

# The Brothers Four Concert had high entertainment value

By STEPHEN POTTIE

Well, it's all over, isn't it. What's over? You know, silly, the Winter Carnival. Me? Well, er, um, I went to see Batman & Robin Friday night. But Sunday, I went to see the Brothers Four, and they're part of the Carnival, I think.

Yup, I went to see them, mainly because I was given a reviewer's pass and I thought it just might be entertaining. You know something? It was.

Why the doubt and reservation? Well, for the uninitiated, the Brothers Four are not folk singers. Oh, I can visualize the protests and howls from all the folks out there, but the Brothers Four are still not folk singers. They're popular singers who use folk-based material.

And they have this thing with commercialism. Commercialism is an overwhelming desire for filthy lucre. This leads performers to lower their musical values for mass appeal. Mass appeal means that depth of emotion is missing, unless it's so obvious that it can be immediately spotted by the most insensitive people. Lack of emotion means banality, blandness, and complete lack lustre. Get the picture?

But commercialism is great

# Dean Cooke announces curriculum

By ROBIN ENDRES  
Dr. H.B.S. Cooke, Dean of Arts and Science, announced Wednesday that the new curriculum is now official.

Except for very minor changes, the curriculum is the same as reported in the Gazette last week. Cooke said "I think it was a very good thing to publish it but it was not sufficiently clear that the new program applies to students who come in from high school in 1966. Students presently taking courses will continue under the old regulations."

He stressed that students who came in from junior matriculation and fail will not be barred from returning to school or otherwise taking senior matriculation and applying for readmission under the new regulations.

Cooke also asked to make it clear that students registered in the ordinary degree program will not be able to transfer to the new three year program. In other words, students can't have the "best of both worlds".

Asked to comment on the Gazette Editorial which stated that students had no voice in the curriculum changes, Cooke said "The new curriculum has been discussed over the past three years and in fact discussed with the students although not on a formal basis."

Dean Cooke feels that "Sweeping changes cannot be made in one step, so that people in various departments shouldn't be upset by having two different kinds of programs at the same time. For this reason there is a resemblance between the old and new programs."

"Now there is more freedom of choice and more flexibility. However, the new requirements guide the student so he won't spread himself too thin or neglect large areas of his education."

# Summer school: new regs

By ROBIN ENDRES  
New regulations have been announced for students wishing to take summer school courses at Dalhousie.

Here is the procedure:  
(1) Obtain an application form from the office of the Registrar at Dalhousie.  
(2) Obtain a summer school calendar from the university you hope to attend.  
(3) Make application to the head of the department concerned at Dalhousie and submit to that department the calendar, indicating the course you wish to take.

When a decision has been reached, the department will notify the Registrar and the Registrar will notify you. If the decision is favourable, the receiving university will also be advised.

Dr. H. B. S. Cooke, Dean of Arts and Science, said the new regulations was an improvement because formerly "students had to write the Registrar and go back and forth between Registrar, the Head of the Department and the Head of the Faculty."

The deadline for application is March 15, 1966, and students are advised to make the necessary arrangements earlier than this as many summer schools close their applications for admission early in April.

No student may take more than one summer school class for credit in any one year.

# Lawyers don't bleed but overall donor clinic collects 618 pints

Well-organized by Delta Gamma

Robin Endres  
Dal students gave freely of one of their life saps to make this year's Blood Drive the best ever.

The drive, held on campus by the Red Cross, exceeded its goal of 600 pints of blood by 18. It was organized and run by Delta Gamma the Dalhousie girls society. Patty Thomas, president, and Liz Allport and Diane Alexander took care of publicity and registration of donors.

Miss Alexander told the Gazette that the "turn-out was very good except for law and they were pitiful. The residences were good although the men's residence only picked up when we prodded them. This was the most successful Blood Drive we've ever had, but when you consider the number of people on campus we should get at least 1500."

Asked for a reason for the majority of students who don't give, Miss Alexander said "Everybody's scared especially the men, I guess because they have to try and hide it."

Two coveted trophies are awarded each year, one for the campus organization and one for the faculty giving the most blood. Zeta Psi and Tau Epsilon Phi, both men's fraternities, tied for the first trophy and physiotherapy won the second. The two frats had over 100 per cent participation because many alumni gave blood. This will probably change next year and only active members will be able to give.

The results of the drive are especially encouraging because there has been a state of emergency in Halifax concerning blood for some time. During the drive a surgeon requested a rare type of blood for an emergency open heart operation.

Miss Alexander expresses her thanks on behalf of Delta Gamma to all girls who helped with the registration of donors.



Dalhousie co-ed joins in Red Cross Blood Donor drive (photo by Bob Brown).

# "In Cold Blood" Is murder only human? asks author Capote

"I didn't want to harm the man. I thought he was a very nice gentleman. Softspoken. I thought so right up to the moment I cut his throat."

