

# Brunswickan



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## The Gauze Curtain

There is a gauze curtain 70 miles from Fredericton. We can see through, even speak through it, but rarely do we try to cut our way through it and make contact with students on the other side.

Many student organizations on the campus are too insular, though the effects of inbreeding are only apparent when there is a lull in activity. No matter how excellent the students in the Maritime Provinces may be, there should be someone else, outside the region, with whom ideas and prejudices can be shared.

The most natural outlet is with students in Maine, Vermont and Massachusetts. Orono, home of the University of Maine, and Brunswick, site of Bowdoin College are closer to Fredericton than either Halifax or Montreal. Yet student contacts between the two regions hardly exist. If they make no effort to exchange ideas with us, then we must make the effort. The benefits of contact would be mutual.

The most obvious group to start this movement would seem to be the Debating Society. There is little reason why they should restrict themselves to debates within the Maritimes, especially in a year

when there seems to be greater student interest than usual in the Society. NFCUS and WUSC, too, could play a valuable role by instituting student exchanges.

We hear much about anti-Americanism today. Some UNB students seem to sympathize with the movement, but they often know little about the States. American students often profess ignorance about Canada, especially about the Maritimes. Why then can we not do both sides a good turn by attempting to realise the bases of any complaints through personal contact? There are no tariffs to restrict that and no one is going to be accused of dumping! —S.F.

## Letters To The Editor

### What's Formal?

Sir: On the campus there seems to me some dispute as to what is formal dance wear, and what is semi-formal dance wear.

Recently, a number of male students were turned away from the Saturday night dance at Memorial Hall because they were not dressed in a semi-formal fashion. Instead, they arrived wearing pressed grey flannels,

fashionable sports shirts, tweed sports coats and shined shoes. Please, if this is not proper dress for a semi-formal dance, just what is?

The difference between formal and semi-formal dance wear, it seems, lies in the "shirt and tie". If the "shirt and tie" is to be worn to Mem. Hall on Saturday nights, how is one expected to dress for the Fall Formal? The interpreta-



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WINNERS of hula hoops for wearing the best costumes during last Friday night's Sadie Hawkins Dance in the Arts Building were Ron Day (left) and Ann Vickery.

tion is that a few, maybe the organizers, are judging others by themselves.

Let a distinction be made. Let us encourage not discourage dances on the campus over this fine segregation.

Yours sincerely,  
**JOHN McMULLEN**

### No Notice?

Sir: To most students, it was a great surprise last Friday when *The Brunswickan* came out with the announcement of the Fall Formal being held Oct 31. A one-week notice to the students is hardly fair.

Most fellows, especially the freshmen, would have been unable to meet a date since UNB opened this fall, partly due to our underpopulation of girls. Therefore, would it not be more difficult for those without a date to get one with such short notice?

Also, would it not be fair to any girl to ask her at least one week before the formal? If so, how were we going to do it?

Since most of the girls are from out of town, do you not think that they would have to go home to get their formal? And I don't know why they would go home for them before they were asked.

The announcement is made on Friday. The formal is held on the following Friday. Many go home for the weekend. A girl is asked the first of the week to go to the formal, but she must refuse the offer as she does not have her formal with her.

It seems as though they do not want many people to go. If this is true, why is there a Fall Formal at all?

Sincerely,  
**STAN RUSSELL**

(Editor's note: *The Brunswickan* carried the official announcement of Oct. 31 as the date for the Fall Formal on Page 1, Oct 3.)

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## THE REVIEWING STAND

by STEPHEN FAY

### TRIO TOPS

Listening to chamber music is like eating snails. The snails were good when The Baroque Trio of Montreal performed in Memorial Hall last Monday night. The trio, comprising Mario Duschenes on flute and recorders, Melvin Berman on the oboe and Kelsey Jones on the harpsichord, played music varying from John Bach to John Bull. In between these two extremes were compositions by Stamitz, Fischer, Telemann, Handel and Kelsey Jones himself.

It was a pity that only one adagio of Bach's was performed, and that as an encore. The trio played the short piece sympathetically. It was, perhaps, the best example of the fine co-ordination that the group displayed.

### Shows Virtuosity

Mario Duschenes showed some of his virtuosity during the performance of works for soprano, tenor and bass recorder. The "Sonata in G minor for Recorder, Oboe and Harpsichord" by G. P. Telemann was the highlight of a gay first half. Duschenes' part, on the tenor recorder, was one of the finest individual performances of the evening.

It was interesting to note the difference between Baroque style, which predominated, and a recent composition by Kelsey Jones. Mr. Jones' "Sonata de Camera" seemed to be inspired by National Film Board sound tracks with dashes of Stravinski thrown in. The combination was both forceful and stimulating.

### Most Timeless

Perhaps the most timeless piece of music performed during the evening was "The King's Hunt" by John Bull, as good a piece of barrel-house music as is heard in any pub nowadays. Jones played it with gusto; one felt the need for beer.

The Creative Arts Committee, helped by a grant from the Canada Council, has done invaluable service for the University by giving students an opportunity to hear fine performances by good musicians. The concert was well attended on Monday night. We hope the committee will see in this the gratitude of the student body.

### Worthy Experiment

The Film Society experimented last Sunday by showing two documentaries. Previously, documentary films have taken second place to the main feature of the evening. This time they had the field to themselves, and they were worthy of it.

The Kurobe Gorge, described the preliminary stages of dam building high in the Japanese Alps. The photography was perceptive and intelligent without being pretentious. Camera angles were superbly chosen, giving hazy, impressionistic mountain landscapes on the screen. Mist, water and melting snow gave the film an air of old Japanese paintings. The air was quickly dispelled, however, when the dam makers arrived to create their own power.

Amateurs were responsible for the movie and they seemed to prove that the only difference between top-flight amateur and most professional film makers is money.

### Far Removed

The second film on the bill pictured a location far removed from the cold majesty of high mountains. *The Back of Beyond*, produced by the Shell Film Unit of Australia, showed life (and the lack of it) on the Birdville track, a dust road running through the central desert of the continent.

The theme was one of pride and destruction. Along the track were the whitened skeletons of men and beasts who succumbed to the desert and the sturdy cattle ranchers who are still trying to conquer it.

The arid loneliness of the open spaces was admirably captured by the director, John Heyer.



He says he does it by Steady Saving  
at the Bank of Montreal\*

\*The Bank where Students' accounts are warmly welcomed.

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**DOUGLAS TROTTER, Manager**