

C. L. Lambertson's "Bonanza" at U.B.C.

On February 17, 18 and 19, the musical comedy "Bonanza" was presented at the University of British Columbia. The music and lyrics were written by C. L. Lambertson and were based on an original story by James Richardson. It was the first attempt by the University of British Columbia Musical Society at a Canadian production; they had previously presented "The Student Prince", "The Red Mill", "Robin Hood" and numerous other Gilbert and Sullivan operettas.

The World Premiere of "Bonanza" took place in June, 1952, in Halifax. Professor Lambertson of King's College is president of the Theatre Company which produced the show — the first all Canadian musical comedy on a large scale. "Bonanza" was very nearly edged out of this honor by "Timber" which was produced in Vancouver, opening on the same night. A four hour difference in time zones gave "Bonanza" the edge.

Chet Lambertson and Jim Richardson conceived the idea of a production for the Canadian musical theatre several years ago when they were together in Edmonton. Even when Richardson went to Vancouver and Lambertson came to King's as Professor of English, the idea endured and grew into "Bonanza", the brainchild of Canadian musical talent.

Story, song and arrangement were pieced together by much correspondence between Halifax and Vancouver. To iron out difficulties in the musical score, tape recordings were sent by Lambertson to Richardson and then pages of letters followed, with new ideas, arguments and final arrangement of the numbers.

When "Bonanza" was presented here in Halifax, Richardson was not able to come from Vancouver to see it and so the UBC production was, for him, the "premiere". "Bonanza's" story concerns the discovery of oil in Alberta and the rags-to-riches effects on the Slater family. When oil was discovered in the south pasture of the Slater's farm they immediately became wealthy and went to see the "big city".

"Went to a place that had a floor show— I drank champagne and I got a glow—"

A girl was dancin' on her toes—
Musta plumb forgot her clothes
Oh the things those city people do.

Just as suddenly, it is discovered that there really is no oil at all, the Slater's are poor again, but not poor in happiness.

We've got love — we've got laughter
And that's what the whole wide world is after.
Oh we've got the jack-pot, and say
We've got a real bonanza

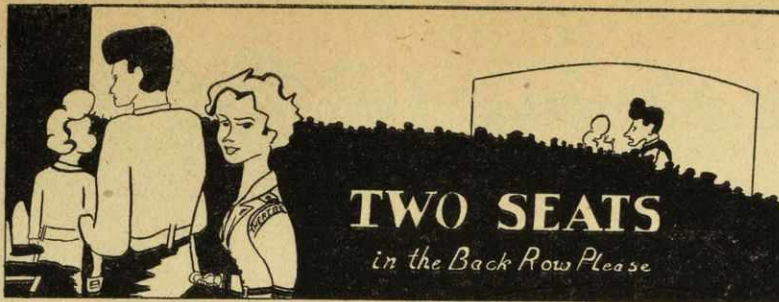
B O N A N Z A

The UBC student dramatic organization is similar to the Dalhousie organization. They had an entirely student cast and stage crew, but the production was not under the direction of a student. They did not have the talent to stage the Indecision Ballet or the Lover's Waltz sequence, but the Country Dance was included. This omission did not detract the success of the show. U.B.C. appears to be the first university to put on a large-scale Canadian production and it is likely that other university glee clubs will follow suit. At present, Professor Lambertson is working on a new musical comedy.

Elections—

(Continued from Page One)

Jim Goring	138
Law	
Peter Power	89
Gary Watson	58
Pharmacy	
Paul Briggs	10
Blair Hinton	3
Commerce	
Fred Ogilvie	41
Larry Marshall	33
Dentistry	
Graham Conrad	18
George Clarke	18
Engineers	
Mac Sinclair	44
Peter Adams	43
Medicine	
By-elections soon between	
Daley Aylward	
Dave Janigan	
Mike McCulloch	
Jim Wickwire	



Comeback — and Why:
"There's nothing wrong with the industry that a good picture won't cure".
—Nicholas Schenck,
President, Loew's Inc.

