepping in preparation for the Dance Marathon.

UBC Delegates To Model UN

UBC has been invited to send a delegation of 3 to 5 students to a model UN assembly in Montreal.

This meeting, held February 3 - 6, will include a General Assembly, Security Council, and an Economic and Social Council as well as panel discussions and social evets. Leading figures of internatioal affairs will give addresses.

Persons interested in going should contact Theo Carroll or Peter Meekison.

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Strachan Delegation Tours Campus Today

Robert Strachan, leader of the Opposition in the B.C. Legislature, will address students at noon today in the main Brock Lounge.

Strachan is leading a delegation of CCF MLA's to UBC and will tour campus buildings, meet with the Senate in the morning, and have tea with the Students Council in the afternoon.

AMS President Peter Meekison outlined a list of topics he hopes to discuss with the group: the possibilities of increasing scholarships and bursaries on a provincial and federal level; student housing and the housing problem; the development fund and getting the money; and the present role of the university and what he thinks the future role should be.

Meekison will also ask for general opinions on the use of the university in the community, and if this use is at present sufficient; and what role the student, as an undergradute, could play in the community.

Strachan will be asked whether he thinks the operating grant is sufficient to carry on the work he has seen during the day.

"I hope he'll have a better idea of what the university is doing and why it is asking for money," Meekison said.

Asked in a telephone interview why the group was making the visit, Strachan said: "My colleagues and myself want to discuss the particular aims and problems of UBC with the administration as well as the students."

It is up to the administration to express the aid or lack of aid to the university as they have the knowledge and the better understanding to do so, said Strachan.

"The government should have sympathy with all university problems," he said, adding that if there were special problems he would like to investigate.

CLASSIFIED

LOST—1 pair Ladies Glasses with blue frame in vicinity of Wesbrook Camp. Finder please phone AL. 3524-L.

FOUND—1 pair of thick lens spectacles, with brown frame, in vicinity of Wesbrook Camp. Phone AL. 3529-L.

LOST—Monday a.m., Jan. 18, a grey knit scarf in new Chemistry Building near Chem. 250. The scarf is a keepsake and the owner would be most grateful if returned to College Shop or call Bill at AM. 1-1809.

WILL the person who left his gym strip in my '51 Vauxhall on Tuesday afternoon, please call me: Mike McConnell, AM. 1-3202.

FOUND—A wristwatch near Memorial Gym. Owner may claim by identifying. Phone Bob Turner at AL. 1724.

APPLICATIONS are invited from married students for the position of Canteen Manager to set up and run the new canteen in the Common Block of the Permanent Residences. Apply to H. Bradford, Robson House, by Jan. 25.

PHILIPS Tape Recorder. Extra tape and attachments. $75.00 Indian Sweater, Size 36-38, $20. Phone evenings, Bruce RE. 3-5387.

LOST—10" x 10" (approx.) Goldfish Bowl, by Library Natural Pond. Please return to Rm. 369, Buchanan Bldg. Fish will appreciate it.

RIDE Wanted! 8:30 a.m. from 39th and Mackenzie Sts. to UBC. Please call Miss Wilson, Local 240/257.

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Newman Lecture Series

1.—**"Embarrassing Moments in Church History"**—Monday evenings, 7:00 p.m.—Lecturer, Rev. J. Hanrahan, C.S.B., M.A.

2.—**"Catholic Morals"**—Thursday, 3:30 p.m. — Lecturer, Rev. E. B. Allen, C.S.B., Ph.D.

Both at St. Mark's College.

DISCUSSION GROUPS

1.—**Apologetics**—Mondays, 8:00 p.m.
2.—**Christian Marriage**—Tuesday, 4:30 p.m.
3.—**Catholic Social Principles**—Tuesdays, 3:30 p.m.
4.—**Communism**—Tuesdays, 12:30 p.m.

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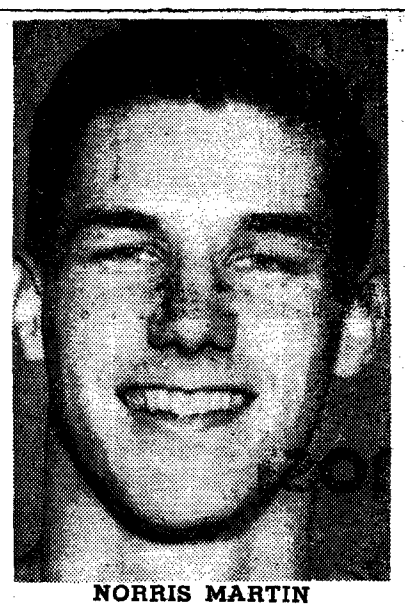
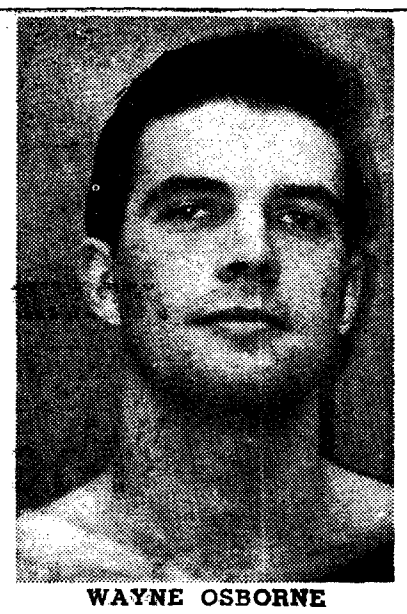


