opri-

ment

de-

acter

e on

nfer-

esire

i ex-

is, of

d the

been

num-

ccess

ch is

er, it

lack

ceeds

t the

h as

your

id to

for

cable

rela-

rmal

ation

th its

ts to

er of

ravel

same

much

nd to

own

dents

des-

ne in

it we

tour

ys in

ost a

clude

air

ation,

e two

of a

llers.

Berlin

East

of the

uncil

sgow;

nable

rn a

ment

ersity

it the swick

CUS

might

d his

tes to

f the

e will

en at

, too,

pur-

will

Jnion

on of

and

nd in

com-

, can

ur.

It

Players Captivate Fredericton "Hamlet" and "Peer Gynt" demonstrate Ideology of the Canadian Theatre

The Canadian Players, during their short visit to Fredericton last week, successfully demonstrated the essential character of the Canadian Theatre. Their performances of Hamlet and Peer Gynt last Monday and Tuesday typified a theatrical movement which has been of growing importance, a movement started by Guthrie at who became known to Frederic- with accent as the French court tention the Canadian players had Stratford and which is being carried on by the two touring groups of The Canadian Players.

The movement typifies the basic essentials of theatre, voice tion shown to a capacity audience and movement. Gone, at last, are the lavish sets, and dancing girls; in the High School last Monday inion that the essential contribu- allows the audience to concenin their place we again hear the beauty of the voice and see the night. We had the opportunity to tion of Canadian theatre through trate on the lines and through devastating effect that motion can have on the imagination. The interview him for the Bruns- the Stratford Festival and the them on the real story that is unreasons for this movement can be divined from two distinct theatrical facts. The first, and the most important aesthetically, is the revolt against the polished decadence of the West End and Broad- ing, personable young man with plays. As a result of intense com- tendency represented a return to way. The majority of actors at these two centres have tended to blonde hair and a friendly debecome blase. They are great actors, yet they have lost a great deal meanor. He was born in Toronto it must compete on a basis of tion, to the original purpose of the of the inherent vitality, which is so essential in a thriving theatrical and attended the University of

The second reason is a purely material one. During eight talents, far from being confined scenery. Within this context, the ion of Dave Gardner was the months the Players will cover about 25,000 miles, throughout North to the acting medium lent them-America. All travelling is done by bus, most of their performances are 'one night stands'. The result is that every piece of scenery and costume must be transported with the actors. It need hardly be said dian theatre. He pointed out the that lavish sets and costumes are impractical under such circum- distinction between the Stratford

These then are the basic reasons for the return of Canadian Theatre to the essentials of play production.

Unfortunately the director,

of Peer Gynt by Ibsen was a

highlight. It is very doubtful that

a Fredericton audience has ever

them robustly and with great

Many Frederictonians were about him and was an admirable seeing professional theatre for the counter to the brash youthfulness first time. A fact which seems of Hamlet shocking if we are to believe that of Hamlet. Canada is to prove herself and show her wares, theatrically. The George McCowan, often seemed greatest want in Canadian theatre is no longer actors or support, but a place in which to house to fail to control the movement of his actors. Far too often they were wandering aimlessly across but a place in which to house the stage, as if they were looking them.

This was quite obvious during Cowan's production was refreshthe performances of Hamlet and ing in that it typified the Cana-Peer Gynt, particularly the for- dian Theatrical movement of the mer. Both productions were stag- fifties. ed in an auditorium which can only, at best, be termed poor. The acoustics in the High School auditorium are pitiful, with the reable to give a fair judgment of the by such compared performance actors' ability.

Gynt is one of the most demand-This was particularly true of ing of plays on its leading actor. Hamlet. Perhaps the greatest He is on stage for almost the full cause of complaint was what length of an already long play. On seemed to be the unnecessary him depends the success of the shouting. William Hutt playing production. The Canadian Play-Hamlet, was especially guilty of ers can count herself very lucky this. In Mr. Hutt's case the poor to have an actor of the calibre of acoustics can only be offered as Bruno Gerussi to play the role. an alibi, not as excuse. He often raised his voice to such a high level (and in doing so speeded up will be his fault; and a lack of the delivery) that much of the pace in Peer Gynt would be dispoetry was lost. Although poetry astrous. is of secondary concern in the production of Shakespeare's plays tate the pace, he must perform it is of such grace that an actor one of the most difficult feats for is making a great mistake if he an actor, at the same time. From does not make use of Shake- the beginning to the end of the speare's poetry. At the same time play Peer ages 60 years. If an Bill Hutt was reflecting the idealogies of Canadian theatre in fully he must be out of the orthe role. His performance of dinary. Gerussi is, for he con-Hamlet was very different from those of other actors of the last two decades. There was little or no reliance on the experience American continent. of Olivier, Richardson or Gielgud. Hamlet was a youth again. Hutt made one feel that Hamlet was a student recently returned from University. The youthful emotions of revenge were fully portrayed. His confidence in Horatio was typical of youth's disability to work out its problems by itself. Yet the emotions were not instilled into the audience to aided the imagination. It was heatre is. It was not great theatre, the extent that they might have been. Perhaps the fault lies with the director, perhaps with Hutt; in spite of this his Hamlet was a refreshing interpretation, the element of youth was attractive.

