

From Daughter to Birdie —

75 Years of Song at Dal

By NANCY STUART

This year, D.G.D.S. celebrates its 75th anniversary, although this statement must be qualified. It is true that the Glee Club is 75 years old, but it was not until later in its history that it was united with the Dramatic Society.

The cry for a Glee Club has been heard several years before any results were seen. The formation of such a body was suggested in an 1878 issue of the Gazette. The movement was revived in 1883 and three years later this item appeared: "We are glad to state that the Glee Club has been organized in this university with good prospects of success". At the time, it consisted of sixteen members, and its first program was presented to what was termed "a sympathetic audience".

The evening of March 31st, 1886, saw the group's first public appearance, and in the modest words of the Gazette "never has an audience been better satisfied". If forecast that the Glee Club would become a permanent institution, although later it sometimes seemed on the verge of collapsing. But it managed to survive, giving concerts at regular intervals for the next few years.

It was not until after the turn of the century that a dramatic society was formed, although the idea of student theatricals was not new. Shakespearean plays had been presented by various English classes. In 1903 the society attempted to widen the range of dramatics on campus. The ice was broken with the presentation of "The President's Daughter" in 1906. Capacity audiences made necessary an extra performance. The production owed much of its success to the nature of the play itself, which poked fun at every aspect of college life.

When amateur theatricals were first proposed at Dalhousie, this suggestion had not been enthusiastically received. Many doubted whether the campus contained the necessary dramatic ability. However, the "President's Daughter" had opened the way to greater projects.

In 1916, the two elements combined to form the Dalhousie Musical and Dramatic Club, with the

Glee Club having both male and female singers. At times both clubs sank into near oblivion, but each time they were revived by interested personages. They were recognized on a more sound basis. The late 1920's saw a change in the nature of the performances which had previously consisted of a dramatic framework with a musical afterthought to justify the "Glee" part of the title. At this time, they were made up of two elements, vaudeville routines and skits.

1945 saw the first attempt to combine music and drama, but it was a miserable failure due to

material and inadequate direction. In 1950, "The Pirates of Penzance" was presented, and it was an immediate hit. After such success in the field of light opera, the students tried their hand at musical comedy. This attempt also proved successful, as did a later Shakespearean production. The Dalhousie Glee and Dramatic Society, the name it assumed about 1950, produced further hits throughout the '50s, undertaking projects that were more and more ambitious. Now, in the year of its anniversary, DGDS should climb to yet greater heights, and we wish it every success in its venture.

IN - SIGHT

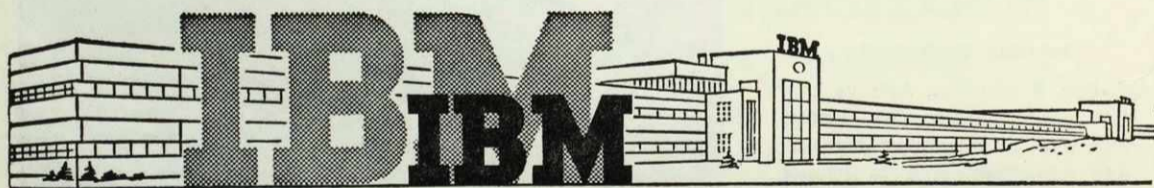
Intimate All; how can this be?
The too bright to see
Grandeur shines, and leaves a Tarsus Terror Blind.

Too Bright Light of Damascus way,
Sear here the death of day —
Light seeing mind, and fall the self, the me.

Potter-perfect, self-remolding touch,
From bitter-broken vessels, such
As I may be, form Paul to see and say,

The All, the One Great Being,
Has touched my hearing, speaking, seeing;
And now, I Am, the Majesty,
The He, the All, alone is intimate to me.

Sica '63

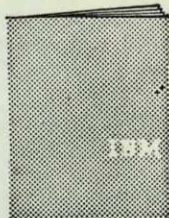


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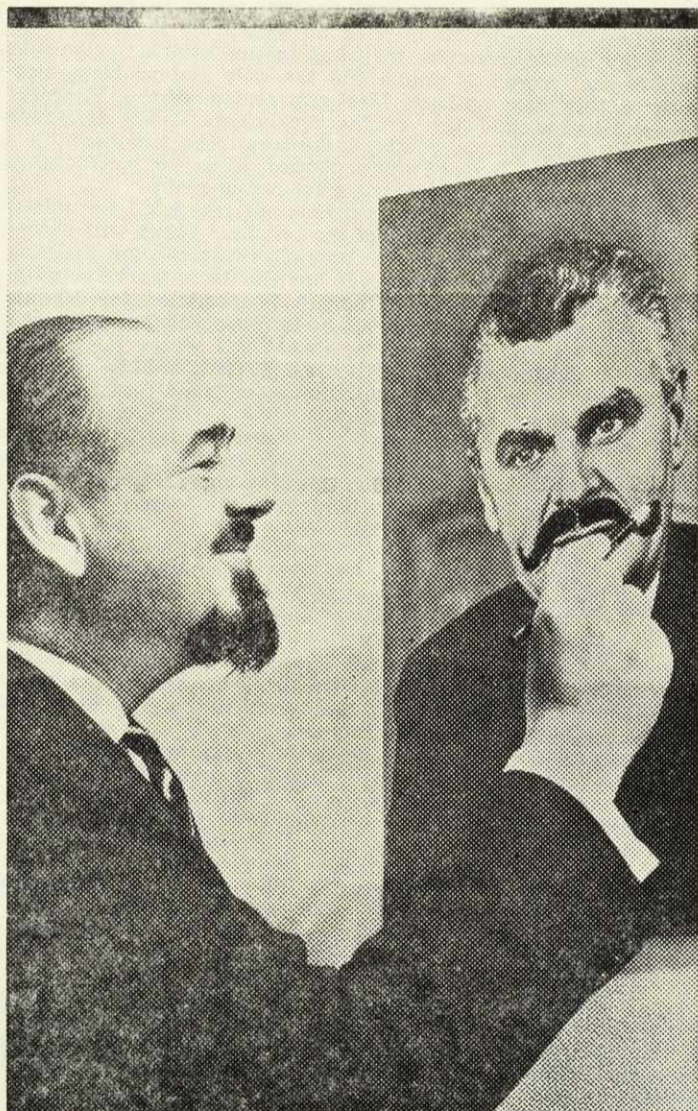
I believe in the arms race, justified by fear and greed. I believe in the efficacy of the atom bomb, which was conceived of a genius, born of Western co-operation, used to end a finished war; it descended to the stockpile, was improved, strengthened and readied for the cause of justice. The next decade it rose again, from thence it shall be exploded to prevent the destruction of the world. I believe in dirty bombs, mass murder, massive retaliation, and in the moral basis of our cause. Though death and destruction strike me, yet I shall reach out with a dead hand to destroy mine enemy.

I believe in disbelief, scepticism, and in the evil of everyone else. I shall never trust in my antagonist, but will see his hidden arms. When he proposes total disarmament, I shall scoff and send spy planes to trespass on his territory. I believe that might is right, as long as it is mine.

I believe in democracy, capitalism, free enterprise, and in my right to destroy all who disagree.

Amen.

—(The Queen's Journal)



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SATURDAY NIGHT