NORRIS MARTIN
. . . tip-ins



WAYNE OSBORNE
. . . rebounds

ED PEDERSON
. . . ballhawk

Bisons Here For Twin Bill

Big Hoop Weekend For Varsity Clubs

By Mike Hunter

The University of Manitoba Bisons meet the UBC Thunderbirds tonight and Saturday in what promises to be the season's biggest and best weekend of basketball.

The Birds-Bisons games will start at 8:30. At 6:30 tonight, Jayvees take on Cloverleafs of the Inter-City League, and meet YMCA of the City Junior League at the same time Saturday. The Braves also see action this weekend, playing Senior B-league Cecils at 1:30 Saturday.

WCAAU Home Debut

The feature games are the Thunderbirds' WCAU home openers. The twinbill could be the most important of the year for the 'Birds. Manitoba and UBC have 2-0 league records, both teams coming up with easy wins in last weekend's games.

Manitoba's over-all season record is 8 and 6, including games against U.S. colleges. The Bisons are led by a trio of high-scoring sharpshooters, all of whom specialize in jump shots.

Predinchuk has scored 199 points in 12 games for a 16.5 average. Melnyk and Zelmer each have 101 points in 11 games for a 9.1 average.

UBC's record is now 10 wins and 8T losses, including American exhibitions, Inter-city league games, and the Totem tournament. However, the 'Birds are averaging 67.9 points per game compared to their opponents 64.8.

Winslade Leads

'Birds top man is Ken Winslade, who leads in points scored (189), points per game (11.8), and all-important percentage, (42%). Wayne Osborne has a 13.4 average, but has played only 9 games.

Last Wednesday, the UBC Braves shot a blistering 51 percent from the field to plaster Marpole 82-49. Ian Matheson and Pete Hewlett led the scorers with 16 and 12 points.

McKechnie Cup Match At Stadium

UBC Thunderbirds' 12-game unbeaten streak will be given its strongest test Saturday when 'Birds host Vancouver Reps in a McKechnie Cup match at UBC stadium.

The winner will meet Victoria for the Cup.

Although the Reps are selected on an all-start basis, most of them have been playing together as a team for several years. They toured Japan as a squad last year.

Reps will field 12 BC All-stars. Top players include George Puil, John Newton, Ted Hunt, Gordon Gaines, Peter Grantham, (all UBC Alumni), Bill Claridge, Denny Veitch, Bruce McEachern and Jack Whitty.

Win Eleventh

'Birds, on the other hand, won their eleventh game last Saturday (they have one draw) dumping Richmond 10-3 at Richmond, despite what Coach Howell called "unbelievably atrocious conditions."

They continue to dominate the Miller Cup series.

'Birds are looking to the Rep game as their biggest challenge. "This should be our hardest game this year," said Coach Howell.

Experienced

Reps are more experienced and will be healthier for the game.

UBC has four doubtful starters: Ralph Bagshaw, Phil Willis, Ted Bryan and Paddy Sloan.

The key to UBC's chances on Saturday is teamwork. "We can do it, if we play completely together," Dr. Howell advised his squad.

And, if past performance is any indication, 'Birds will show top-notch teamwork and spirit.

Grass Hockey Tourney Sat.

UBC Women's Grass Hockey Teams host Victoria College and Queen Margaret's School in a four-team, round-robin tournament Saturday afternoon from 12:45 - 2:30 on the fields behind Brock.

Second Place

The two university teams are the Varsity and UBC. Varsity is currently in second place, behind Ex-King Ed in the City league, with a record of 5 wins, 1 loss and 1 tie. Goalkeeper Ann Swan has a record of only nine goals against.

This weekend Varsity and UBC will be out to avenge UBC's earlier loss to Vic College.

DOUG MITCHELL
First year Law student and co-captain of the Thunderbird Football team has been named secretary of the Men's Athletic Association. He replaces Chris Webster who was forced to resign because of illness.

UBC Swimmers Host Montana

The UBC Thunderbird Swim Team moves into a schedule of stiff competition this weekend.

The Thunderbird swimmers, already rated one of the top college teams in Canada, host Montana State at Crystal Pool tomorrow.

In AAU Meet

Next weekend the UBC swimmers go against the tops in the Pacific Northwest in the AAU meet in Seattle.

Following the AAU meet in Seattle, January 30, the 'Birds host several of the swim teams of the tough Pacific Coast Conference.

The season ends March at Edmonton with the Western Canadian Universities meeting to decide the WCIAU champion.

SCHEDULE
WEEKEND SOCCER

University soccer teams will play on two fronts Sunday. Game times are 2 o'clock.

EXHIBITION GAME — Dutch Lions versus Varsity at Oak Park.