The only failure of the evening was that of Deborah Turnbull as Ophelia. She failed to grasp the delicate naïvity of the sane Ophelia and was often incoherent in the third act when Ophelia had lost her wits. Bruce Swerdfager as Polonius often carried innocent buffoonery a little too far, the tireless idiocy of the man became a little tiring during the second

Roland Hewgill and David Gardner both played their roles confidently and with a satisfying degree of polish. Mr. Hewgill was particularly impressive as Claudius. He had a certain majesty

Neil Mulvaney Meets

DAVE GARDNER

and talks about "The Contribution of the Canadian Theatre."

Dave Gardner is a young man | French Canadian actors complete | Partially as a result of express intonians as Horatio, the loyal in Henry V. friend of Hamlet in the producwickan on the following day.

selves to a large and exciting understanding of the state of Cana-Festival, which is a coming together of talent for a group of dian Avon in the summer months, now consists of two more perbring high quality drama to Canadians from Halifax to Vancouver.

These two projects, Dave Gardner suggested, had the happy effect of checking the traditional drift of Canadian talent into the for a lost dog. However, Mc-United States Canadian actors were finding that they could not only find appreciation but all of wards in our own country. Douglas Campbell's direction

such a thing as distinctly Canadian drama. He felt that, considering the impact of Stratford, there definitely was such an animal. The character of this drama had partially evolved from a selective choosing of the good elements in both English and American drama, tempered by Canadian environmental and racial factors. Much of this process of selection was carried out by Mr. Tyrone Guthrie, the famous first director of Stratford, a man who Dave Gardner termed "one of the two great men whom I have, transferring the characteristics of Not only does Peer have to dic-English drama to Canada Mr. Guthrie came with a fresh understanding of its shortcomings and with a legion of exciting new ideas which he found could be realized by molding "the new clay of Canadian talent". He injected actor is to portray this successinto Canadian drama a new spirit and above all a new confidence. In the light of this new found quered all the difficulties with confidence Canadian drama grace. At 24 he is one of the most found that it could make apt use promising actors on the North of local conditions and racial differences, a fact which was typi-The remainder of the cast each fied in the unprecedented use of played two or more roles-all of

character. However, it is not Ger- ly that the scenery was not missussi who takes all the praise. The ed.

The Canadian Players have perdirector, Douglas Campbell, deserves an equal billing. His con- formed a service in bringing trol over movement was magnifi- theatre to the Maritimes. We cent. There were no superfluous have either been taught or removes, each had a purpose and minded what the professional movement that took the place of scenery and took it so successfulit was extremely refreshing. S.F.

Mr. Gardner is a robust look- the fundamental meaning of the than being a new outgrowth this

dispensed with scenery and employed only the simplest costum-Mr. Gardner expressed the op- ing. Dave Gardner feels that this Canadian Players was a return to folding itself in the drama. Rather petition the U.S. theatre felt that the real meaning of the producbigger and more lavish produc- play; it was as he said "a return hat city. We soon learned that his tions, with extravagant use of to basics". And this, in the opinaudience tended to lose sight of real and distinctive contribution the beauty of the lines and the of Canadian drama to the world essential purpose of the play. of the theatre.

SOAP SALESMAN; SOFT VARIETY

by Neil J. Mulvaney

About a week ago, one of the most energetic salesmen in the plays on the banks of the Cana- Conservative party, Mr. George Hees, spoke to a group of students on the U.N.B. campus. For the benefit of the more than twelve and the Canadian Players, which hundred students who did not attend this "good turnout" meeting we can review its effect upon the campus political situation. Unmanent touring groups which dismayed by the "heavy artillery" being rolled against them, some of the Liberals on the campus attended the meeting in a policy of "know thy enemy". From impressions gained from the meeting one (Continued on page 4)

Your editor overheard this snippet of conversation at the reception. Debra Cass was telling of some lady who approached democratic development. the essential challenges and re- her after a performance and asked, "But why don't you take We asked Dave if there was this up as a profession".

Letter to the Editor

With best wishes, Yours sincerely, JAMES PICKETT **Executive Secretary**

Where there's drama... there's

> Wherever lovely women gather . . . wherever exciting things happen . . . you'll find the fabulous KITTEN-fashion-leading for fall in new full-fashioned super 70's fine Botany, new dressmaker creations, new full-fashioned collars, new Pettal Orlons, new hi-bulk heavy-knits, and ever popular lambswool. Colours and range of new styles utterly breathtaking!

> > Jewelled and

At good shops everywhere.

Look for the name Kitten



- FOR THE BEST
- IN SPORTSWEAR
- AND SPORTING GOODS

C.C.M. SKATES - VIYELLA AND HUDSON'S BAY LEISURE WEAR HARRIS TWEED SPORT JACKETS