

COMING CAMPUS CULTURE

ART
February 2-15
Norwegian Stave Churches,
Men's Residence Library
February 15-27
Paintings and Drawings by
Miller Brittain,
Dalhousie Art Gallery

ART FILMS - NOTE CHANGE
IN SCHEDULE
February 19
Art Treasures in Great
Museums
- Art Heritage
- Your National Gallery
- Wallace Art Collection
- Chinese Shadow Play

MUSIC
January 31 (3.00 p.m.)
Ensembles from the Halifax
Symphony,
King's College Gymnasium
January 31 (8.00 p.m.)
Brass Choir and Organ,
Queen Elizabeth High School
Auditorium
February 14 (3.00 p.m.)
Vocal and Instrumental En-
sembles of Dalhousie Uni-
versity, King's College Gym-
nasium
February 21 (3.00 p.m.)
Halifax Symphony Orchestra,
King's College Gymnasium
February 21 (8.30 p.m.)
Acadia University Chapel
Choir,
St. Mary's Basilica

NOTE: All functions are free,
except the Basilica Concerts, for
which a special student rate of
75¢ is charged. Art Films are
screened in the Physics Theatre
at 8.00 p.m. Attempts are still
being made to make this schedule
more complete and up-to-date;
any errors found herein are more
than likely due to our printer,
the Dartmouth Free Press, on
whose behalf we apologize for the
errors which appeared last week.

Connolly Shield
Competitors Not Prepared
For Stage Meet At King's

By PETER RIPLEY
Gazette Reviewer

The sparsely populated audiences in the King's Gym two
nights last week enjoyed the four productions staged but there
were a number of evident faults. It was obvious that none of the
productions had been adequately rehearsed and this manifested
itself in the actor's missing lines and grasping for words. Per-
haps this preoccupation with lines contributed to a certain
lack of awareness and rapport between the actors concerned.
Most of the actors, with the exception of Janet Young, Ann
Greer, and Mike Turner, failed to articulate properly, raced
through sentences, and chopped and slurred the ends of their
phrases so that it was difficult either to hear or understand
them. The usual criticism that the pace was slow cannot be
applied. Instead, it was the opposite extreme; the pace was
frenetic!

HELLO OUT THERE was a difficult modern play presented
by the Arts Society in the insipid tradition of the CBC's
Scarlett Hill soap opera. Jack Graham's portrayal of the
young man was a faint-hearted and often insincere attempt
to be the cool sophisticate, a trend which he suddenly reversed
in an incoherent character shift in his encounter with the
husband of the woman by whom he had been seduced, Graham's
death scene was appalling, melodramatic and downright corny.
Emily Dean's characterization was the highlight of this play
for she conveyed to the audience a shy and introverted young
girl, a part difficult for anyone to master but she failed to
convince me she was seventeen years old. The arrangement of
the stage contributed to the feeling of secular isolation but
restricted the actors to one position with no opportunity for
variety of movement.

Wilder's QUEENS OF FRANCE presented by the King's
College Dramatic Society provided an exercise in tedium which
could not be rescued by verbal histrionics or the antics of
wheeling dealing con-artist, shyster Fred Grey.

Delta Gramma's A PHOENIX TOO FREQUENT by Christo-
pher Fry was undoubtedly the most entertaining production.
Scenery and costumes were imaginative and effective. The
lighting accentuated the atmosphere but made it difficult to
distinguish the actors' features. Janet Young's Doto was
equally the best performance of the festival. Her whining yes
madams and her uninhibited conduct were responsible for the
success of the production. Brian Crocker appeared terribly
self-conscious in his rather brief attire but triumphed to be-
come a delightful drunk, often much too drunk. Consequently,
many of his lines were obliterated by his slurr. Liz Campbell's
Dynamene improved with the production and she eventually
slipped into character. The corpse received special mention
from the adjudicator, Miss Vallance, for his rather "uncorpus-
delecti" behaviour. However, the production did not remain
true to the author's tragic-comical theme, "It failed to make
the audience both laugh and weep as it was designed to do", said
Miss Vallance.

