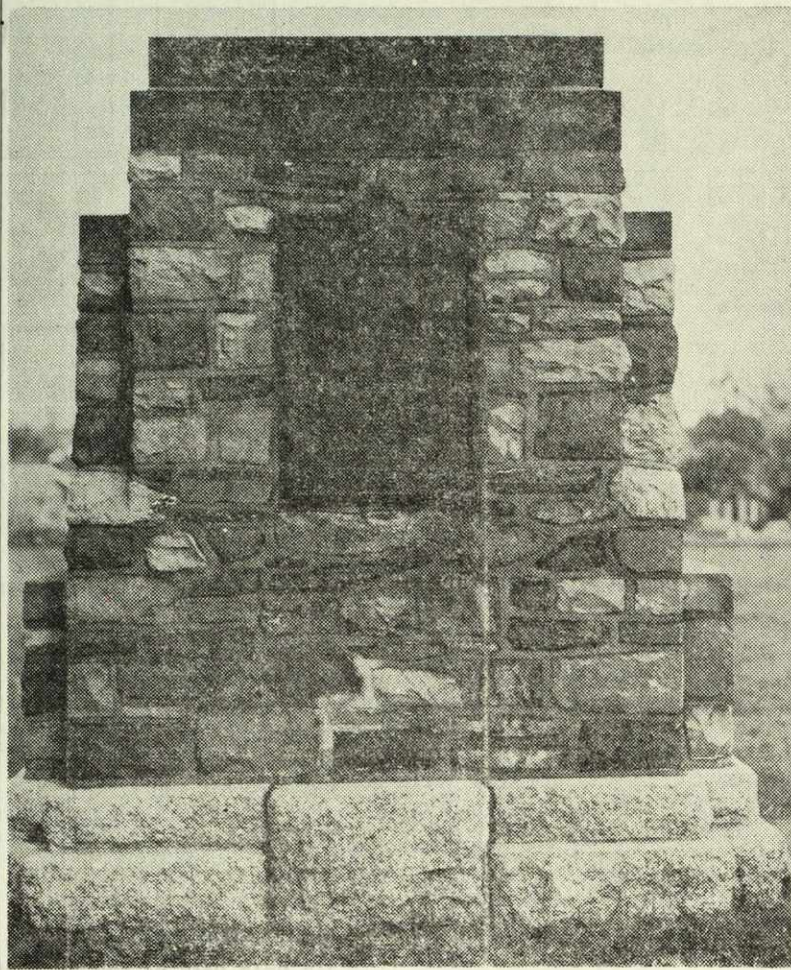


Oct. 18. Up betimes and to my bed it being most foul without. Ventured forth late to the offices of the Spectator (late edition). People within tearing advance copies to shreds. The Rug screaming at all. Didst leave quietly as Rug didst flour a tattoo upon the floor with Flour-Grinder's head. To the Coffee-House, silence within, many ill from drinking a foul black brew (a specialty of this House). Then to the James. Bony busy picking up pieces of Tabbies and holding them together with miles of adhesive (at great expense). Didst suggest placing a strip across Penny's mouth whereupon I was driven thither by irate Tabbies. Left unscathed (their claws having been pulled of late in the hinterland) though pursued by several of the Dry Felts. Chase was given but in passing their abode they all didst rush to the cellars for a cup of vintage (they do never resist it.) Thence to my chambers greatly tired and didst fall into bed.

Oct. 22. Didst lie abed the forenoon contemplating the day's engagements. To the Roamers after lunch to see the great skirmish among Tabbies and Water-Babies. A goodly show whence Tabbies in triumph. Not duly excited by this thought it was quite time. Jubilation all over, everyone a hero. To the abode of the Sly Chaps wherein a great brawl. A multitude of noise within (no fit place for a sane man.) Of the evening to the Gate of Sighs (a quagmire on Souze St.) Many revellers within but little revelling forsooth they could not move. Thence to my chambers.

Oct. 26. Up betimes and to the office of the Spectator (late edition). Later than usual No paper. To the Coffee House, no news stirring. Didst bicker shortly with several knaves in knee-socks called by some Education Class. Having availed myself of a laugh at their expense (so dull witted a band exists not elsewhere) the time didst soon pass and presently the Spectator was on the stands. Took one opened to the centre to read the column, and vowed never again to write for so competent a band of bunglers. Home in high dudgeon, resolved to write no more but to spend the remainder of the year railing at my wife. And so to bed.

# Monument Perpetuates Memory Of Dalhousie's Founder



In August 1814, the latter part of the War of 1812, a force of three to four thousand men, eight ships of the war, ten transports and a tender left Halifax to occupy the territory between the Penobscot and St. Croix rivers in Maine. The value of their territory lay in the fact that it was the only overland route in winter from the Maritimes. Due to the unpopularity of the War the forces did not encounter much resistance; and after they occupied the territory, trade continued back and forth between the provinces and Maine so that custom duties (on British goods going to the United States) were imposed with the same rates as those prevailing at Halifax. They were levied by British officials in a customs office at Castile, the occupational headquarters, and when the forces withdrew in April 1815 they brought the proceeds of this office back with them.

