

Drama society opens season successfully

My Three Angels, the fall production of the UNB Drama Society which began a three night run at The Playhouse on Saturday, is an engaging piece of nonsense. The plot is simply an excuse for three convicts to solve the romantic, domestic and financial problems of a harried and ineffectual shop-keeper and his family in French Guiana. Their solution involves the murder of two unpleasant gentlemen by a pet poisonous snake named "Adolfe". The fact that these murders bother none, either in the cast or the audience, indicates the tone of this farce.

The three convicts, Les Gallagher, Art Clogg and Art Roberts romp through their parts with great gusto, high spirits and obvious enjoyment. They work so well together and are so nicely balanced that it is difficult to single one out for comment. The best I can do is to say that I fully shared their enthusiasm.

Miss Christa Bruckner as the young daughter of the shop-keeper was decorative and as convincing as she could be in a shallow part. I should like to see Miss Bruckner in something other than the role of the ingénue, and I hope that her very real success as Anne in *The Diary of Anne Frank* combined with her fresh good looks and lyric voice do not type her in the future. Miss Bruckner is a serious young actress of promise. Her greatest weaknesses seem to me to be her voice which lacks timbre and her enunciation which is sometimes careless. "Peticular" was particularly noticeable. Both of these faults will be amended with training and work.

Kate Lewis as the wife of the shopkeeper and Barbara Ramsay as a nasty neighbor made the most of small parts. I enjoyed their performances.

John Creaser as the shopkeeper and Allan Hollingsworth as a young lover were not up to the standard of the rest of the cast. Mr. Creaser's voice seemed to bother him a good deal and Mr. Hollingsworth was vaguely unconvincing. They are young and inexperienced actors who will no doubt do better in their next roles.

Mr. John Batchelor is an excellent actor and his performance in the role of Henri Trochard was outstanding. He has a fine voice which he uses to the full, and the stage bearing and presence which mark an extremely capable actor. Mr. Batchelor would be a great success in any 18th century comedy. He has the polish so essential to these plays.

Mr. Gray's direction was effective and unobtrusive. I particularly liked the way in which the convicts moved about the stage, their prisoner's stripes contrasting very nicely with Michael Eagan's colourful set. All in all, this was a pleasant evening's entertainment. The play is well directed, produced and acted, and has that pace and verve which mark a good production of even so slight a play as this.

D. F. ROWAN



Towards a new concept of confederation

Ed. note: This is the third article in a series of four dealing with confederation and French Canada.

Of the 137 participants and observers at the VII seminar of the Canadian Union of Students at Laval, I was the only new Canadian along with one third generation "third Canadian"; since we, the third Canadians make up exactly one-quarter of the population, so by self-evident logic there should have been 34 of us instead of 2. The representation at the conference by provinces with only Quebec and the Prairies participating vitally, Ontario and New Brunswick actively, but Nfld., N.S., P.E.I. and B.C. only moderately. This is understandable, for only the Prairies have exclusive Canadian sentiments, the others are either too British

— whatever the reasons, their absence shows that the integration of the third Canadians has been unsuccessful. They either confine their life within their own organizations and associate with the English and French only when forced to, or they become English — rarely French-Canadians.

I was the only dupe among Canadian University students who thought that he could be a Canadian in his social and official life while an English and, in my case, Hungarian — and to some extent French — in his cultural and intellectual life. I learned that the presentation of my and of 5 million Canadians' problems and proposals for their solution irritate the others. Now I know; I don't exist, five million other people don't exist. Tough luck. But I am not sarcastic, just sardonic, (i.e. I am not mad at them but at myself). I am rather, an optimist; the C.U.S. of Alberta actually recognizes that some English Canadians have foreign parentage and strange names like this:

Sandor Jablanczy

Naturally, two out of 137 cannot sway, cannot even present their arguments; and, if I take account of a private warning by a Quebecker that I do not exist and of the fact that the other third Canadian was totally anglicized, then I can only agree with King Lear: "Nothing can come of nothing." So I cannot complain about total failure to propose that the acceptance of the dominance of English Culture and the co-existence of a French Culture does not or ought not to preclude some consideration for the third group, or rather that the inclusion in the discussion of the other element does not deny the urgency of the Quebec question. Whether the absence of the third Canadians could be blamed on their apathy or their resignation of hopes for organized cultural pluralism or their mistrust of the two dominant groups, or acceptance of assimilation or perhaps their repression by C.U.S. committees of other universities — but I consider this improbable