THE BOOR, staged by the Education Society, won the
Connolly Shield on its obvious merits. The play was undoubtedly
the most professional of the drama festival. Although the play
is a standard parlour drama, Ann Greer's sincere, zealous
and fiery characterization of Mrs. Popov and Mike Turner's
equally dynamic Smirnov combined to provide an entertaining,
amusing, and often hilarious half hour. The director, Linda
Piers, and her actors deserve credit for having produced such
a play in ten days.

In her summation, Miss Vallance commended the acting
of Janet Young, Ann Greer, and Mike Turner and ranked the
plays as follows:

- 1. The Boor
2. A Phoenix Too Frequent
3. Hello Out There
4. Queens of France

I, for one, welcome the return of interest in modern
drama to the Dalhousie-King's campus.

Hopping Thru The Pasture
with Weedy

The glow of Sadie Hawkins
Week has warmed the cockles
of my heart. At the climactic
highlight of this unnerving five-
day manhunt, I strolled across
the shiny, cigarette-buffed floor
of the Dal Gym in search of a
Sadie Hawkins Week story - a
permanent record of the gaiety
and laughter of this traditional
and memorable fantasy.
At this festive dance, I noticed,
not prematurely, that everyone
was writhing and thrashing about
with unusual and unmistakable
fervour, obviously celebrating the
end of a long-awaited week. They
replied to the twanging, throbbing
guitars' demands with wild aban-
don - the Monkey, the Frug, the
Swim, the Zot, the Grab, the
Stagger, the Golf-Cart, and all
the other traditional Sadie Haw-
kins steps done by the traditional
Sadie Hawkins University student.
Frustrating my way toward a
large purple and green corsage
(which, I found out as I got

nearer, smelled like Sadie Haw-
kins in late August), I shouted
to the wearer:
"Excuse me, I'm from the Gaz-
ette."
"Oh yeah; is that anywhere near
Antigonish?"
Sensing his wild abandon, I left
looking elsewhere for my Sadie
Hawkin's story.
I stood in a vacuum on a remote
corner of the stage looking at the
whirlpool of agitating bodies be-
low me. The only thing which was
probably lacking in this almost-
realistic fertility rite, I remem-
ber thinking, was a virgin.
Then I saw her. I drank the
vintage of her flowing Sadie Haw-
kins figure and her gleaming
Sadie Hawkins smile. I could
see my Sadie Hawkins story pre-
cipitating in all its Sadie Haw-
kins glory. I dashed to her Sadie
Hawkin's side and, in a low,
masculine, Gazettic tremor, asked,
"What is your personal opin-
ion of Sadie Hawkins Week?"
Her silky-seductive voice lilted
over the deafening music: "Well
I don't know, I kinda liked 'Fun
on Wakkie' with Sandra Dee and
Bobby Vee. It was a cool flick".
I agreed hyperbolically and
asked her a related question.
"Are you aware that this is the
last night of Sadie Hawkins'
Week?"
"Well I don't know, I kinda
like 'Teenage Prayer' by Manfred
Dickie. It's a cool disc."
She had struck a hair trigger
within my soul.
"MANFRED DICKIE? Have you
heard his latest - 'My Preg-
nant Teen Angel?'"
"Yeah, That's a cool beat. I
dig. But how do you like 'The
House of the Rolling Weather Bal-
loon' by the Rolling Thunder?
That's a cool disc."
"Almost as cool as 'Crushed
Alive' by the Dashboards."
"Yeah....."

State Contraceptive
Laws Termed "Archaic"

By GEORGES MONETTE

The clauses of the Criminal
Code prohibiting the sale, adver-
tising and disposal of contracep-
tive methods, articles and drugs
is archaic and hypocritical,
claimed R. W. Prittle, New Demo-
cratic Party MP for Burnaby-
Richmond, British Columbia,
during an address sponsored by
the McGill Pre-Med Society to
over 350 students, Monday.

