

AT THE MOVIES
Thurs. - Sat. Feb. 1-2-3

GAIETY

Michelangelo Antonioni's
BLOW-UP - Color
with
Vanessa Redgrave
David Hemmings
Best Film of 1966
National Society of Film Critics
Mon. - Wed. Feb. 5-7
"TRIPLE CROSS"
The true story of the ex-spy actor
turned war hero
TECHNICOLOR

CAPITOL

Thurs. to Sat. Feb. 8-10
BORN LOSERS - Color
with
Tom Laughlin
Elizabeth James
(Restricted to 18 years and over)
Mon. to Wed. Feb. 12-14
THE VULTURE with
Robert Hutton & Marco Tullio
Technicolor

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UNB Drama Society Presents Miller's Tragedy: 'A View From The Bridge' Opens In Two Weeks At Playhouse



David Attis plays Eddie the longshoreman.



Bonni Sherman plays Catherine, Eddie's niece.



Alvin Shaw plays Alfieri, Eddie's lawyer.



Linda Lean plays Beatrice, Eddie's wife.

Most playgoers will agree with the oft repeated remark, "When I go to the theatre I want to be entertained." By this they mean they want to be set laughing, and this explains the predominance of comedies among plays both old and new.

But apparently there are now and always have been considerable numbers of people who feel they are being entertained at tragedies, where they have their hearts touched with what Aristotle defined as "pity and terror." From the ancient Greek dramatists down through Shakespeare to Arthur Miller, tragedies have won large audiences.

The UNB Drama Society has selected just such a play for their Festival effort this year. "A View from the Bridge" is to be performed at the Playhouse on Feb. 16, 17 and 19. The success of this play in New York, London and Paris has proved again that Arthur Miller, one of the outstanding playwrights of mid-century America, knows how to make tragedy "entertaining" for modern audiences.

His pungent tale of the Brooklyn waterfront is concerned with a bewildered longshoreman, driven by a jealousy that he himself doesn't suspect, to the most degrading of betrayals and a destruction of his whole household.

Arthur Miller believes that the common man is as apt a subject for tragedy as Kings ever were. "We who are without kings," says Miller, "can find tragedy in the heart and spirit of the common man."

"When the question of tragedy is not an issue," Miller wrote in his preface to the published version of his most famous tragedy, "Death of a Salesman" "we never hesitate to attribute to the well-placed and exalted the some mental processes as to the lowly. If the exaltation of tragic action were truly a property of the highbred character alone, it is inconceivable that the mass of mankind should cherish tragedy above all other forms, let alone be capable of understanding it."

Miller stated his credo that a spectator feels a sense of tragedy when meeting a character ready to lay down his life to secure his

sense of personal dignity. He pointed out that from Orestes to Hamlet, from Medea to Macbeth, "the underlying struggle is that of the individual attempting to gain his 'rightful' position in his society."

This credo of Miller's, written in 1949, was clearly still held by him when he wrote "A View from the Bridge" in 1955. For in this play he is telling of a man who comes to tragedy because he cannot face an undignified picture of himself.

This longshoreman wants to think of himself as a hard-working, decent, self-respecting, virtuous family man. And to all appearances he is, until the niece he has raised from infancy falls in love with a fine young man.

"The quality of a tragedy that shakes us," Miller has said, "derives from the underlying fear of being displaced, the disaster inherent in being torn away from our chosen image of what and who we are in this world."

THE UNB DRAMA SOCIETY PRESENTS



A VIEW from the BRIDGE

FEBRUARY 16-17-19 AT THE PLAYHOUSE

CURTAIN TIME 8:30 P.M.

ADMISSION: UNB students Free
Students \$1.00
Adults \$2.00

Engineers Attack U of T Protestors

TORONTO (CUP) — More than 1000 University of Toronto engineers hooted, jeered, shoved, and threw snowballs Thursday as 300 demonstrators marched up and down in front of the Galbriath Building protesting recruiting by companies supplying materials for the war in Viet Nam.

The demonstrators started gathering across the street from the building at 1:00 p.m. The engineers filled the plaza on the other side of the street, waiting for the protest to start.

"One, two, three," they chanted, and let fly with snowballs. "Kill Faulkner, kill them all."

Tom Faulkner, student council president, and a moderate supporter of the anti-war movement, suggested the protestors disperse unless the police arrived.

The more radical demonstrators agreed they would cross the street and carry on with their plans. Faulkner and David Nitken, a council representative, crossed the street and pleaded for restraint.

"We are in favor of the same thing you are — free discussion. Will you stand back and let us cross?"

Engineers pelted the two with snowballs. The initial violence died after the first fifteen minutes when several demonstrators were hurt.

A self-appointed group of marshalls from among the engineers helped to hold back the engineers from the sidewalk.

Dean James Ham of the faculty of Engineering exhorted his engineers: "Please, in the name of decency, step back and let them have their fun."

Demonstrators handed out leaflets which appealed to the engineers not to apply for jobs with companies which are supplying war materials to the U.S. for use in Viet Nam.

Engineers grabbed the leaflets and started burning them. They also snatched signs and tore them.

The demonstrations broke up after an hour. Faulkner asked the students to follow him to an open forum in Convocation Hall at which the issue would be debated.

"Let us try to preserve some of the integrity we've lost today," he said. About 500 attended the debate.

Only one Toronto policeman was on the scene during the protest.