BRITISH DEBATERS CHALLENGE UNB

Two students from the United Kingdom will arrive in Fredericton on Tuesday, Nov. 17th to debate the motion "THAT NATIONALISM IS AN ANACHRONISM". The event will take place on Tuesday evening (8:30 p.m.) in McConnell Hall. This will be the third debate for the team in Canada, part of a six week tour taking them from St. John's Newfoundland to Victoria, B.C.

The visiting pair are John Sutherland Thame, a student of Exeter College, Oxford; and David Penney-Davey, of Kings College London. Both members of the team are studying for the Bar.

The UNB team, who will oppose the motion, will be Desmond Green and Ed Bell.

It is two years since the society sponsored a debate of this nature. Then the visitors were the victors.

Alumni elections

Four councillors and a third Vice-President have been elected to the council of the associated Alumni at U.N.B.

E. W. Roberts, executive secretary of the Associated Alumni announced the election of Charles E. Wyman '46, of Fredericton as third, vice-president and as members of council, Ralph B. Brenan '53 of Saint John; John S. Donaldson '37, of Halifax; William C. Haines '23, Moncton; and George W. Robinson '49 of Fredericton.

The council of the Associated Alumni is composed of 19 members, four of whom are representatives on the Senate, the governing body of the University. The society itself was founded in 1862 for the "advancement of the interest of UNB by all honourable means", and for the "promotion of good feeling and friendly intercourse among all alumni". The Society was incorporated in 1870. Today, its membership includes some 6,000 men in all parts of the world.

In the past, the Associated Alumni have helped UNB in the acquisition of books for the Bonar-Bennett Library, have contributed to the Bryan Priestman Memorial Lecture Fund, have aided in the purchase of scientific equipment and the building of the Memorial Student Center, and have awarded scholarships, loans and prizes for academic proficiency.

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Film society review

In place of the controversial "Rashomon", the U.N.B. Film Society presented on November 1st. Francois Truffaut's "Jules et Jim" — a film dealing with the story of two men and a woman and the tragic events which sorrowed their lives.

In pre-World War I Paris two men, a Frenchman and an Austrian meet and form a fast friendship. Jim, the Frenchman, is highly successful with women; Jules, the Austrian, not so successful. One day, while viewing art slides, they become infatuated with a piece of sculpture representing the head of a woman. The woman's smile in particular haunted them. After a succession of women, into their lives walks the embodiment of the statue — Catherine. The duo then becomes an inseparable trio, and for a while at least, they are seemingly carefree and happy. The War comes. Jules and Jim are separated and fight on opposite sides. With the return of peace, Jim travels to Germany to visit Jules and Catherine, who by now are married and have a daughter. In Germany, Jim learns that Catherine has turned out to be something less than a faithful wife. As her fancy moves her, she often leaves Jules and often has love affairs. But she always returns. Jules stoically accepts her for what she is and resigns himself to their existing

relationship. Like the statue, Catherine is cold and impersonal; Unlike the statue, Catherine is not content to remain a copy of the perfect. She must seek perfection through the absolute. The inevitable happens. Jim falls in love with Catherine and an emotional tug-of-war ensues. Catherine emerges victorious, and finally, together with Jim, she achieves the absolute — death.

Tragic as the story is, Truffaut successfully introduces instances of subtle comedy. The fact that Jules' passivity is at times exasperating, and that one is ready to forgive Catherine, her indiscretions, makes the comedy possible, and often, welcomed.

Technically, the film is good. The restlessness of the camera as it sweeps in pauses, and sweeps out again parallels the restlessness of the heroine. The music sets the mood, and the camera picks out the spirit of the period in its minutest detail.

As to the acting, Jeanne Moreau (Catherine) was superb in a difficult role. She never faltered. When gay, she was convincingly gay; when tyrannical, she was convincingly wicked and despicable. The male roles were ably acted by Henri Sere (Jim) and Oskar Werner (Jules). A well-chosen theme; good acting; good directing; result — a good film which pleased a large Film Society audience.