All over the country theatre managers are having the pleasant experience of holding back long lines of people outside the theatres for hours before they can get inside. "Seven Brides for Seven Brothers" was grossing \$180,000 a week at the Music Hall; Angelinos paid \$30,000 a week to catch "Rear Window"; and Philadelphians were getting to "On the Water Front" at a \$31,000 first-week gate. For the nation's major moviemakers, Variety reported that 1954-55 might well be the finest financial year since the 1947-48 boom.

Quality: In that early prosperous interval Hollywood simply got its share of the free-spending tendencies of the time. The present momentum comes from the good pictures that Nick Schenck recommended five years ago to answer to Hollywood's fear about T.V. and foreign competition. Not since pre-war times has Hollywood put together so many indisputably good films. Last year it has brought out items like "On the Water Front", "Suddenly", "Seven Brides", "Knock on Wood", "The Caine Mutiny", "Sabrina", "Rear Window", "Dial M for Murder", "Beat the Devil", etc.

Only a year back, nothing like this seemed to be ahead for the American film industry. 16,000 theatres had permanently shut their doors, and those still in business were resorting to such dodges as free popcorn and give-away dishes.

Diagnosis: At this, Hollywood propagandists abandoned their slogan: "Movies are better than ever". The change in the last year may have been helped a bit by the fading of home T.V.'s first dazzling flush. No impediment, either, was a discernible public irritation with overdone imported products: A surplus of French naughtiness, i.e. Madame had a friend, or two, or three; Italian realism, i.e. a bosomy girl in slip; and a rollicking British farce, i.e. a village full of dart board and lovable characters. Finally, there have been attractive technical refine-

ments — shapening color and widening of screens.

But, on the word of producer Stanley Kramer, the decisive reason for the Hollywood comeback is none of these: "Color techniques and the size of the screen has nothing to do with it, it's the quality of the production that did the trick."

It was Nick Schenck and Dore Schary who started the quality trend. In February 1949, Schary made what seemed, in the pessimistic atmosphere of the times, a most pretentious announcement: "M.G.M. will make 67 pictures". M.G.M. made 64. Among them were the gargantuan "Quo Vadis" which has so far grossed \$14 million on an investment of \$6 million; and "King Solomon's Mines" which paid back \$6 million on a \$2.2 million outlay. Schary also did "Battleground", "American in Paris", "Annie get your Gun", etc.

Fewer and Better: In 1954 the film centre has made only 163 pictures as compared with a total of 425 in 1946. Production are spending more and more time on the pictures they put out. Shooting schedules now average two to four months; a few years ago it was 35 days.

At Twentieth Century-Fox, Producer Sam Engel singled out some other artistic adjustments, "the concept of making musicals for the movies" he said, "has definitely changed for the better. We are staging our present one (Daddy Long Legs) like a Broadway musical. We developed and wrote the script. Johnny Mercer wrote the songs. Roland Petit did the choreography. This kind of thinking and effort is the rule today rather than the exception. We are moving forward to a point where willy-nilly methods will recede.

Independents: As much as any other single factor, perhaps, the independents have convinced the studios that the road to prosperity is paved with good scripts, good acting, and polished direction. John Huston's "African Queen" and more recently, "Beat the Devil" were as good artistically as they were successful financially. "The Caine Mutiny" which Stanley Kramer, an independent, made with Columbia, is presently bringing in both money and critical courtesies.

In its newest mood, Hollywood has even shown some willingness to cut away from tested (and often stale) old talents, and take gambles on new faces. Some they have developed themselves, as was the case with Jack Palance, the evil face of "Panic in the Streets" and "Shane"; and Grace Kelly, the classical beautiful near-victim of "Dial M for Murder" and "Rear Window". Other newcomers were plucked from T.V., the opposition medium, as were Rod Steiger and Eva Marie Saint of "On the Waterfront".

So in spite of all the alarms about T.V. and the shortage of money, there is nothing a good movie need worry about in a country virtually raised on bad ones.

Mrs. Lillian Rafuse, Halifax policewoman, will be the guest speaker at the Sociology Club meeting at 8:15 Thursday evening. King's College will be host, with the group meeting in the Haliburton Room.

