

DRAMA CRITICISM

Arms And The Man

"Shaw is at his very funniest in "Arms and the Man." In this comedy, he pokes fun at the military mind at its most blimpish, yet the satire is so gentle that one would think Shaw had lost his bitterness—The romance in "Arms and the Man" demonstrates that the great Irish polemicist had a softer side to his nature.

"Arms and the Man" will delight everyone—those who come to be amused by sparkling comedy, and those who come for Shaw's insight into society and its "dilemmas"—(Thus the Neptune Theatre evaluates its current production.) Norman Welsh, the director, brings out the "chocolate soldier" quality of this military melodrama in a most interesting way; the taste of the production, however, tends more to the blandness of vanilla.

Almost every critic who writes on Shaw emphasizes either the philosopher or the artist; very few, however, have been able to fuse the two aspects into any complete perception of the whole man. When his ideas fail to irritate, they speak worshipfully of his philosophical penetration—when his ideas hit home, even more are willing to pay tribute to his art; but where his art and thought have the least direct bearing on our social situation is found the most flamboyant intellectual awe.

Such is the case with this comedy of youthful romance and disillusion. Where is presented an idyllic picture of war "with all wounds chest high and where the brave acquire the fair." We hear of gallant and splendid Bulgarians, with flashing swords and eyes, thundering like an avalanche and scattering the wretched Serbs and their dandified Austrian officers like chaff. We hear of Sergeis (Dayid Linton) as Johnstone's idyllic gallant "who swept the lute with one hand and sabered his foe with the other." We see, however, that worthy commander rather as a pompous little toy,—and we find that his intelligence has the same splendid nobility.

Shaw satirically catalogues our popular misconception in hero worship. The thundering charge we find, avalanched like "a handful of peas against a window pane—first one and then two or three close behind, as in a lump." The professional soldier carries chocolates instead

of cartridges. After three days of heavy battle a scolding reduces him to tears—his friend is ingloriously burned to death in the woodyard. The victorious cavalry charge is led by a commander, not goading his steed into battle, rather pleading in terror at his horse, too far ahead. The battle was finally lost through a mistake and won by an absurdity.

A good deal of suspense and mildly risqué, farcial activity in a combination of melodrama and comedy—strengthen the play's

Profile

French-Canadian Attempts to Foster Biculturalism at Dal

By DON BRAZIER

Prof. Etienne Duval

There is at least one man on campus who feels that there is at least something we Anglo-Saxon Dalhousians can do about Canada's most pressing problem — biculturalism — and not just sit back and hope everything will be straightened out by the "Upper" Canadians. This person is Professor Etienne Duval of the Department of Romance Languages, and as far as can be determined, the first French-Canadian professor to teach at Dal.

dramatic resemblance—but it remains as such—a mere resemblance to drama and mere resemblance to Shaw.

It has been said that Shaw employs an operatic conception in creating scene and dialogue. We have here, however, no operatic conception—we have monotony of tone in dialogue and farce in characterization. The overall impression in performance was of

a rather superficial interpretation of a very difficult playwright.

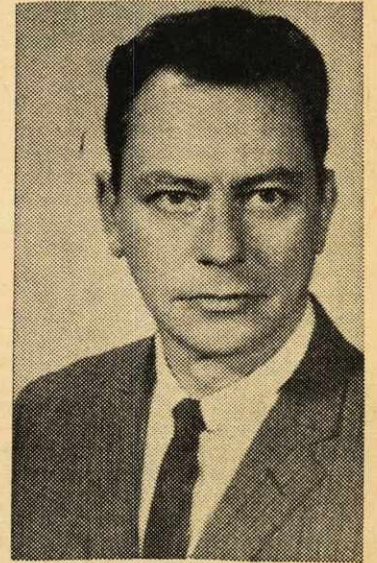
It is not difficult to relax and be entertained by the players — one may easily enjoy the clown-like antics of Sergius or the relaxed crudity of Major Petkoff —however, it must be noted one is being entertained by the director and not being entertained by Shaw.

Prof. Duval was born in Montreal, and after his elementary education he studied at the Universite de Montreal and the Universite d'Ottawa at which later he received his B. A. He then spent another four years at the U. of M. in studying for his LLB followed by two years travelling in South America.

For the last nine years Prof. Duval has lived in the U.S.A. where he taught French in High School and at Depaw University. During this time he also studied and taught at the Department of Education at the University of Chicago.

The last two years he has attended the Northwestern University in Illionois where he obtained his M. A. in French. He is now studying on the side for his Ph. D. from the Universite d'Ottawa. This is Prof. Duval's first year at Dalhousie.

It is Prof. Duval's idea that all students who are fluent or even quasi or semi-fluent should attempt, wherever possible, to encourage the use of the French language on campus and to try and stir a general interest in Biculturalism and the problems confronting our French-Canadian compatriots. "My purpose" remarks Prof. Duval, "is to bring these in-



PROF. ETIENNE DUVAL

terested people together to mix with other students in social and sports activities.

Places at which the fostering of French language and culture could take place, thinks Prof. Duval, would be the canteen and Friday night dances. "Whenever possible these students should try to converse in French."

Prof. Duval asks all students of the French language interested in participating in such a program to leave their name and address on a postcard or sheet of paper and leave it in his office (Room 321A and A building) or to contact him personally.

NEW CONCERT SERIES

Last Tuesday night the first in a series of Canada Council concerts was held in the King's gym. The piano was untuned and the audience was untrained.

That the Alumni Association is sponsoring these performances is laudable, that they were unable to provide the pianist with a piano worthy of him is deplorable.

Michel Dussault is a brilliant 20 year old pianist from Thetford Mines, Quebec who at 19 graduated from the Paris Conservatory with honors in one year, — generally a three to five year feat.

He presented a varied program of Bach, Beethoven, Chopin, and Debussy and played them with understanding and sensitivity. . . two things which the audience apparently lacked.

Fifful waves of clapping between several movements proved disturbing and displayed a certain unfamiliarity and lack of understanding of the music on the part of the audience.

On December 4th Soprano Fernando Chiochio will be performing. These concerts are worthwhile and interesting as they are specifically an opportunity to promote young Canadian artists and opportunity for Halifax and the student body to become familiar with them.

H E A R !

HEWARD GRAFFTEY, MP
(BROME-MISSIQUOI)

Speaking on SEPARATISM

Rm 21 A & A Bldg.

Friday, November 22, 12:30

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Players



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