In the meantime, the Lieutenant Governor of Nova Scotia, the Right Honourable George Ramsay, Ninth Earl of Dalhousie was eager to set up an institution of higher learning. These custom duties provided the necessary funds. Of about ten thousand people, one thousand was given over to the establishment of the garrison library, which still stands as the Cambridge library; while the balance was used to found the College of Dalhousie. A fraction of that money built the first Dalhousie building which stood on the present site of City Hall.

Thus the monument that stands on the front lawn of the campus recalls Dalhousie's origin, from the ninth earl to the custom duties, and the Cartine expedition.

# The Madwoman of Chaillot

by RON PUGSLEY

The Dalhousie Glee and Dramatic Society deserves a great deal of credit for selecting a play that is difficult, controversial and provocative. There will be many people who will not approve of the choice. Written by the late Jean Giraudoux and adapted from the French by Maurice Valency, "The Madwoman" is a comedy of intelligence and imagination. It requires more from the average playgoer than the vast majority of comedy hits. The playwright was not simply exercising his genius for the fantastic but indicting the present materialistic society for a betrayal of the true nature of men. The directors, Carol Vincent and David Murray, never lost sight of this theme, nor let it lapse simply to achieve humour. This is the first time this play has been produced in Halifax and those that failed to see it probably have missed their only chance. It is a pleasure to see a play that requires so much from the entire group involved with it, and it is an unexpected pleasure to see a college drama group achieve perfection even for a few brief moments.

The best effects were not achieved by any singular actor or actress but rather a conveyance of mood and atmosphere that enriched the whole production. This was particularly noticeable in the scene at the outset of Act II between the three madwomen. The setting was the most original I have seen in Halifax, the contrast between the three was effective, and the lighting was used to good advantage. It is much more difficult to convey a mood on a stage removed from the audience than it is in a movie or a play in the theatre-in-the-round style since a sense of intimacy is more difficult to create. I thought this scene was most effective and the atmosphere was continued until the end of the Act.

Brenda Murphy had a most difficult part and she carried it off well. The play rested on her shoulders for its continuity and she maintained a presence throughout the time she was on stage. I thought perhaps she could have displayed more of the sweet madness that was illustrated in the movie "Cinderella" by an old witch who possessed the vagueness and ethereal quality that one might associate with Ophelia in the later

stages of Hamlet. Nevertheless, the play would have been a total failure without a good performance from this central character and it was anything but that. Brenda has the touch of a professional actress and I believe her performance could even have been better if she had the advantage of working with a director who had more time to spend on her particular interpretation of the part. This certainly was not the fault of the two student directors, since they already were dealing with a large cast, a large majority of them inexperienced, as well as the problems of a full scale production.

I was astonished at the acting ability of Nancy Lane, for someone who has had little experience on the stage, she displayed a great variety of talent. She reacted constantly to all situations and was instrumental in creating the perfection of Act II. Helen Horne good in roles not quite as demanding as Kiki Houghton were equally good as the two other mad women.

David Murray handled his two major speeches well; as the Ragpicker, I thought he could have been a little more dirty, a little more of a picker of rags. He didn't quite convey the smell, and the grime that I thought the part demanded. However, his performance was certainly more than passable and considering that he also had a share in the direction of the play, he was surprisingly good. There are few tasks more difficult than directing, and acting as well, in the same show.

John Nichols deserves a medal of some kind for the number of times he has appeared on the Dal stage and managed to be believable in a variety of parts, ranging from Friar Lawrence to a philosophical sewerman. We are fortunate in having an actor so well versed in so many roles.

Roland Thornhill deserves congratulations in his role of the Prospector. I thought he might have been a little more smooth, and perhaps a little more polished, but he conveyed aptly the character of a man who obviously knew his way around town, and played the angles. His mode of dress was particularly good, the whole part was heightened by his black fedora, which

was in good contract with the rest of his apparel.

John Young, Graeme Nicholson, and David Brown did good work. They were in control of the stage for a most difficult part of the play, and kept our attention throughout a comparatively unimportant scene. They should have worked a little more of a contrast between them which would have heightened the effectiveness. John Young couldn't quite make up his mind to go the full way with his characterization, if he had done so, he would have been more believable. David Brown could have displayed more nervousness. Stock brokers, as a rule, usually have ulcers and are constantly on the alert. Their type of business is not conducive to sound nerves and they invariably show the strain of an exacting profession, nevertheless he handled the "jugglers" speech with care, and a good deal of skill. Graeme Nicholson could have been a little more expansive, a little more the "president", yet he possesses one of the rarest attributes of any performer—a clear voice that carries into every corner of the auditorium. This quartet had the most difficult job of all the performers—to keep our interest through a part of the play, that rather meaningless and relatively unimportant, and this they did, for that alone they deserve a lot of credit.