Prittle became interested in
birth-control legislation while at-
tending a meeting of the General
Assembly of the United Nations in
1962. Sweden had moved a resolu-
tion concerning the implementa-
tion of birth-control methods in
under-developed countries.
He was dismayed to see that
Canada abstained on all the votes
taken on the resolution. After re-
search he found that Canada's
stand was caused by Section 150
(2) (c) of the Criminal Code which

reads as follows:
"Every one commits an offence
who... offers to sell, advertise,
publishes an advertisement of, or
has for sale or disposal any
means, instructions, medicine,
drug or article intended or rep-
resented as a method of preventing
conception or causing abortion or
miscarriage."

Feeling this clause to be an un-
arranted intrusion on the per-
sonal relations of individuals and
a deterrent to the establishment
of birth-control clinics by hos-
pitals and social welfare agen-
cies, Mr. Prittle drafted a private
member's bill to remove the
words "preventing conception"
from the clause.

The bill was read before the
House on Friday afternoon, Sep-
tember, 11. Prittle had persuaded
some of the members who might
oppose the bill not to be present
that afternoon and hoped that
most of the members from Eastern
Canada would have gone home for
the week-end, leaving mainly
Western MPs whom he felt would
be favourable to the bill.

"Unfortunately," many Cre-
ditistes remained. "Though they
were not numerous enough to de-
feat the bill, they could 'talk it
out'" which would defer any vote
on the bill until the next parlia-
mentary session.

After addresses by Prittle and
the bill's seconder, Dr. Willough-
by, Liberal MP from Kamloops,
B. C., the Creditistes talked the
bill out:

"I wonder if the killing of a
barely conceived child is not as
much a murder as that of a 40 or
60 year old individual.

"In ten years from now, with
this system, there would be no
people left and the Black and
Chinese people would come and
replace us in Canada." (M. Gau-
thier from Roberval, Que.)

"My stand is based on words
which are to be found in the book
on which we took our oath of office
when we came to this house.
Those words are: 'Go forth, multi-
ply, and fill the earth.'" (M. Lan-
glois from Megantic, Que.)

Prittle mentioned that orga-
nizations belonging to the United
Church of Canada, the Presbyter-
ian church, the Baptist Con-
ventions of Ontario and Quebec have
endorsed the bill.

The Children's Aid Society of
Ontario, the Canadian Medical
Association, the Canadian As-
sociation of Obstetrics and Gyn-
aecology, the Canadian Council of
Women and the Voice of Women
have all gone on record as
supporting a change in Section
150.

GAZETTE REVIEWS

Halifax Guild Folksongsters At St. Pat's

By DOUGLAS BARBOUR

The Halifax Guild of Canadian
Folk Artists presented one of the
finest evenings of entertainment
this town has seen for a long time
on Saturday, January 23, in the St.
Pat's auditorium. This city is
blessed with youthful talent, and
most of the talent was on view on
Saturday evening. On the whole
the concert was tasteful, original
and exceedingly enjoyable musically.
The few lapses in taste did
not really disturb the overall im-
pression of happy fun.
Perhaps the specific impres-
sion made during the evening was
one of freshness, Betty-Ann

Burke, the Don Burke Four, The
MacKinnon Sisters, Finvola Red-
den Bauer, three lovely young
African girls from Basutoland
who sang haunting songs of their
native land, and the Halifax
County Boys, these were the
people who, with their music
and sense of fun, transmitted a
sense of joy across the footlights.
Three more professional groups
also lent their assistance to the
program, but their already
worked out acts could not com-
pare to the almost naive im-
pulsiveness of the non-pro-
fessionals (The Don Burke Four
and the MacKinnons are profes-
sionals, but they have not yet
worked out an 'act' so the fresh-