The Idea of A University

The majority of students very often go to a university without really considering what a university is and what it should do for them, and also, often leave without having ever found out. Therefore, it would be well to consider for a time such questions as what the central idea of a university is, why it is the established form of higher education rather than private tutoring, the subjects which should be studied, the real end of knowledge, and how the general aspect of universities today compares with the basic idea of the university.

John Henry Newman made a detailed study of the concept of the university and it is from him that I quote: "If I were asked to describe as briefly and popularly as I could, what a university was, I could answer that it is an assemblage of strangers from all parts in one spot, a school of knowledge of every kind, consisting of teachers and learners from every quarter; it is a seat of wisdom, a light of the world, a minister of the faith, an Alma Mater of the rising generation." Thus, the central idea in the establishment of a university is to bring people from all parts to represent every department of knowledge, and to one spot where the pursuit of these branches of knowledge can be followed. The spot picked does not matter. The earliest universities in Greece held their meetings on the open green, where students from all parts of the known world gathered to converse with the great philosophers. It is the spirit in which the students assemble which counts; the freedom of the mind to pursue wisdom.

Then comes the question of why the university is the best established form of higher education. Could not a student educate himself by reading the proper books, and thus save himself the trouble of going to a university? Newman answers this question by saying that the best education is obtained through the "ancient method of oral instruction, of present communication between man and man, of teachers instead of learning, of the personal influence of a master, and the humble initiation of a disciple. No book can convey the special spirit and delicate peculiarities of its subject with that rapidity and certainty which attend on the sympathy of mind with mind, through the eyes, the look, the accent, and the manner, in casual expressions thrown off at the moment and the unstudied turns of familiar conversation. If we wish to become exact and fully furnished in any branch of knowledge which is diversified and complicated, we must consult the living man and listen to this living voice." Thus, the personal element, the relationship between student and teacher is what makes university education better than self-education.

A real education is a broad one, or as Newman says: "all knowledge is a whole and the separate Sciences parts of one — they complete, correct, balance each other, and to give undue prominence to one is to be unjust to another. If the student's reading is confined simply to one subject, however such division of labour may favour the advancement of a particular pursuit, certainly it has a tendency to contract his mind. It is a great point then to enlarge the range of studies which a university professes, even for the sake of the students, and though they cannot pursue every subject which is open to them, they will be the gainers by living among those and under those who represent the whole circle. This I conceive to be the advantage of a seat of universal learning, considered as a place of education."

Then, there is the proper attitude to the attainment of knowledge which must be cultivated. The first end of knowledge is not its utility — this is secondary. Knowledge is an end in itself. Newman says "I am prepared to maintain that there is a knowledge worth possessing for what it is, and not merely for what it does. It is not a means to something beyond it, but an end sufficient to rest in and to pursue for its own sake." If we have real knowledge, it will show itself in our very person and our way of life. "Knowledge is valuable for what its very presence in us does for us after the manner of a habit, even though it be turned to no further account, nor subserve any direct end. Then comes the secondary end of knowledge, for, once having it, it ever leads to something beyond itself, which is the cause why it is desirable."

For the answer to the question of how modern universities compare with the basic idea of the university, we must look to the questions already answered. The central concept of the university is the spirit, which is attuned to the pursuit of wisdom. Buildings are just the embodiment of this spirit; this should be kept in mind, and less attention paid to the externals of the university. It is not how big or how beautiful a university is that counts, but rather what is taught there, and how it is taught. Secondly, the range of studies is usually too limited in our universities. The student can get away with taking a great number of courses in one subject and none in some others. The range should be more universal, to take in a greater variety, for "all knowledge is a whole, and the separate sciences part of one." Lastly, the greatest way in which the concept of the university has changed is that the attitude of students to knowledge is as a means to making money. This is the secondary end of knowledge. The real end is in itself: "it is an acquired illumination, a habit, a personal possession, and an inward endowment." To instill this into a person is the business of a university.