On November 14, 1959, Perry Smith murdered Herbert William Clutter and three members of Clutter's family, his son Kenyon, daughter Nancy, and his wife Bonnie. He and his partner in crime, Dick Hickock, collected \$48 that night. Perry collected \$1; I was just disgusted. Dick, and all his talk about a rich man's safe, and here I am crawling on my belly to steal a child's silver dollar."

Our concept of a murder is an elusive one, but it is often stereotyped as either an "angry" man or a lunatic. A murderer is always fascinating, however, a murderer is rarely portrayed with any depth because the will to destroy a human life is a facet of human nature that must be cloaked.

A CRIME AND PUNISHMENT will shock us in its murderer's all-too-human characterization, but we may rationalize that the book is a century old and that it is antiquated. We may read a sleazy "true report" of an obscure murder that will in a small way justify its perpetrator, but we will minimize it, generalizing a few hazy attitudes. An occasional excellent film will depict murder and indictment honestly, but it will generally lack the impact of a novel or report and will usually be too timely to be of more than transitory value.

To understand and forgive an act of such cruelty as the Clutter slaying seems inconceivable. Yet Perry and Dick were beings capable of warmth and humour; the incredible slaughter was so inevitable, the killer's story is a tragedy.

Late September of last year, Truman Capote began to tell the tragedy; IN COLD BLOOD was a four-part serial in the NEW YORKER. Now the book has been published by RANDOM HOUSE. Capote's story is a dramatic and compassionate one which examines the lives of the murderers and the murdered, contrasting them without bias.

Out of five years of research, extensive personal interviews, came a disciplined reporting of facts, and an immensely dramatic story.

Capote's history has appeal. He has managed to relate the past to the present, the pedil-

los to the sacrilege, the details to the framework. Always with an eye to irony, he juxtaposes people and events with remarkable effect; the discovery of the Clutter bodies is followed by septegenarian Myrt Clare's casual observation that two ambulances were gone to the Clutter's.

Capote spares no details pertinent to the truth of the story. Perry's diary contained a list of pet words the author samples, "Dyspathy - lack of sympathy, fellow feeling; Omophagia - eating raw flesh, the rite of some savage tribes; Megalodactylus - having abnormally large fingers."

The author has a definite pre-occupation with Perry for which we must forgive him since Perry's story is the most interesting and important. Often the story tends to be diverted by details, for example a brief history of each cellmate in death row is included. Though diversions tend to slow the narrative,

they are ingeniously arranged for suspense; though they tend to become each a specialized appeal to our sense of respect for the killers, they embrace the story into a broad unity.

The words of Perry's philosophic friend, Willie-Jay, a former cellmate, epitomize the theme of Capote's book:

"All right, you think they're fools, you despise them because their morals, their happiness is the source of your frustration and resentment. But these are dreadful enemies you carry within yourself - in time as destructive as bullets. Mercifully, a bullet kills its victim. This other bacteria, permitted to age, does not kill a man but leaves in its wake the hulk of a creature torn and twisted."

Capote's IN COLD BLOOD deserves immediate and resounding acclaim for its honesty, clarity, and dignity, for its successful approach to the story of murderers.

# Rabbi Deitcher Dalhousie appoints new campus chaplain

Dalhousie has a new chaplain, Rabbi Deitcher, who was appointed in December, and has been on campus since the middle of this month.

Rabbi Deitcher is here to help Jewish students with their problems, and as with the other chaplains, will be pleased to help any students he can. He is in the Chaplain's office on Thursday

afternoon from one o'clock till four.

Rabbi Deitcher stresses the fact that he is here "to help, guide, counsel, advise, students in any way I can".

He regards the campus ministry as an enlightened attempt on the part of religion to answer the needs of students.

Rabbi Deitcher has not had a great response, but he feels that the number will increase as they become aware of his position at the university.

He said that many students fear that the chaplain comes bearing his institution with him. On the contrary, Rabbi Deitcher says, he comes as an individual.

Rabbi Deitcher was born in Montreal "reasonably long ago", and there he received his early education. He received his B.A. from Yeshiva University in New York, where he was also ordained as a Rabbi.

He also attended Sir George Williams University in Montreal and New York University.

He has been in Halifax since 1962, and is presently the Rabbi at the Beth Israel Synagogue and the counsellor for the B'nai B'rith Hillel Foundation.



# Main currents in painting

# Abstract Art: Painter-World we never see

By PAUL BISCOP  
In popular language at present are two words which express the main currents of painting today: "abstract" and "representational".