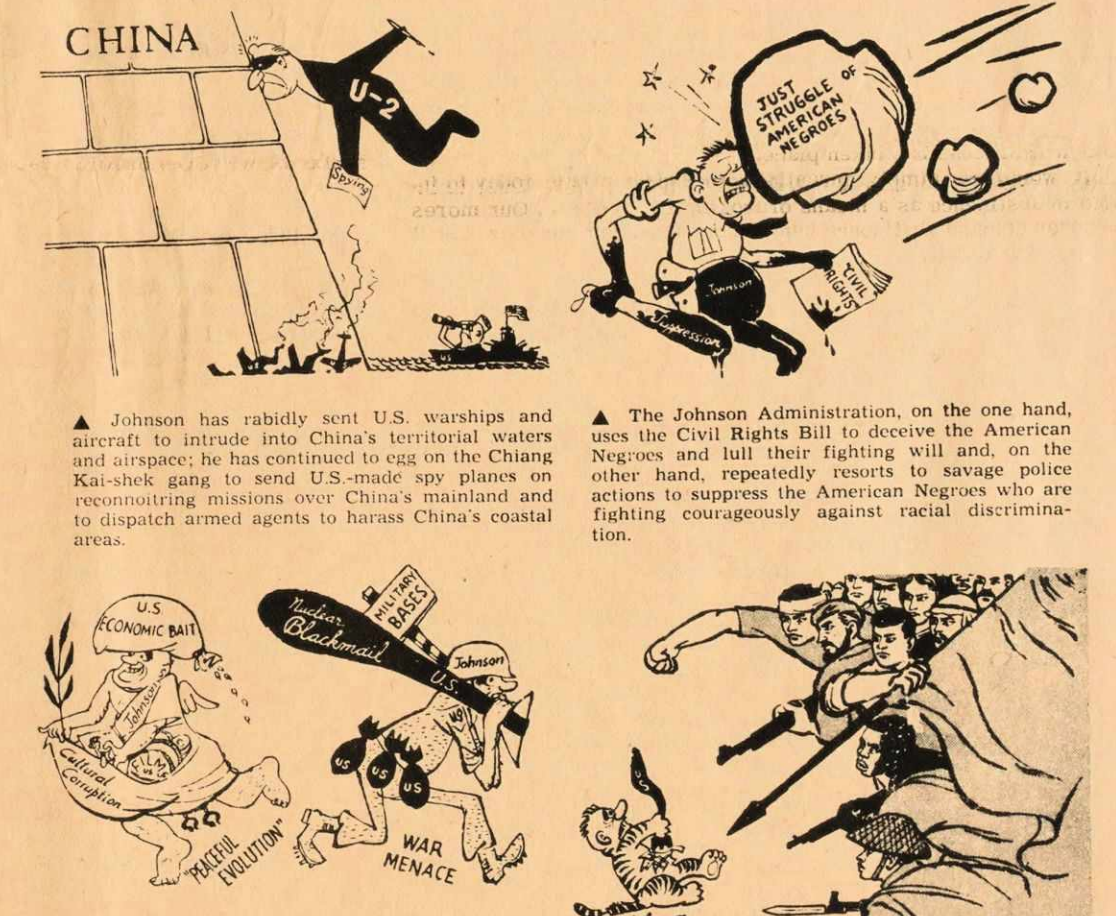
ness is still on them.)
The music, too, was fresh and
original. It ranged from blue-
grass through old English, Amer-
ican and Canadian ballads, to
original broadsides and ballads.
Certain highpoints stand out; the
African girls' renderings of their
native songs; Betty-Ann Burke
singing "Willie"; Finvola singing
"She's Like the Swallow"; the
Don Burke Four's spirited attack
on "This Little Light of Mine!".
The Halifax County Boys' in-
strumentals had everyone tapping
their feet, and Brian Aherne's
guitar solos were brilliantly ex-
ecuted.
The show was an artistic suc-
cess, if one can sound so cultured

about a folk concert. A public
success it was not. I imagine that
everyone who went thoroughly en-
joyed themselves, but very few
went. This is another adverse re-
flection upon the students of this
university, and the people of this
city. Our local singers are as
good as any in Canada, but we
don't seem to want to support
them, not even for our own enjoy-
ment!
There is the possibility of
another concert in the Spring. I
can only recommend that every-
one go. If it comes off, it will be
an exciting and happy evening of
entertainment, just as the last one
was.