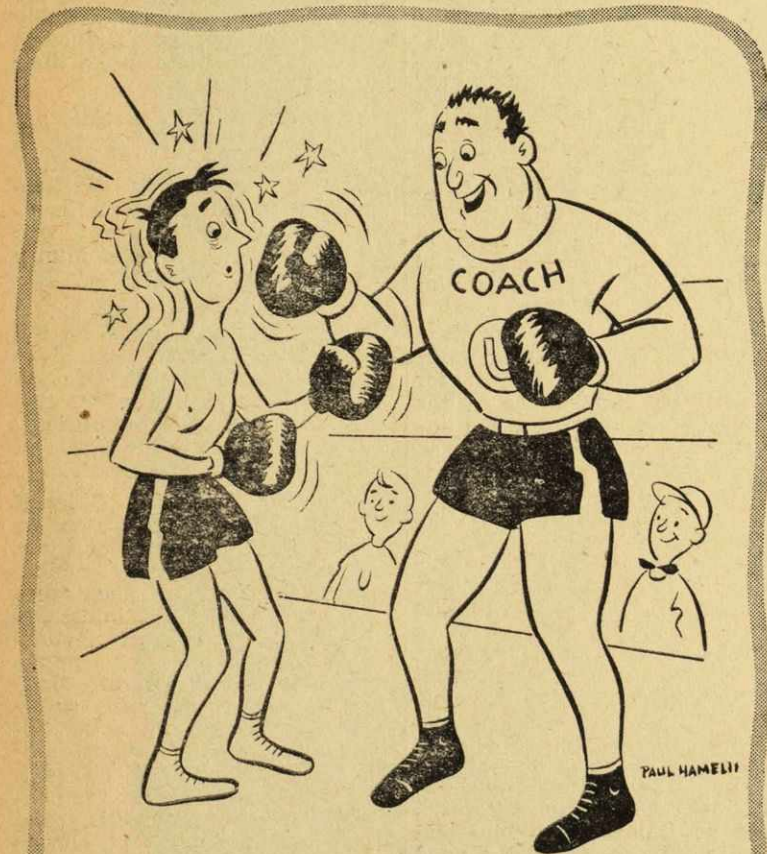
Oratorical Contest Soon

Competition for the MacDonald Oratorical Award will take place Thursday, March 3, at 8:00 in the Meet Court Room of the Law Building. This year's topic is: *The Place of the University in the Community.*

The competition is an annual event and was established by the late Premier of Nova Scotia, Angus L. MacDonald who was an alumnus of this University. Judges for the contest are the President of the University or his nominee, the Dean of the Faculty of Law or his nominee, and a nominee of the estate of the late Premier MacDonald.

Only those who have competed in intercollegiate debating over the current year are eligible. This is one of the terms under which the award is made and was included in the regulations drawn up by our late Premier. Those eligible for this year's competition are: Brad Smith of Hamilton, Ontario; Barry Speton of Winnipeg, Manitoba; Art Stone of St. Peter's, N.S.; Saul Patron of Halifax; Dave Meynell of West Orange, N.J.; and Dick Vogel of Vancouver, B.C.

The winner of the award will be presented at the Munro Day activities in the Gymnasium.



WRIGHT CROSS (Boxing Coach)

says: "Get his guard down and connect with the right."

Make the right banking connection early in life



BANK OF MONTREAL

Canada's First Bank

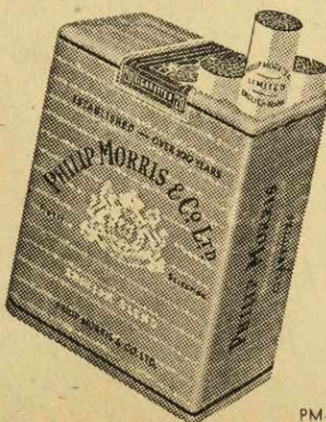
Halifax Branch: FLETCHER TROOP, Manager
JAMES KENNEDY, Asst. Manager
Fairview Branch: THOMAS A. VAUGHAN, Manager
North End Branch: CHARLES SMITH, Manager
Quinpool Road and Harvard Street: IAN STORER, Manager

WORKING WITH CANADIANS IN EVERY WALK OF LIFE SINCE 1817

For a Light Smoke and a Pleasing Taste



Call for PHILIP MORRIS



ENJOY the best!