THIRD DIVISION — UBC versus Fera Sheet Metal at UBC's McInnes Field.

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Thunderettes Edged 53-49

Richmond Merchants increased their lead in the Senior A Women's Basketball League to 4 games by downing UBC's hard-fighting Thunderettes 53-49, Wednesday night.

The Thunderettes, who were leading 17 to 10 at the end of the first quarter, could not hold down Richmond's second quarter charge. The Merchants poured in 20 points to UBC's nine to grab a 30-36 lead at the half.

It was a fast, hard-fought contest, and the issue remained in doubt until the final whistle.

Diane Beach played her usual steady game and accounted for 15 of the UBC points. Anne Lindsay and Marilyn Peterson helped the cause by sinking 11 and 10 respectively.

Experience

Richmond's experience was the key factor in pulling them past the fast-improving Varsity squad. They have twice as many players with Senior A experience.

Richmond swamped Thunderettes 62-38 in the season's opener but were leading by only 4 points when the final whistle blew Wednesday.

Big Block Banquet Slated For March 16

Plans are well underway for the biggest Big Block banquet ever.

Arrangements have been made with Al Pollard to hold the banquet at Oscar's, March 16th.

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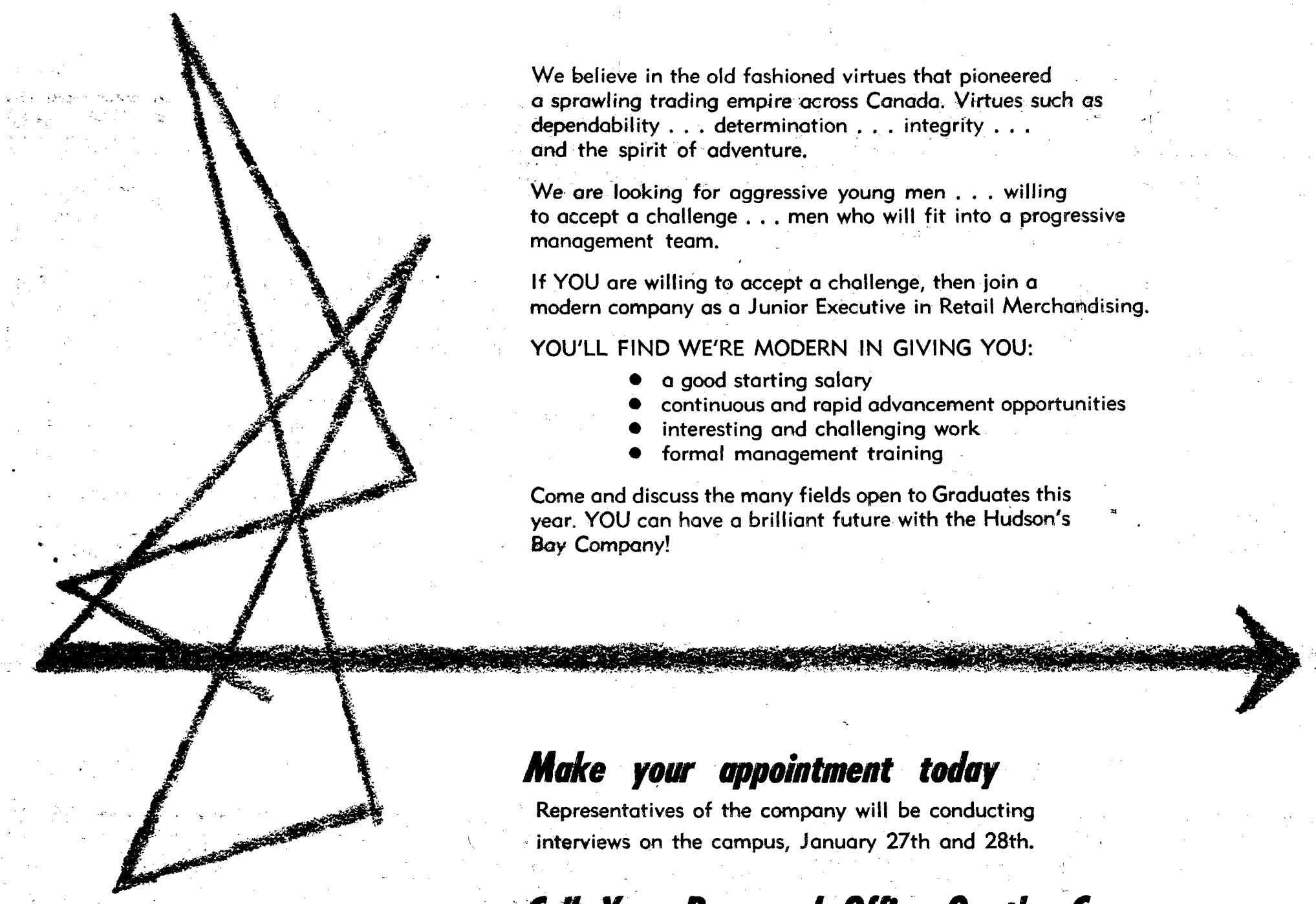

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