

# THE KING'S COLUMN

On Wednesday evening November 10, the Dramatic Society presented two one-act plays in the Haliburton Room. One, *Darkness* by Chase Howard Webb, had Marlene Matthews and Mike Rudderham in a cast directed by Marg Currie. The other a comedy entitled *The Proposal*, starred Val Colgan, Robert Leech and, Charlie Piercy. It was directed by Gail MacDonald.

The former play *Darkness*, is a story of a blind man, accident and revenge. The general opinion seemed to be that the acting was done very well, but slightly theatrical. There was a certain sameness of tone throughout the play, but this was the fault of the play itself. The play was indeed a difficult one for amateurs from the standpoint of sincerity. It was the fine job of characterization by the actors which saved a rather poor play from failure.

The comedy by Chekhov was thoroughly enjoyed by everyone and of the two plays it was preferred. When asked to comment on it most students couldn't find enough words of praise. The actors held attention all the way through and their poise was excellent. Special praise is due to Val Colgan, whose line "Bring 'em back Pop" was delivered like a professional. One enthusiastic member of the audience rated the play as "terrific with a capital 'T'".

On the sports scene, King's soccer team clinched the Halifax and District Intermediate soccer title by defeating Keith's Intermediates 7-0. For most of the first half it looked as though Keith's had the edge but near the end, Burns scored on a penalty-shot rebound. After a reshuffle in the second half, King's got the range and shot seven goals. One of these however, was offside and so the final score remained at 7-0 for King's.

Tallying for King's were Tucker with five and Burns with two. Walter Cook went off the field early in the second half with a twisted ankle and King's finished the game with ten men.

After the game, the Halifax and District Intermediate Soccer Shield was presented to King's captain, Art Tucker and each of the players received a medal.

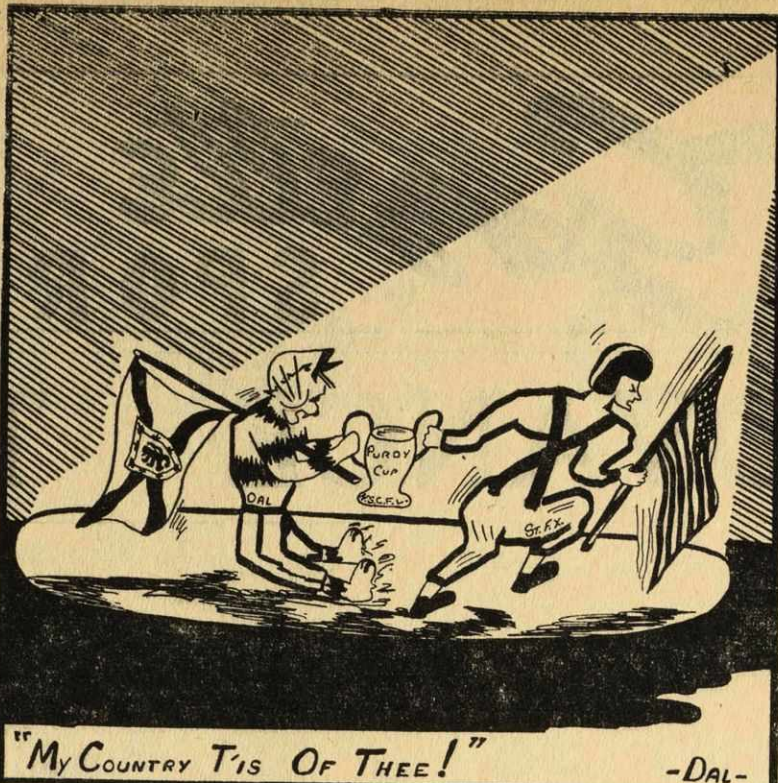
In a practice game on Saturday night King's basketball team lost 49-38 to the Studley Grads.

On the inter-bay softball scene, Radical beat second place North Pole by a narrow margin in a Sunday game here on the campus. Radical Bay now holds the Inter-Bay Softball championship.

