

Susskind Conducting Second Concert

The Edmonton Symphony Orchestra will give its second concert of the year in the Jubilee Auditorium, Sunday afternoon at 3 p.m.

Guest conductor is Walter Susskind, conductor of the Toronto Symphony Orchestra, and the soloist is Canadian-born violinist Frederick Grinke.

Mr. Walter Susskind, who succeeded Sir Ernest MacMillan as conductor of the Toronto Symphony Orchestra in 1956, began his career as a concert pianist.

His interest changed from the keyboard to the baton and in 1933 he became assistant conductor of the German Opera House in Prague in his native Czechoslovakia. In 1938 he returned to the piano, touring 36 countries as a soloist.

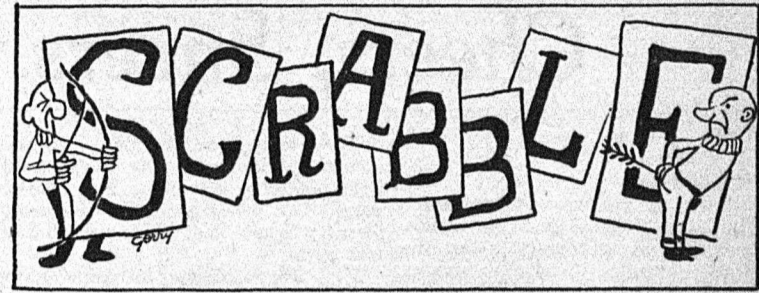
During the war he conducted every major orchestra in Britain; from 1946 until 1952 he directed the Scottish National Orchestra; and from 1953 until 1956 was conductor of the Victoria Symphony in Melbourne, Australia.

Mr. Susskind will lead the orchestra in two works by fellow

Czechs: "The Moldau" by Bedrich Smetana, and the Fourth Symphony of Anton Dvorak. The Canadian work on the program is "Divertimento for Strings" by Oscare Morawetz.

Soloist Frederick Grinke, who will play Sibelius' Violin Concerto, is Canadian-born. He studied at the Royal Academy of Music in London, England, and currently teaches in London.

Tickets for the concert are available at the Symphony Box Office in the third floor of the Hudson's Bay Company store or at the Rutherford Library. A few tickets will be available at the Auditorium box office before the performance.



Studio Theatre Planning Most Ambitious Season Ever

The Studio Theatre has announced its plans for the year, the most ambitious in eleven years of U of A campus theatre. Three major productions will be complemented by three Special Events. Also new this year is The Studio Theatre Players, a student organization from which all productions will be cast, with a limited number of outside actors as guest performers.

Elmer Rice's "The Adding Machine" will open the season of major productions on Nov. 4. Further performances will be held on Nov. 25 and Dec. 1-3. This production will be directed by Donald Pimm and designed by Gordon Peacock. This will be followed in Feb. by "The Merchant of Venice", directed by Gordon Peacock. The third major production will be directed by professional director Joy Coghill of Vancouver. Miss Coghill directed Ben-

jamin Britten's new opera "Noah's Flood" at the Vancouver Festival this summer.

The Special Events series, of more limited appeal but of high artistic worth, will open with "The Marionette Theatre of Peter Arnott", in the Studio Theatre (Education Building auditorium) this Friday and Saturday. On Dec. 13 and 14 "Contrasts", one-act plays by contemporary English and French dramatists will be presented. The plays are "The Browning Version" by Terence Rattigan and "The Lesson" by Eugene Ionesco. To complete the season of Special Events, Studio Theatre is planning the world premier of a new Canadian play, now being negotiated with the author.

The box office for "The Adding Machine" and "The Marionette Theatre" is in the main lobby of the Education Building. There will be a Student Night Performance of "The Adding Machine" on Nov. 23, at a special price of 75c to students.

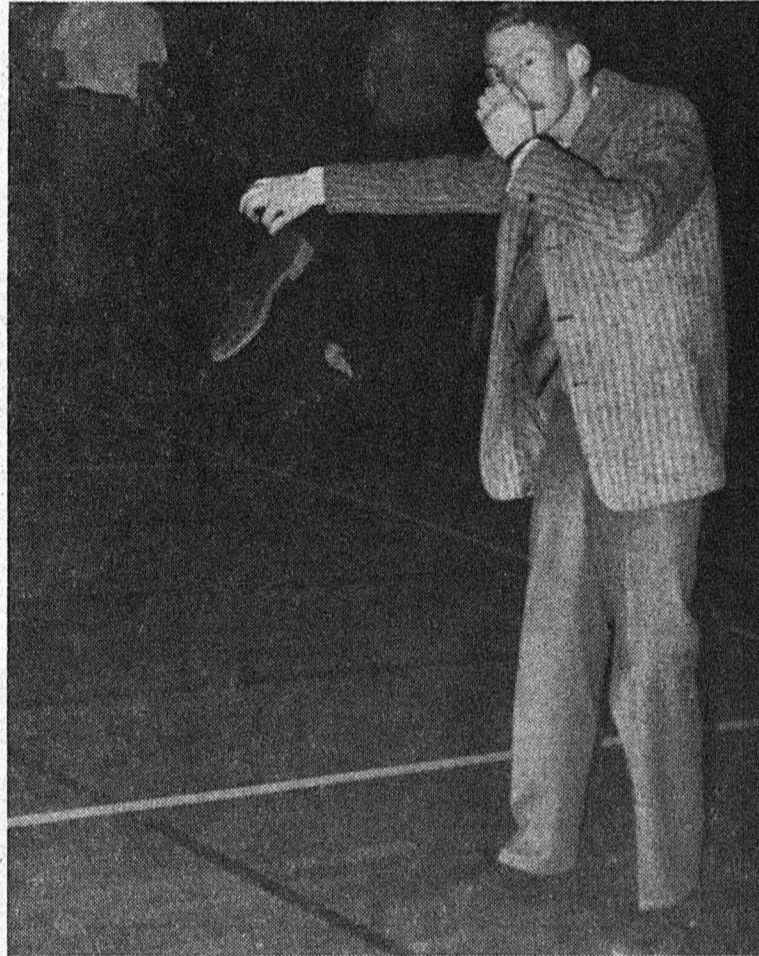
Mr. Grinke will give a recital-with-commentary in Convocation Hall on Monday, Nov. 14th, the day after his appearance with the Edmonton Symphony. The subject of this lecture-recital, sponsored by the Extension Department, is "The Composer and the Performer."

