



Politically Speaking: At last Nova Scotia has wrested something from the rest of Canada. For the second time since Confederation Nova Scotians (above) have taken the Macdonald's Brier Curling Trophy. Above, left to right: Don Oyler, George Hansen, Fred Dyke, and Wally Knock.

Good Sooping to You

With many students attending the Curling Bonsel in the Dalhousie Memorial Rink this past week, it is timely to remember the history and background of the game.

It is believed that curling may have originated in the Netherlands, but while this is mostly supposition and conjecture, it is a known fact that the game has been popular in Scotland for three centuries. Even if not inaugurated in Scotland, curling owes its development and popularity to this country in which it became the national sport. At first the implements and technique used were very crude, a stone fashioned by nature sufficing. It was not until much later that polished granite came into use. The Grand Caledonian Curling Club was formed in 1838. It was renamed the Royal Caledonian Curling Club and is considered as the mother club of all curling organizations in the world.

The equipment used to play the game is comparatively simple. A rink is marked out on hard ice, with the "tee" the center of concentric circles painted at each end of the rink. This ice must be "keen and clear", as the curler would say. Each player carries a broom with which to keep the ice clear. Good sooping (or sweeping) is a necessary qualification for any good curler. The only additional equipment besides the rink and brooms are eight stones per team, and crampit, the pits in which the curler stands while releasing the stone.

The rudiments of the game also seem relatively simple. Each of the four players on the team has two stones. The lead man of a team throws the first stone and aims it at the tee at the far end of the lane. The lead man of the opposing team then throws his first stone and the teams thus alternate, the object being to place stones nearest the centre of the painted circles. Much skill is needed to place the stones in scoring position, to "kiss" ones' opponents stones and knock them from the lane, and to place guard stones in front of well-placed stones to prevent the opposing team from either knocking away these stones or placing their own in more favorable scoring positions. The strategy of the team is planned and controlled by the team captain, called the "skip". Sweeping the ice clear aids the forward and curling motion of the stone.

The side whose stone is nearest to the center of the circles painted at the end of the ice surface wins the end and scores points. All stones closer to the tee than the closest stone of the opponent count as scores. If no team has stones on the painted surfaces, or if stones are at equal distances from the tee, the teams tie, or "draw" the end.

The history of curling in Canada is short, but its popularity has spread rapidly. Curling was first played in Quebec city in 1807. The first annual Dominion competition was held with nine teams meeting at Toronto in 1927. The champions of this first national bonspiel were the members of a team from the

CUP Feature Music on the Canadian Campi

Elinor Strangways

A strong preference for Gilbert and Sullivan, and an operetta-director who played the piano with one hand and conducted the performance with the other came up in a recent survey of music on Canadian campuses conducted by **The Varsity**, University of Toronto.

Gilbert and Sullivan productions were performed in the 1950-51 school year at four Canadian Universities, Dalhousie, McMaster, Toronto and Acadia. Dal's production, of the "Mikado" ran for four days to capacity audiences. It had a cast of nearly one hundred students, and was accompanied by the University's own 25-piece orchestra. The Dalhousie Club has the advantage of working under unlimited budget, because the operetta is well received on the campus and makes money.

Mount Allison University presented Gilbert and Sullivan operettas every second year for 22 years, when Professor Harold Hamer, a leading authority on G. and S. productions, was Dean of the Conservatory. Mr. Hamer is now at Dalhousie University, where G. and S. productions are being well-received.

A strong indication of the recent growth of appreciation for Canadian talent is the excellent reception of Nova Scotia Opera

Halifax Curling Club. The team was skipped by the late Professor Murray Macneill of Dalhousie University. The Halifax club, incidentally, is the second oldest curling group in North America.

The twenty-second Macdonald's Brier Tankard, emblematic of the Dominion Championship, was played in the Dalhousie Rink this past week. The teams competing represented the finalists of elimination from over 80,000 curlers from every province in the Dominion. The sponsors of the competition chose the Halifax rink because of its large spectator capacity, excellent lighting facilities, and efficient refrigeration plant. Additional bleachers constructed at each end of the rink seated 1000 more spectators.

