



Joan Levin, sweater queen, 1964.

Some Religious Indigestion

by DUGALD CHRISTIE

For the confirmed heathen church seems rather an improbable phenomenon for the twentieth century. There are altars for sacrifice, drinking of symbolic blood, maybe an image of a lamb, and various other curious relics. The priest looks and sounds rather like an ancient David. His text may bring in devils, angels, three Gods (in one) spirits, voices from nowhere, people mysteriously stricken dead, people rising from the dead and all kinds of spooky paraphernalia.

For the confirmed church-goer the heathen is just as pathetic. To start with, he probably has an utterly twisted idea of what science says. He probably knows nothing of the historical evidence for the Bible. If he still retains the morals of his Christian forbearers, he is very liable to cave into the pleasures of the bottle or indolence of women — because basically he is rudderless.

Between these two cheerful groups there lies a tacit truce. It is agreed that for unbelievers to criticize the churchgoers is bad taste and in return the faithful only occasionally snipe at the forage of the unbelievers.

This arrangement enables the majority to sit in peace with the sublime perspective that comes with indifference.

For those who rely on something a little more than pious indifference, there is an alternative glimmer of hope.

The church-goers could try gently evolving their faith out of the spirits and miracles, and stop aspiring to be rocks, like Saint Peter when it comes to contemplating the basic tenants of their churches.

Should that ever come to pass it might be possible for the unbelievers and waverers to deign to fool around with this curious psychological phenomenon of thinking that they are following God. They might find it very hard to shake off — and before long they might even be trying to explain it.



Sue Power, residence Queen, 1964.

Chamber Music

by ANTHONY PACAUD

The Dalhousie Student Council is to be congratulated, for initiating a series of free Chamber Music concerts, in which the works are first explained, then played. The first such concert was held on Sunday, Jan. 12, in the Kings University gymnasium. Despite low temperatures, making it difficult for the players to perform at their peak, the audience was very well entertained.

HAYDN

Selected for the concert was music for wind and string instruments. The first composition was Haydn's Baroque "Divertimento a Tre," written in 1767 for a violin, violoncello, and french horn. The wide range of notes and coolness of the gymnasium, made this peice extremely difficult — particularly for the French Horn.

STICHS

Next was presented Wenzel Stichs, Quartet Opus 18 (F. Major). The composer was born a serf in Bohemia, and showing great musical talent, was sent to study in Prague and Dresden. The composition was light and

displayed the virtuoso's technique of the French Horn, violin, viola, and violoncello.

W. A. MOZART

The next work presented was by W. A. Mozart, written for a clarinet and strings. The work, entitled Quintet no. 581, in A Major, was first performed in 1789 by the clarinetist Anton Stadler. The work does not emphasize any one instrument, but rather combines all into an intricate whole.

DEBUSSEY

Finally the chamber group performed a work by Claude Debussy entitled Quartet Opus 10, in G Minor.

Although Debussy's only creation for a quartet, this work suggests the style for much of the modern Chamber music to follow.

Performing members of the Halifax Symphony were Leon Zuckert, assistant conductor, and viola player; Sergei Bezkorany, concert master and first violinist; Clarence Cooper, French horn; Suzanne Perrault, violoncello; Leona Oraschuk, violin, and Fred Lawrence, clarinet.

Drama Criticism

Diary of a Scoundrel

The now-undeniable dramatic talents of Leon Major have shown amazing stamina and versatility; smothered by Romanoff and Juliet, aired by Antigone, they now emerge very much alive in "Diary of a Scoundrel".

Written by Alexander Ostrovsky, the father of Russian drama, this high comedy has been re-set in Halifax of 1860. The plot concerns the opportunist adventures of a young and handsome James Stirling into "acceptable" levels of Halifax society. This obviously ridiculous situation provides both light amusement, and interesting observations of human nature.

In satirizing the attitudes of our bastions of Conservatism, we are warned that progressive ideas must be viewed with abhorance, for the abolition of the old, or the introduction of the new, suggests further change, and thus invites popular dissatisfaction.

Ridiculing snobism within the middle class, we are told "No subordinate must be well contented or well-fed, as this can lead to his acquiring a dignity and self-respect wholly out of keeping with the station to which God has called him."

The greatest satire occurs in the final scene; the protagonist's diary is found, his hypocrisy uncovered, and his future apparently destroyed. Still in command, he quietly points out on leaving, that he has been and will continue as indispensable to

bring with useless flatterly little mementos of happiness into otherwise dull and useless lives", and "with blunt honesty to hold up the mirror of truth." The curtain closes on superfluous pleas of "James, James, please come back" — superfluous, for he is seated behind them, hard at work.

The sets of Les Lawrence, once again convey his appropriate interpretation of the highly coloured strokes of characterization and mood, the only serious objection is raised against an overcrowding, during the Armstrong ball, of witty dialogue, excellent scenery, music, flowers, tassels on the sofa, puffing on cigars, and butlers clamoring for attention. Minor objections arise from Harvey Wright's inconsistencies in drunkenness, from the 200 lb. Mme deWolfe's high-heeled shoes, and finally from the men's

ill-fitting formal vests, and cloth formal gloves.

The Neptune Theatre, however, has successfully combined talented direction, set design, and acting ability, to produce a highly entertaining, and worthwhile performance.

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