Evergreen Magazine Surveys
Lyndon Johnson's rivals crimes

When Lyndon Johnson was elected president
of the United States last November, Evergreen
Magazine, the monthly publication of the All-
China Federation and the All-China Students'
Federation, printed a three-page feature head-
lined: "A Record of Lyndon Johnson's Crimes."

The feature then proceeded to interpret the
new president's policies during 1964 while he oc-
cupied the presidency after John F. Kennedy's
unfined death.
The Gazette presents excerpts from the car-
toons and text presented in the feature report.



Johnson has rabidly sent U.S. warships and
aircraft to intrude into China's territorial waters
and airspace; he has continued to egg on the Chiang
Kai-shek gang to send U.S.-made spy planes on
reconnoitering missions over China's mainland and
to dispatch armed agents to harass China's coastal
areas.

The Johnson Administration, on the one hand,
uses the Civil Rights Bill to deceive the American
Negroes and lull their fighting will and, on the
other hand, repeatedly resorts to savage police
actions to suppress the American Negroes who are
fighting courageously against racial discrimina-
tion.

Johnson has all along pursued the "position of
strength" policy and carried out war threats and
nuclear blackmail against the socialist countries.
Employing the counter-revolutionary "dual tactics,"
he advocates at the same time what he calls "aid,"
"extension of trade," "cultural interflow," etc., in
an effort to bring about "peaceful evolution" or
capitalist restoration in the socialist countries.

People of the world, now more awakened than
ever, are forming a broad united front to wage a
tit-for-tat struggle against U.S. imperialism. With
their numerous victories they have shown up U.S.
imperialism as a paper tiger.

Sunday Concert Features Nimmons, Pach

By BRYCE MORRISON
GAZETTE MUSIC EDITOR

Arlene Nimmons and Joseph
Pach choose works by Mozart,
Brahms, Schubert, and Respighi
for their violin and piano recital
at Kings College on Sunday. Both
Miss Nimmons and Mr. Pach
studied in Toronto, Vienna, and
London, came to us as artists in
residence of the University of
New Brunswick. In the press re-
leases received, the following
quotation appears from the
LONDON TIMES. "The ensemble
between them was as two bodies
with one soul, with complete unani-
mity in phrasing and dynamic
nuances and complete agreement
in musical intentions. "But while
this statement is an accurate one,
it offers less high praise than at
first appears. The "musical
intentions" of the Duo Pach are
identical, their "unanimity" is

"complete", but all this adds up
to something limited, since their
combined intentions move within a
very limited range of expression.
Miss Nimmons would appear to be
the more guiky of the two, in that
she rarely managed to move far
beyond a "mezzo piano" level.
Mr. Pach while a good deal
less accurate in terms of intona-
tion and technique, at least made
a more gallant attempt at some
sort of musical strength. Thus
the pianists subdued, but musical
opening to the Mozart sonata in
G minor K. 379, had a false
promise to it. The allegro section
was too devitalized, the violinists
bowing far too tentative to probe
anywhere near below the
surface, and while Miss Nimmons
phrased her solo variation with
considerable suavety, the effect
was still far too restricted and
colorless. But these defects
became chronic in the Brahms

Sonata No. 2 in A major. This
glorious outpouring of romantic
melody was reduced to toy-like
dimensions, as it proceeded on its
emasculated way. Mr. Pach lost
control over his "pizzicati" in the
vivace of the second movement
and most uncomfortably parted
company from Miss Nimmons at
this point. (Hans Bauer and Luba
Slazer heard in this work last
year, conveyed far more of the
music's expansive and glowing
ardor). Schubert's Rondo Brill-
iant, one of the composers rare
excursions into the realm of virtu-
tosity, is full of empty gestures
and spins out the most unprom-
ising material into far from
"heavenly" lengths. It does, how-
ever, turn itself at one point into
a delicately capricious waltz (an
odd prophecy of Saint-Saens' glit-
tering elegance). The Pachds did
much better here, though again
were nowhere near incisive