Anne Stacey and Jim Holland performed well; Anne's soliloquy at the end of Act I was handled with a great deal of skill. The remainder of the cast also contributed to the success of the performance. One always notices reactions of bit players and I was impressed with the work of Judy Bryson and the Juggler especially.

The two directors deserve a special bouquet for their handling of the performers, the make-up which was very effective (especially with regard to Nancy Lane), the staging, and the lights which all blended together in the second act to achieve the effect that Giraudoux obviously had in mind. The stage crew, the production staff and the officers of the Glee Club are also worthy of our praise. I sincerely hope that we can look forward to other productions of such calibre as "The Madwoman of Chaillot."

## POLITICAL ACTIVITY INCREASING IN POPULARITY AT DALHOUSIE

Political activity on our campus has been, in the last two years particularly, strong not only on our Law School but also in the Arts and Science faculty. Many people on Dal's campus are not fully aware of this particular activity and so fail to have the understanding and interest of it. And so, let us bring everyone up to date, as much as possible on the growing political activity at Dalhousie.

In 1954, a Maritime Students Parliament was organized by Acadia's Tom Denton and took place in the Nova Scotia Legislature Chambers. Eight Maritime Universities participated each being represented by five students. The Parliament was patronized by George Drew, C. D. Howe and several other high Canadian officials. The speaker was Gordon Romkey, who had been in the Nova Scotia house as a Liberal for 18 years.

Dalhousie's representation consisted of three Conservatives and two Liberals; the Form of the Senate was Progressive Conservative.

The University of New Brunswick had plans last year for a 1955 Parliament but due to financial difficulties, these were not carried out. It is rumored that this year may bring Parliament possibilities, as several universities have already shown interest.

**Undergrads' Parliament**  
Last year in March, the first undergraduate parliament on Dal's campus came into being. The Sodales Debating Society organized it, the majority of participants being of the Arts & Science Faculty. Three parties were individually organized by Peter McDermaid of the Progressive Conservatives, Tom MacQuarrie of the Liberals and Ken Pryke of the CCF Party. During the campus-wide vote, it was estimated that more students voted in that election than any other Dal election.

The main reason for starting the Arts and Science Parliament was because in the past, the Law School's Parliament was exclusively for Lawyers and has been for many years. The feeling for the Want of a Parliament grew and so the undergraduates formed one.

The same feeling is continuing this year encouraging the enthusiastic leaders extremely. These leaders are most anxious to talk with anyone who is interested.

## Lead Role In Madwoman

The leading lady in the Madwoman of Chaillot was Brenda Murphy, who played the part of Constance, the madwoman herself. Brenda is a veteran of Dalhousie Glee Club productions and did an admirable job with a very difficult part in this one.

Brenda has had a good deal of experience in the acting field. She entered Dalhousie as a Freshie - Soph from Memorial College in Newfoundland. At Memorial, she had played the lead in their production — Admiral Crichton. In her first year at Dalhousie she had the part of Audrey in As You Like It, and was also in Dear Departed, Dalhousie's entry that year in the Intercollegiate Drama Festival held in Acadia. In the Connelly Shield competition she won the Best Actress Award for her part in Moggy, the Cat Burglar.

The next year the Glee Club's main production was Arsenic and Old Lace, and it turned out to be one of Dalhousie's most successful plays. The plot centered around two old ladies, and Brenda took the part of one of them, Martha, while Jeanette Lebrun acted as Abby.

Last year she again had a part in Dal's presentation in the Intercollegiate Drama Festival, and played the part of Lucrezia, in Lucrezia Borgia's Little Party, the prize winning play in the Connelly Shield competition last year.

This year Brenda will graduate with an Arts Degree. We hope to see her in a few more plays before she leaves Dalhousie.

(Photo by Jollymore)



BRENDA MURPHY

## Unfurnished Room Available; Apply Forrest Building

In previous years if one were to peek into the medical common room in the basement of the Forrest Building one would behold those fortunate medical students with either classes cancelled or a few minutes to call their own engaged in one of three practices. The "chosen few" who were privileged enough to own a deck of cards would be playing bridge accompanied by the less fortunate kibitzers. There would be those who enjoy the horizontal regardless of what hour it might be. By far the majority would be seated on the not too comfortable chairs reading one of the many publications at their disposal.

Imagine the feeling of joy which ran through these latter two groups when it was announced last year that funds had been made available for the purchase of new

furniture for the Medical Common Room.

This same "peeping tom" this year would see a familiar but yet much different scene. The bridge games would progress but with more than the usual number of Kibitzers — he would see far more horizontal bodies — he might also see sitting disconsolately in the same hard chairs, a few students with a "we wuz robbed" expression on their faces.

Not only has new furniture not arrived to alleviate calloused posteriors, but the reading material is no longer in evidence.

Well informed sources believe that this serious situation could easily be resolved by (1) Renewal of previous magazine subscriptions and (2) Somewhat more comfortable furniture.

### NOTICE

All Graduate Write-ups Must be in the Pharos Office by November 8

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