


SOPH FROSH CORNER



THE POLICY

Augustine J. Campbell, '40

It was springtime and the soothing breezes, sweeping down from the hills, brought renewed vigour to the little town of Brockton. In the past it had been a busy mining town, but now it just struggled for an existence.

One of its unemployed inhabitants, Gilbert Marcum, reached home one evening and explained to his wife his idea for relieving temporarily their financial burden.

"Well, there's the idea, Mary," he said with a beaming smile, "And if it plans out right we should be able to beat this depression for a few months at least. If you agree, Mary, I'll ask Paul about doing it."

"You must remember the risk you are running, Gilbert, all the insurance money in Canada couldn't buy back your good name if you should lose it. Anyway, I will send Paul in and you can tell him the whole plan," said his wife.

The door opened slowly and a dark-haired boy of fifteen entered the room. He was dressed in a grey jacket and as he seated himself he cast an affectionate smile at his father.

"What is it, Dad?" asked Paul.

"It's just this, Paul," began his father, "I have been working on a plan to get some badly-needed money and I need your help. The plan is this. You are to go fishing down at the wharf tomorrow afternoon. When dusk comes leave your fishing pole and jacket on the wharf and leave your hat by the water. You can wear your straw hat. Then go up to your uncle's, but be sure that no one sees you. The next morning I will call the sheriff and order a search made. When they find your clothes they will think you are drowned and after a few days I can collect your insurance. You don't mind do you, Paul?"

"But it's so *queer*, Dad," answered Paul.

"Perhaps, Paul," he answered gently. "But you are taking no risk, you merely go fishing and disappear—he paused . . . Think you could do it Paul? It's almost our last chance."

Paul remained silent for a while and then replied "All right Dad, I'll go."

The following afternoon Paul went fishing down at one of the vacant wharves. As his father expected, Paul did not return home that evening. In the morning Gilbert Marcum informed the sheriff of his son's absence and a search was organized.

Marcum was raised from his supper by a soft rap at the front door. He opened the door to find the sheriff and two other men waiting.

"Ah, you've found . . . " began Gilbert warmly.

"Yes, the body—we have it here," stammered the sheriff.

LISTENING TO MUSIC

Frank O'Connor, '41

The realm of music is much more accessible today than it has been in the past, due to radio and mechanized reproduction. The abundance of music at our disposal has its drawbacks, however. We hear so much music that our sensitiveness to its beauty and value becomes dulled and we waste it as we do all things that are obtained easily and in amounts that are too large.

We often use music as a background for our other occupations with the result that we do not pay much attention to it and therefore do not understand it. For, just as one must listen to a conversation to know what is being said so one must listen to music to know what the composer is saying. It is obvious, then, that we must be on the lookout for this pitfall of inattention into which so many fall.

It is quite possible to understand music without a technical knowledge of it. There are those who claim that knowledge of the technicalities of music detracts from its beauty. Does an understanding of the hockey make the game less interesting to the spectator? Of course not! The same may be said of music. However, we should try to acquire a knowledge of musical terms. We become better acquainted with it by reading papers and books which are not specifically technical.

A few centuries ago music consisted only of tune. Even the music of the Church was just a single line of melody chanted by all in unison. Gradually these melodies were reinforced at different pitches and this was the beginning of harmony as we know it today. At the same time meter was developed to help keep the parts together.

There are two types of concerted music, first Polyphonic or many-voiced, which consists of beautiful parts harmonized in a gorgeous blend of sound. After this came Homophonic or one-voiced music, which consists of a main tune and added harmonisor chords. It is important to remember that these two types have been intermixed during the centuries by the composers and we must be able to recognize them when they are interchanged. This intermixing is often so subtle that it is very difficult to distinguish one type from the other. In order to be able to do so we must train our ears by listening attentively to music instead of allowing it to go in one ear and out the other.

The composer intends that we should hear his music as a whole, and this can be done only when we understand the parts as they are woven together to make up the whole. For just as the beauty of a picture depends upon the skill of the artist in blending colors so the beauty of music depends upon the skill of the composer in blending tones.

Music is never static. If we relax our attention at any point we lose the significance of the whole.

There is a certain swing to music that causes us to beat time instinctively when we hear it. Sometimes a note may be held for several beats causing the listener to lose the time although it is still there if only implied. Our ears must be trained, then, to understand time and for this training we are dependent upon the artists to whom we listen.