enough in music of this sort of
flamboyance. They concluded
with Respighi's sonata in B minor,
a highly impressive work of
immense technical difficulty. The
writing is fervidly romantic, and
here both players were surpris-
ingly more successful. But Mr.
Pach's approach was feeble
rather than heroically audacious,
and Miss Nimmons' pianism again
lacking in anywhere near the full-
blooded sonority so essential.
The first movement of the De-
bussy sonata was added as an
encore, and certainly the more
subdued quality of the writing
suited this partnership rather
better, but as a whole, their
playing leaves a rather dis-
tressing impression. They ap-
pear to be suffering from a sort
of musical anemia, and while
their "souls" are undoubtedly
unanimous, one can only regret
they do not provide anything
more interesting.

Advocates Coin Investment Will Produce 200 Percent Return

By BOB AARON

This is an age of hobbies. People build models,
race autos, sail boats. But for the vast majority,
collecting something is the hobby. Under the cir-
cumstances it is little wonder that the venerable
pastime of coin collecting, which had only about
50,000 adherents in 1950, has over two million to-
day.

How many ways can you think of to invest your
money and have a return of almost 200 percent
in less than a year? How many ways can you think
of to make money on a purse or pocketful of loose
change? Sound interesting? Read on...

To begin at the beginning -- the official name of
the hobby is numismatics, pronounced as it is
spelled. Adherents or devotees of the science are
politely termed numismatists. And this is about
all the common background which can be said to
exist between coin collectors, so varied is the
hobby.

At one extreme are the ancient coin enthusiasts,
who spend laborious hours identifying and classifying
the crude bits of stamped metal which once
circulated as money.
At the opposite end of the scale are the specu-
lators and hoarders -- the "get-rich-quick" boys.
To the despair of mint directors and change-
starved merchants, this breed of collector am-
asses his wealth of new coins, not singly, or by
the roll, but by the \$1000 mint-sealed bag.

items. They have turned up in key chains, belt
buckles and coin collections, yet it is highly un-
likely that many are presently in circulation.
The United States Mint is operating around the
clock, seven days a week to try and solve the coin
shortage problem, and the Royal Canadian Mint in
Ottawa is not far behind. The 1964 issue of Cana-
dian silver dollars, commemorating the centen-
nary of the confederation preceding Canadian con-
federation, never reached circulation.

Believe it or not, silver dollars actually used
to circulate in Canada as money. All Canadian
silver dollars, regardless of date, now command
a premium over face value.

The popularity of Canadian silver dollars, com-
bined with their relatively small mintage, has
caused a rapid and considerable price ap-
preciation. A complete set, from 1935 to date,
would cost a collector from \$400 to roughly \$2,000
for an uncirculated set. The most valuable single
item in the set would be the 1948 issue, with a
mintage of almost 19,000 (as compared with 4
million in 1963), and valued at \$300 in like-new
condition.

Much of the apparent attraction which numis-
matics commands today is due to an abnormal
amount of publicity given certain rare or unique
pieces, such as the Canadian coinage of 1921
(most of which was melted down), the "dot"
varieties of 1936, or the American 1804 silver
dollar. Another example is the Canadian 1911
pattern silver dollar. Only four exist three of
which are in museums. The one specimen in
private hands recently changed ownership for a
consideration in excess of \$50,000. Many other
Canadian rarities command high premiums, but
chances of finding one in circulation or in a hoard
are almost nil.

By far the most popular, and aside from a few
varieties, the most plentiful coin ever minted is
the American Lincoln head penny. It was first
struck in 1919 and since then several trillion
copies have poured out of the United States Mints.
In 1964 alone, well over three billion Lincoln
cents were struck. Collectors can purchase most
dates quite reasonably, but at least two varieties
sell as high as \$350 each.

One comparatively recent innovation in the buy-
ing and selling of coins, whether singly or in bulk,
is the teletype. Several of these systems criss-
cross the continent, linking coin dealers and per-
mitting almost instantaneous communication. Coin
prices, which used to remain constant for years,
now fluctuate as often as stocks. CANTEL, the
Canadian coin teletype network, links 44 dealers
in Canada and the U. S., including eight here in
Toronto.

