

Joan Levin, sweater queen, 1964.

# ANTHONY PACAUD

cil 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.

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#### 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

The Dalhousie Student Coun- 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 Debussey entitled Quartet Opus 10, in Minor.

Although Debussey'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, Clarance Cooper, French horn; Suzanne Perrault, violoncello; Leona Oraschuk, violin, and Fred Lawrence, clarinet.

## 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 paraphenalia.

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



Sue Power, residence Queen, 1964.

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## Drama Criticism

# Diary of a Scoundrel

The now-undeniable dramatic bring with useless flatterly little ill-fitting formal vests, and cloth amazing stamina and versatility; wise dull and useless lives", smothered by Romanoff and Juand "with blunt honesty to hold liet, aired by Antigone, they now up the mirror of truth." The of a Scoundrel"

this high comedy has been re-set at work. in Halifax of 1860. The plot concerns the opportunist adventures once again convey his appropriate of a young and handsome James interpretation of the highly col-Stirling into "acceptable" levels oured strokes of characterization of Halifax society. This obviously and mood, the only serious obridiculous situation provides both jection is raised against an overlight amusement, and interesting crowding, during the Armstrong observations of human nature.

our bastions of Conservatism, on the sofa, puffing on cigars, we are warned that progressive ideas must be viewed with tion. Minor objections arise from abhorance, for the abolition of Harvey Wright's inconsistancies the old, or the introduction of in drunkenness, from the 200 lb. the new, suggests further change, Mme deWolfe's high-heeled and thus invites popular dissatis- shoes, and finally from the men's faction.

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 indespensable to

talents of Leon Major have shown mements of happiness into otheremerge very much alive in "Diary curtain closes on superfluous pleas of "James, James, please Written by Alexander Ostrov- come back" - superfluous, for sky, the father of Russian drama, he is seated behind them, hard

The sets of Les Lawrence, ball, of witty dialogue, excellent In satirizing the attitudes of scenery, music, flowers, tassels and butlers clamoring for atten-

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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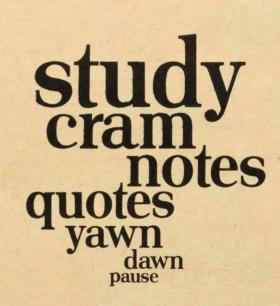
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