Another inter-bay debate was held Sunday night in the Haliburton Room. Middle Bay won a split decision over North Pole on their affirmative stand that "Christianity is the principal guide in everyday life". The major argument of the affirmative was that Christianity is embodied in our legal system, and government, and it also guides our morals. The negative came back with a few jokes and after the laughter subsided made the comment that our thoughts are what we are guided by, and they are all not on Christianity. To support this, they gave several examples, which you can well imagine.

The judges, Allan O'Brien, Joe Hickman and John Alward made the following remarks: The affirmative talked to the wall while their material was better prepared; the negative had more confidence and had humour to add to their cause; both sides were sincere in their arguments.

Debaters for Middle Bay were David Walker and Bernard Hart. Upholding the negative end for North Pole Bay were Ken Kalutich and Malcolm Bradshaw.



"My Country 'Tis Of Thee!" -DAL-

## TWO SEATS in the Back Row Please

(We have had "Movies" — then "Talking Pictures" — then "3D's"—then "Cinemascope.")

And now Paramount introduces its new double-frame technique. The camera, developed by the studio's scientific research, engineering and camera departments, functions sideways (rather than upright) and the film magazine, placed horizontally, looks like a huge eight. The film travels horizontally before the lens photographing the scene in frames double the normal size.

When processed in the laboratory these kingsize frames are reduced — or compressed — down to the normal 35-millimeter wide-screen ratio. This produces a frame of film more than twice as sharp as if photographed in normal fashion. This crystal clear picture can then be projected on any size screen. The film runs through the projector in the normal vertical fashion. The principal of VistaVision while not entirely new in its basic form, does have a new use when applied to motion picture making. The thought of turning the camera on its side and photographing horizontally on the film is not unlike the standard Leica still camera.

Enlarging the aperture to photograph twice as much film area as before, VistaVision produces a large image which when reduced to conventional projection size results in amazing clarity, lack of film grain and beauty of depth reaching clear to the back of the scene. According to Loren L. Ryder, head of Paramount engineering and recording, there were a few problems in pulling twice as much film before the lens, of making the print for vertical release from a horizontal negative and in correcting for proper composition to provide a picture in the proper aspect ratio for good viewing. All these things having been accomplished, Paramount feels that the best things in future motion pictures will be by way of the VistaVision process.

Now all we have to do is sit and wait, we will soon find out if VistaVision is as good as they say, or if it is only another 3-D flop.

Technically, VistaVision uses light sprocket holes of the film to photograph the one large negative frame instead of the usual four. The added detail contained in this large image retained when the reduction is made for a conventional release print. Technicolor Corporation collaborating in this development lent great assists in the 90° turn for the reduction as well as developing new processes for better color saturation. For projection of a VistaVision film, standard equipment may be used anywhere and the aspect ratio of 1.85/1 can be applied to any size screen.

**Women's World:** Directed by Jean Negulesco, is it the third of a series he has spent the past couple of years concocting, the other two being "How to Marry a Millionaire" and "Three Coins in the Fountain". Strange to relate, the plots of all three pictures run in threes: three gold-diggers in How to Marry a Millionaire; three husband-hunters in Three Coins in the Fountain; and now three wives with ambitious husbands.

The first one succeeded by the sheer force of its silliness and the fact that it was Halifax's first cinemascope. The second was a highly competent 'prestige' picture which owed much to Negulesco's superb use of the Italian scenery. The third, *Women's World*, is a petticoat version of *Executive Suite*, with the big job depending this time as much on the wife as on the man.

The waspish corporation boss (Clifton Webb) summons his three top district managers: the best man and wife team will get the vacant general managership.

The three nervous couples show up: an ulcer-ridden self-made (Fred MacMurray), at odds with his wife (Lauren Bacall); a tough reticent Texan, (Van Heflin), who by the way contributes a solid performance as the unfortunate man whose wife tries to vamp the boss into giving him the job, and nearly ruins all his chances. His wife is full-bodied, social-climbing Arleen Dahl; and a family made (Cornel

# Campus Comments Cautious Critics

## WHAT'S YOUR OPINION ON THE NEW DAL CALENDAR?

**Peggy Fraser:** I've been selling these calendars, and so far they've been selling quite well. However, more people outside of Dal have been buying them than those of the student body. Most people seem to think that they're pretty nice, and a good way to keep up on campus events.