Spectators who watched the game were particularly interested in the colorful tam o'shanter and other headgear and the sweaters worn by many participants and spectators, and the collections of badges of different curling clubs worn by visiting curlers and enthusiasts.

Company productions. This newly-formed company has performed "Don Giovanni" and "Tales of Hoffman" this year, the latter being carried over the Trans-Canada C.B.C. network. Its chief exponent is Mariss Verta, a Latvian refugee to Canada, who decided that Nova Scotians lacked an appreciation for their own talents, and produced "Don Giovanni" with Nova Scotians, all of whom were after-working-hours musicians. Starting from virtually nothing, he whipped into shape one of the best received productions to hit Halifax, and proved that talent is not necessarily second-rate simply because it is local.

Last year 70 members of the University of Alberta Mixed Chorus took a ten-day, 1,300-mile tour of eight Alberta communities, and appeared before 34,500 patrons. The tour comes right on the tail of spring exams, and rouses enthusiasm throughout the province. Last year's was the third such tour, and preparations are in hand to make it an annual event.

Students at Mount Allison University join with people from neighbouring towns in the Junior and Senior Symphony Orchestras, which put on concerts before the student body. Attendance at such concerts all over Canada is poor to fair, as university students seem to prefer light music and operettas to the long-hair stuff. Attendance at serious music performances and cultural affairs in general appears to be best at universities where concert and extra lecture costs are covered in the student fees.

This is the case at Western and Mount Allison. At Western the Nine o'clock Committee (which arranges Sunday evening concerts) receives one dollar a head from student fees. Attendance at the five concerts held this year has been good. At Mount Allison, a Concert and Lecture card is paid for out of the general fee. One of the lectures in this series, given by Dr. Alfred Whitehead, Dean of the Conservatory, brings out the fact that Samuel Pepys, whose main fame lies in his diary-keeping, was also an enthusiastic amateur musician.

The Acadia Athenaeum tells about a professional production of "La Traviata", which also visited the Dalhousie Campus, of

Munro Day Program

A.M.

9.00-10.30—Student Skating
10.30-12.00—Med-Dents vs. Interfac All Stars
12.00- 1.30—Student Skating

P.M.

1.30—Basketball (Interfac champs vs. All Stars)
1.30—Law vs. Delta Gamma. Final debate for Bennet Shield.
3.00—Quartet
3.45—Campus Queen Announcement.
7.00—Presentation of New Council
7.15—Presentation of Awards
8.15—Show, Crowning of Queen
9.30—Dance

which the "most amazing aspect was the accompanist, who played the intricate accompaniment with one hand and directed the performance with the other". The report that that such a display of virtuosity and energy almost made one forget the absence of an orchestra. Another Acadia music feature this year was the Quantz Trio, a combination of piano, flute and cello, whose effort is described in the **Athenaeum** as "unusual but remarkable."

Budgets from campus shows vary widely, from the rather stingy \$4,500 of the University of Montreal's "Bleu et Or" review to about \$10,000 granted to the University of Saskatchewan's annual operetta. At Acadia, Fine Arts sponsored concerts are limited by a definite budget, but student productions are presented as money-making propositions and suffer from no severe financial restrictions.

Music has been used as a way of raising money on several campuses. At Dalhousie, the "Black and Gold Revue" was presented this year to help raise the students' \$10,000 quota for a new rink. University of Toronto raised close to \$500.00 this year in a band contest where votes were cast in hard cash. The money raised in this new scheme was dedicated to aid for Asian universities. Winner of the contest was the notorious Lady Godiva Memorial Band, which prefers discords to legitimate chords, and offers a fair indication of U. of T. musical taste.

All across Canada originality seems to be the key-note in student productions. Western's "Purple Patches", Dalhousie's "Black and Gold", Montreal's "Bleu et Or", and Acadia's "Follies" (now extinct) are student-produced and student-written to a very large extent, as are many of the minor campus shows.

S. T. T. S.

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