Tickets, priced at \$1.50, will be available at the door. The time of the recital is 8:30 p.m.

Drama Fest Cancelled

The Western University Drama Festival scheduled for November 16-19 has been cancelled.

Drama groups from the Universities of Saskatchewan, British Columbia, Alberta, Edmonton and Calgary branches, planned the four day festival at last spring's organization meeting. It would have been the initial venture in this field for these Universities. Its failure has been accredited to the inability of the groups to raise the \$4,000 backing needed.



CHRISTOPHER DUDLEY EVANS ESQ.—GENTLEMAN
Photo by John MacInnes

Crank-Haters--We Get Letters

gladly meet in formal competition with the lawyers if they would care to renew the engagement. Your choice, gentlemen, bottles or glasses. Please note, dear Editor, that Mr. Conrad was lead and not anchor in the above mentioned race; may the ghost of the Arts and Science Society, gruesome as it will be, haunt your staff writer.

To Caroline, Donna, Darlene, Loretta, and Patricia, I would like to mention that the "E" on the sweaters the two fortunate girls wore, could not possibly stand for English. The students in that department would be much more verbose, particularly, of course, those "snobs" (quote) in honors English.

You ladies were no doubt slightly dizzy from your encounter with handsome, manly, virile engineers whom you met during the proceed-

ings previous to the "Blockhead 'A'" festivities.

Your most obedient servant,
M. E. Simpson,
Secretary, ESS

Music Music

To The Editor:

Upon reading a criticism in Tuesday's edition of The Gateway condemning the performance of the University Musical Club Concert, I began to realize that validity of a statement made by a fellow colleague: "Critics know the least about what they are talking about." Such was the case when Mr. Chalmers could not see the difference between two stringed instruments, the violin and the viola. I would like to compare the two. The viola is one and one seventh times longer than the violin, and therefore has a lower

range, extending an octave lower than middle C. The last Mozart selection on the program indicates a trio for clarinet, viola and piano, not as you had stated "but both he and the violinists . . ." A friend of mine in the faculty of engineering can tell the difference between a violin and a viola by sound. It is disgusting to note that there are students who simply cannot read.

I must congratulate the wind ensemble for attempting the Mozart quintet as they did in such a short rehearsal time. It is, indeed rare to have an assortment of instruments as the French horn, the clarinet, the bassoon, the oboe and the piano. The pianist realized his importance as a part of the chamber group, not as a prima donna virtuoso.

Evan Verchomin

More on Page 6 and 7

Big Business Dept.: I'm going out on a limb again, but here goes. There seems to be a lot of buildings being bally-hoed for dear old Ivy-covered, termite-infested U of A, bless its crumbly old walls. Residence Committee members and other minor dignitaries are smiling conservatively, and even a new Education Building rears its ugly head. Ernie is writing letters, yet. Ah, progress! Take this excerpt from the President's Message to Alumni in "The New Trail": "Further new buildings are being planned for the coming years, including a new Education Building, new Library space . . . , a new Household Economics Building and an Infirmary, in addition to the residences." All well and good. But I am sick at the thought of a House Ec Building. Sick, sick, sick. That a secondary school for the encouragement of better and younger marriages for unmarried females should be considered for its own building is an insult to professional faculties, not the least being the Faculty of Law. This is an outrage! Law, the Faculty with the highest standard of graduates at this University cannot even squeeze a measly pittance out of the powers-that-be in order to replace and supplement the few moth-eaten tomes that make up what is beyond dispute the most inadequate law library in the world, and yet the Administration puffs and blows about a new, horrible Household Economics Building. Of all the damned gall! How about a Law Building?

Have you got a clock radio? Well, don't get one then. I'm slowly being driven potty by "Fall Fun Time" and "Happy Autumn Time" and, above all, "Eskimo Winning Time". And tele-tele-tele-school can't solve problems of a University calibre. Thank God for the CBC. It seems that the rock-and-retch stations in this burg have an agreement with the Good Music stations not to play any listenable music. The agreement works both ways. The Good Music and Canned Culture stations (this week: the Story of Father Lacombe!) promise not to play the flip side of High School or Teen Queen. The day that I hear rock-and-roll on CBC will be the day Nelson Eddy sings the Fats Domino Song Book!

jazz is not an unreasonable thing to accept. The majority of people who frequent the place . . . especially the musicians . . . are sincere and likeable. But then there are the OTHERS. Miserable, down-trodden oil office and bank clerks buy a copy of "On the Road" and "make the scene, man." Dumb high school girls and other department store also-rans don leotards and shapeless sweaters, comb out their hair, slop on pale make-up, and run around at the "Suite" babbling "Like, hi, Man like". The thing that these pseudo-beatniks fail to realize is the marvellous paradox so evident here: to be hip is to be square. Mix that with your saki, man!

Unimpressed Dept.: The Yardbird Suite is a very interesting place, and the idea that it is devoted to a finer appreciation and understanding of

Late Flash: In reply to Ed B.: How about a \$7,500 statue? Of course my feet don't smell. I wash them with medicated soap!

THE GATEWAY

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