**Judith Easton:** I bought a Dal calendar, at first, not because I really wanted one, but because I thought I should support WUSC and the A. and S. Societies. After looking through it though, I have changed my mind because it gives a thorough account of campus affairs. The only improvement I could suggest is that it have the year printed on it. It's nice to know in what year all these things went on!

**Ed. note:**—The advantage of having no date is that thrifty-minded Dalhousians can use them again in seven years' time)

**Marg Griffiths:** For all the time and effort that WUSC and A. and S. Societies put into these calendars, I think that the students should be giving more support. So far, most of the sales have been to outsiders and alumni. Those that have bought them are very well satisfied and know that they will always have something by which to remember the fun that they had at Dal. So, come on kids, buy a Dal calendar. If I didn't have about 200 to sell, I'd think they were terrific too!

**Alice Venner:** To tell the truth, I think that raising money through productions like TV or Not TV is a much better way of making money than putting out something like that Dal calendar. I don't see the point of it at all—there are too many inaccuracies and I don't think the choice of pictures was very good. To sum it up, if I want a calendar, Coca Cola puts out one that's terrific!

**Mona Ramey:** Hey, what's the big idea of having last year's pictures in this year's calendars? I don't think much of the whole idea—if WUSC and A. and S. want money, I'll donate 50 cents rather than buy something like that, which I'll never use anyway. I think the kids that are buying them are just doing it because if they don't, they'll be chased until they do. Don't get me wrong though, I've already bought one.

**Helen Scammell:** Since this is one of the few things Arts and Science has ever done as a co-operative body for campus benefit it would be nice to see it a success. BUT like so many things, they are nice in small doses. I would like them better if I didn't have to sell about 1300 for a profit of about \$20. That's earning money the hard way.

**Dennis Madden:** It's a great EFFORT.

**Clint Russell:** Trouble is everyone I try to sell a calendar to is trying to sell one to me at the same time.

## Records Music Room

**CHOPIN—**  
Sonata in B Flat Minor, Op. 35.  
Ballade No. 1 in G. Minor, Op. 23.  
Nocturne in F Sharp, Op. 15, No. 2.

**LISZT—**  
Au Bord D'Une Source. Hungarian Rhapsody, No. 6. Vladimir Horowitz, Pianist.

**DEBUSSY—**  
Pour Le Piano—Estampes

**DEBUSSY—**  
Preludes—Book II—Robert Casadesus, Pianist.

**DEBUSSY—**  
Quartet in G Minor, Op. 10. The Paganini Quartet.

**DUKAS—**  
The Sorcerer's Apprentice.

**SMETANA—**  
No. 2 from the Symphonic Cycle "My Country"

**SAINT SAENS—**  
Danse Macabre, Op. 40 (Dance of Death) N.B.C. Symphony Orchestra conducted by Arturo Toscanini. Early English Keyboard Music—Music by Byrd, Tomkins, Bull, Phillips, Gibbons, and Farnaby, played on organ, harpsichord, and virginals. French Suite. Geigenmusik (Violin Music).

**ELGAR—**  
Concerto for Violin and Orchestra, Op. 85. London Philharmonic Orchestra.

**FAURE—**  
Songs, sung in French, by Gerard Souzay with Jacqueline.

**SHUBERT—**  
Bonneau at the Piano

**GERSHWIN—**  
An American in Paris. N. Y. Philharmonic Symphony Orch. conducted by A. Rodzinsky. Rhapsody in Blue—Philadelphia Orchestra conducted by Eugene Ormandy with Oscar Levant at the Piano.

**GREIG—**  
Kirsten Flagstad singing "From Marte Pincio," "The Wounded Heart," "Springtide," "A Swan" and "Hear me, ye frosty Hearts."