It is not uncommon to walk into a coin shop and
see two or more teletypewriters, each from a dif-
ferent network. One system in the States sees the
transaction of more than \$1 million in business
daily. It is possible for a dealer to make a com-
fortable living and never see a single coin. Many
have jumped on the bandwagon to sell their coin
investment programs, tip sheets, and get-rich-
quick schemes.

In addition, there is a heavy demand for the
numismatic papers. Coin World, published in the
United States, sends roughly 120 pages weekly to
almost 175,000 subscribers. Another paper, Cana-
dian Coin News, is published twice a month here
in Toronto. Both are of newspaper format and con-
tain price trends of Canadian and American coins
which are revised weekly.

The national coin shortage is not the only prob-
lem facing mint officials these days. The price of
silver has only recently risen to \$1.29 per ounce,

Any further rise in the price will make it econ-
omically feasible to melt money for its value in
silver. This is not as preposterous as it seems.
Silver users are already melting American nickles
minted during the Second World War. The silver
content of those coins now makes them worth seven
cents each in metallic value, and so they get
melted.

In a recent issue, Look Magazine explored the
problems of the silver crisis. The alternative to
melting money, it said, would be to reduce or elim-
inate the silver content of our currency. The
article suggested that to keep our racing econ-
omy well greased, we may have to settle for coins
that clunk instead of clink.

NEW PORTRAIT
As of the beginning of the year, all 1965 Cana-
dian coins will feature a new portrait of Queen
Elizabeth. The new portrait design depicts a more
maternal monarch, with shoulders draped. She
wears a diamond tiara, which replaces the laurel
leaves in her hair. The legend on the obverse
side will be slightly modified because the new por-
trait occupies a more commanding area of the coin
than the former did.

Collectors may purchase a complete set of the
new currency in "proof-like" condition and pack-
aged in ploffilm from the Royal Canadian Mint in
Ottawa for \$4. These sets contain specially
polished and struck coins, almost-perfect spec-
imens. In recent years, the market for these proof-
like sets has been extremely active.

A proof-like set issued by the mint in 1954 would
now cost \$225 to replace from a coin dealer. Its
original cost was \$2.50. Last year's set, originally
costing \$3 now brings more than triple than in the
open market. This is not meant to imply, however,
that within ten years, the 1964 set will be worth
over \$200. The reason for the relative prices is

a simple case of supply and demand. Estimated
mintages for 1954 and 1964 sets were more than
7,000 and 1,700,000 respectively.

Many collectors and speculators have jumped
on the bandwagon for these sets in view of the
lucrative profits to be had. The first day of
January, the Royal Canadian Mint was swamped
with orders for sets from all over the world, with-
in the last two years, it has had to cut the
maximum order to 50 sets and this year to five
sets. The American Mint in Philadelphia last year
found itself unable to cope with the unprecedented
demand for its proof sets, and simply cancelled
production. It would be very regrettable if the
action, this year Canadian sets went on sale Jan.
1, and by Jan 2 the Mint stopped taking orders as
they had received about 5,000,000 orders already.

But a word of caution to anyone who would be
tempted to plunge into the coin market head over
heels. Many people have made small fortunes
from the jingling pieces of metal but some have
lost their shirts. Dealers are reluctant to mention
to investors the crash in proof-set prices which
occurred in 1961 after wholesale dumping by in-
vestors who had promoted values.

Another thing to bear in mind is the enormous
quantities in which coins are being minted to try
and alleviate the coin shortage. Price apprecia-
tions, if any, will be proportionately less than in
previous years.

Certainly one can feel some sympathy with of-
ficials of the Denver mint who, harrassed press for
new coins by merchants, resurrected an antique
coin press from a Nevada museum and installed
it in a washroom in the mint building.

One might also take a tip from the master of
the Royal Canadian Mint, Norval A. Parker. Mr.
Parker collects stamps! (The Varsity)