In the explanation of musical form we are confronted with technicalities which we have been trying to avoid as much as possible. Generally a piece of music is composed of a theme or themes around which are added smaller parts for the sake of embellishment. The composer must not wander from his theme any more than we may in writing a composition. The object of the listener is to learn to follow the development of the theme. This development usually consists of four parts: the exposition or opening; the development, in which the composer varies the themes as set forth in the exposition, the recapitulation which is the restatement of the subjects as they were originally heard or in a slightly modified form, and lastly, the coda or conclusion.

It is by training ourselves to recognize the thematic development of musical works that we lay the foundation of an appreciation of musical form.

We often speak of color in music. Color means the tone-quality of the different instruments. When we hear the same note played in turn by the pianist, violinist and cornetist, we at once distinguish a difference in the quality of each note. In the orchestra, these different tone-qualities or colors are blended to form a complete sound picture. We must, then, be on the look-out for the blending of tones when listening to orchestral or band music, other-wise we shall lose the beauty of the music.

In criticising music we must never condemn a work because we do not understand it any more than we would condemn a strange language that we do not understand. On the contrary, we must criticise only in the light of what we know and understand. When we can do this we will have overcome many of the obstacles which lie in the way of a true appreciation of music.

ODE TO PRINCE EDWARD ISLAND

Harold Landry, '40

Fair Isle, upon the rolling sea,
Whose waves wash clear the sandy beach,
Could I but tell the beauteous views
That deep within my mind do reach;
Could I but make all understand
How much we love thee, Treasured Isle,
Then would I sing your praises loud
With sweetest song and happy smile.

For know we not thy treasures hid
In stream, and field, and hillock green,
That show in nature's myriad forms
Such fairness that is rarely seen;
Then fail we not to realize
Should we afar from thee depart,
How strong would be the longing ache
Would press unceasingly on our hearts.

THE ST. JOHN AMBULANCE ASSOCIATION

Edmund J. Roche, '41

The St. John Ambulance Association was founded in 1877 by the Venerable Order of St. John of Jerusalem. Scarcely ten years after its foundation Her Majesty Queen

Victoria paid the greatest possible tribute to the work of the Association by granting its Charter to the Order of St. John. The Canadian Branch was re-organized in 1910 and incorporated by Act of Parliament four years later.

Certificates of proficiency were first granted in 1877 to students who had attended lectures and passed an examination given by a qualified Association examiner. After this move the work was so energetically taken up, especially by miners, firemen, policemen, and railwaymen, that, within two years after certificates were first granted, it became necessary to introduce a system of re-examination for higher awards. This time a medallion was granted to each successful student.

Those who had received certificates or medallions showed a desire to utilize their knowledge in the service of the public by banding themselves together in units and providing ambulance stations at various centres where large crowds assembled. Thus the Ambulance Brigade, which was later established by the Order of St. John, originated and expanded.

In recent years the Association has greatly improved not only the means of relieving suffering but also methods of instructing persons to aid in that noble work. Local Committees have been organized in centres all over Canada and many other countries to supervise the organization of classes for the purpose of instruction.

Students not familiar with the principles of First Aid are required to attend at least five of the six lectures, at which the theory of First Aid is explained and its practical work, such as the application of bandages and splints, is demonstrated, and pass an examination in the work covered by the lecturer before they are eligible for a certificate.

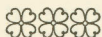
If, after receiving their first certificate, they wish to continue the study of First Aid or any of the other three courses, Home Nursing, Home Hygiene, or Sanitation, they may, after studying these subjects, present themselves for a re-examination in any one or all four. Candidates who succeed in these re-examinations are awarded one of four medallions, Voucher, Medallion, Label, or Pendant. The medallion which is awarded depends on the degree of proficiency which has been reached by the student. The highest award is the Pendant.

A few years ago Prince Edward Island joined in the work of the Association by organizing a Local Committee with headquarters at Charlottetown. This Com-

mittee has arranged for and supervised First Aid classes in many country districts as well as in nearly all of the city schools.

Under its supervision the first class in First Aid ever held at St. Dunstan's College was began in March of the present year. In a series of six lectures, Col. John Blake, M.D., a member of the Prince Edward Island Local Committee, completed the First Aid instruction required to prepare the student for the certificate examination. The candidates were examined by Dr. Johnson, of the Prince Edward Island Hospital staff, on April 27th.

The course was a splendid beginning and it is hoped that the success of this first one will encourage the members of the Local Committee to organize other First Aid classes at St. Dunstan's.



My tongue within my lips I rein;
For who talks much must talk in vain.

—*Gay*.

If you wish to be good first believe that you are bad.

Gossip is a sort of smoke that comes from the dirty tobacco-pipes of those who diffuse it; it proves nothing but the bad taste of the smoker.—*Eliot*.