**GREIG—**  
Peer Gynt Suite, No. 1, Op. 46.

**LISZT—**  
Hungarian Rhapsodies, Nos. 1 and 2. Philadelphia Orchestra, conducted by Eugene Ormandy.

**HANDEL—**  
The Messiah — Huddersfield Choral Society and the Liverpool Philharmonic Orchestra, conducted by Sir M. Sargent.

**HANDEL—**  
Seven Sonatas for Flute and Harpsichord.

**HAYDEN—**  
Opus 77, Nos. 1 and 2. Heifetz String Quartet.

**HAYDEN—**  
St. Anthony Divertimento. Divertimento in G Major.

**HAYDEN—**  
Symphony No. 100 in G Major ("Military"). Symphony No. 94 in G Major ("Surprise")

**KODALY—**  
Dances of Galante

**BARTOK—**  
Dance Suite

**BEETHOVEN—**  
"Emperor Concerta for Piano and Orchestra.

Wilde) and his wife (June Allison) as a warm hearted, middle-westerner with a too-busy tongue who almost steals the show.

And before the best man wins the 125,000 job, there are quite a few good laughs. Best scene: the feline bedlam of a hundred half-dressed woman of all ages and shapes battling for cut-rate dresses in a bargain basement on 14th street.

As for any comparison between *Executive Suite* and *Women's World*, well, no comment.

**On the Water Front:** Written by Budd Schulberg and directed by Elia Kazan, this is an exposé of the conditions at present prevailing among the longshoremen's union locals in New York harbor.

Brando plays an ex-prize fighter, now a stevedore taking his daily place in the "shape-up" and getting soft jobs, because his brother is a pal of the union local boss. He himself often does small jobs for the corrupted machine which grinds himself and his fellows. It is one of these jobs which leads to the death of a friend, pushed off a roof for squealing on the activities of the boss.

The plot from this point on is quite predictable, but in Kazan's and Schulberg's telling, it gains a grim almost eternal point. Brando's performance is coached in his now-famous slurred accents, but the character he plays, a simple mistrustful essentially honest guy caught in a world a little too bright for him, comes across with great intensity. Eva Marie Saint, well known on T.V. makes what is, I believe her first film appearance as a fine-drawn conventbred girl, whose brother was the friend Brando led to his death. Her quiet, strong performance is one of the essential factors in the strange impressive effect this picture creates.

## King's Scholarships

The following prize and scholarship awards have been made for King's:

John Hart Wilson Memorial Bursary—Kenneth Abbott, Alex Farrell

The Countess DeCatanaro Exhibition—Roy Farnham

Wiswell Trust Divinity Studentship—Gordon Pyke

W. A. Grant—Weldon Smith, Randolph Wood

Agnes W. Randall Bursary—Thomas Crowther, John Irwin

Clara E. Hyson Prize—Maxwell Clattenberg

Senior McCawley Hebrew Prize—Rev. D. Neish

Junior McCawley Hebrew Prize—Gordon Pyke

Shatford Pastoral Theology Prize—Rev. J. Farmer

Archdeacon Forsyth Prize—Rev. L. Galey

The Owen Family Memorial Scholarship—Maxwell Clattenberg

The Binney Bursary—Margaret Currie

The Jackson Bursary—Fred Nicholson

The Charles Cogswell Bursary—Ronald Lister

McCawley Classical Scholarship—Joan Venner

Almon Welsford Testimonial—Joan Venner

Bishop Binney Prize—Joan Venner

Harry Crawford Memorial Prize—William Caines

Dr. M. A. B. Smith Prize—Joan Venner

Alexandra Society Scholarship—Gail MacDonald

Moody Exhibition—Robert Davis

Stevenson Scholarship—Roy Wollaston

The Alumni Scholarship—Anthony Berger

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See Butsy at the gym

WUSC wants to thank all the girls, and males too, who helped in selling tickets and distributing programmes at "TV or Not TV". Those who sold polar pies were also due for special thanks from the breeze organization.

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