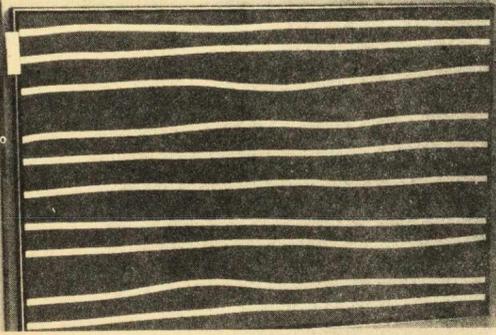
In the minds of most, it seems to be a case of either... or, and that there is no essential difference between the two approaches. Since the length of the article is rather limited, we must be content with some rather sweeping generalizations.

No artistic movement, whether in the plastic or other arts, grows without roots. Its roots are to be found in what has preceded it, while its full growth is determined by the context of its contemporary milieu. In the 18th century, for example, the elements of landscape were modified to fit in extremely formal compositions, while in the late 19th century the Impressionists were extremely different and daring, yet someone like Picasso or Matisse would probably have offended and been incomprehensible to them.

Just as in poetry Mallarmé caused almost a revolution in technique and approach to poetry, so in painting after Cezanne came a great interest in pictorial structure, and, eventually the many "isms" of 20th century painting. Even the representational painters have learned from the abstract painters. The best of representational art today, whether in this country or abroad, contains a high degree of abstraction, and a minimizing of detail.

It is not true to say that the abstract painter is unconcerned with the object being painted. Any painter, whether he paints in either of the manners, or both, is concerned with the object at least indirectly. In both manners, the area of prime concern is not the object in itself, not the representation of the object, but rather the expression of the reality behind the object.

The term "reality" behind the object means some clarification. Those who have studied any philosophy, or even listened attentively to their English professor, will realize the difficulties brought up by the term. There are



many different views as to what constitutes reality; but without defining the term, let us include in it both the material or physical world, or world of the senses, and the metaphysical (for lack of a better term) world, including emotional, intellectual and spiritual values.

The difference, then, between the representational and the abstract painter is in the representation of the reality behind the object. The representational artist attempts to portray that reality through the medium of the illusion of reality; in other words, by making a more or less accurate representation of the physical appearance of the thing, whether it is a landscape, or a person or thing.

not in what is being painted, in that sense, there is no essential difference between an abstract and figurative painting.

Since the abstract painter attempts to get at reality in a manner that does not create the illusion of reality, as does representational painting, it is, in a sense, a more philosophical kind of painting. This has two perhaps obvious disadvantages; it runs the risk of being unsuccessful as a visual experience and interpretation of reality, and there is a greater chance of frauds and phonies being accepted as sincere artists, since the password in abstract art is "anything goes".

On the whole, there are perhaps fewer successful abstract paintings than representational ones. This arises out of the attempt to make the abstract concrete, and the concrete abstract in a way that is both visually pleasing and intellectually satisfying. As well, most people have no idea of how to approach, and form a judgment of, an abstract painting; whereas they can relate to a representational painting at least on a visual level.

How, then, should one approach an abstract painting? The answer is relatively simple; by bringing to the painting, as to any work of art, one's own experience of life in all its aspects, plus both imagination and a willingness to think about what is before him. If this is done, then the painter may help the viewer to make for himself a new set of eyes through which to view the world and experience.

SUNDAY AFTERNOON CONCERTS sponsored by Dalhousie University and the Students' Council will resume on Feb. 13 at 3 p.m. in the gymnasium of the University of King's College.

The Renaissance Singers and the Dalhousie Record Consort will offer "Music of the Renaissance and Elizabethan England". Further concerts are arranged for Feb. 20, 27 and March 6. Admission is free.

A special concert on Fri. Mar. 18, at 8.30 p.m. features guest baritone Souzey. Admission is \$2.00 per person, \$1.00 for students.

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Since its beginning in 1948, AIESEC has tremendously advanced in scope and membership. It first exchanged 89 students from seven countries. Now active in thirty-nine countries exchanging over 3600 students yearly out of a membership of over 19,000. It has consultative status with UNESCO and is also on the special list of the International Labour Organization.

What exactly is AIESEC? The name means Association Internationale des Etudiants et Commerciales. It is an international organization with a two-fold goal: (1) to promote international understanding (2) to give business and economic students the opportunity of practical experience by taking traineeships in foreign business firms.

AIESEC sponsors study tours and seminars. The study tours are visits to industrial plants and commercial organizations with brief explanatory lectures and discussions, giving participants the opportunity to acquire knowledge about the economics of a participating region. Seminars mainly consist of lectures given by noted specialists.

The exchange system is relatively simple. You first obtain a position for a foreign student with a Canadian company. Over one hundred firms participate in the AIESEC program, representing categories of major business concerns from banks to breweries to airline and insurance companies. Holding a job in your own country strengthens your bargaining chances at the International AIESEC Congress.

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Girls can take advantage of this, also, any second year student who has taken or is taking Economics can be a member of AIESEC.



KEYNOTE OF AIESEC IS TOP MANAGEMENT TRAINING FOR THOSE WHO WILL BE FUTURE EXECUTIVES