

INTERVIEWING . . .

MARY ELLEN STEEVES

Mary Ellen is the ideal Engineering Queen — she passed Math 100. And that, if you'll pardon the expression, is not all she's got. Possessing a figure that is a far cry from the stark vertical lines of a slide rule, and a husky voice which tantalized the male population via her own d.j. show on Radio UNB, Mary Ellen is a spirited addition to the ranks of campus queens.

Majoring in English, Mary

Ellen hopes to keep her literary muse in attendance long enough to pursue a journalistic career. At present she is keeping in intellectual shape by means of an anonymous column in the *Brunswickan*, and plans to continue on to a women's magazine after graduation. Mary Ellen has also cut a conspicuous figure in UNB's dramatic world in past years, playing lead roles in both "Rose Marie" and "Doctor in

by JANET MURRAY

the House". This year she is secretary of the Drama Society, but she would like it emphasized that she has never taken part in the Red 'n' Black. *Absit invidia*. Music is another important activity in Mary Ellen's scheme of interests, and she indulges in both vocalizing and pounding out "Jesus, Lover of My Soul" on the piano. Van Cliburn had better look to his laurels.

Other personal idiosyncracies: she is a proud three-time blood donor; a controversial author of stream of consciousness fiction for the benefit of the creative writing class; a notable champion of the philosophy department; a dedicated hostess and cook (the meat and potatoes variety); a devotee of music and movies that run to suds and bubbles.

With regards to boys, males, men and such, Mary Ellen prefers the type who "knows what he is doing and what he wants." Since one of her closest friends rates Mary Ellen's most outstanding characteristic as perseverance, she seems to have a remarkably unified outlook on life (and love?).

The Seventh Seal

"The Seventh Seal" was by far the best of the first three features on this year's Film Society program. Its message was the most lucid, and in the final analysis the most meaningful. The other two both dealt with particular problems which were basically contemporary, but "The Seventh Seal" dealt with a truly perennial problem, Death.

The setting was very wisely chosen for two reasons. It allowed Ingmar Bergman, the writer-director, to deal with Death as a person and to show its horrible effects in fifteenth century Europe.

The fear, which the film in-vinced in the audience was skillfully relieved from time to time by the humour. In the last minutes this awesome fear of Death was brilliantly merged into the harsh reality that in order to live we must realize the inevitability of death. This was dramatically portrayed by the minstrel's vision of himself being led off by Death behind the others, who had lived in constant fear of Death, and by his delusion in continuing life happily with his family and craft.

The stark rawness of the film was expertly controlled. The director never wavered from the

presentation reality, but he never carried it to the point of a sickeningly gruesome screen shot either.

The characters were all skillfully portrayed. The minstrel seemed a little too light-hearted at first, among his grim co-stars, but this was the proper attitude for such a visionary.

The pessimism of the film was not overly depressing. There were always the moments of peace and the sense of hope that is life. Although the materialist might gloatingly point to the fact that Death answered nothing, the devout could quickly reply that Death never answers the living.

The only complaint one might make about the film was that there was too much meaning to it. The natural broadness to which the subject lends itself was skillfully enhanced by the intense irony.

The unity and completeness of the film were its greatest asset. The variety of elements of fifteenth century life and attitudes to Death were perfectly integrated. The beginning and ending on the beach effectively enclosed this unity, making a perfect frame for this remarkable picture, the type of picture one wants to forget, but cannot.

VERBOSITY

HALIFAX (CUP)—"Prime Minister John Diefenbaker spoke to Dalhousie students and faculty in Room 21 last Friday (Nov. 10). "Mr. Diefenbaker said:

(Three inches of blank space followed)

The Dalhousie Gazette thus reported the appearance of Canada's Prime Minister on the front page of its November 15 issue.

Explaining its action in the lead editorial, the Gazette said: "... we think that any of the several hundred students and faculty of this university who heard the Prime Minister of Canada speak last Friday would agree with us that little else can be done . . .

"Having agreed that a report is necessary, the Gazette would rejoice if any member of the Prime Minister's audience would approach us and inform us just what we should report . . .

"How indeed", asked the editorial, "is one to report a speech in which nothing was said?"

"Although Dalhousie was proud to welcome Canada's Prime Minister, we regret the fact that Mr. Diefenbaker insisted on addressing the students present at a 'nursery' level. The jokes and pious platitudes to which the gathering was subject was fit more for a tea party of elderly conservative ladies, than for what we might hopefully refer to as the elite of this generation.

"It is small wonder that students revolt at being told continually that they are the nation's future leaders, if the nation's present leaders treat students with such marked intellectual disdain . . .

"The Prime Minister undoubtedly left the feeling among the students that he really was an awfully nice fellow and was, in fact, once a student himself. Perhaps we should learn from his speech that if we try very hard to be Awfully Nice Fellows, we too can lead our country to greater things."

CAMPUS CALENDAR

by BETTY FEARON

Tuesday, November 28th: 7:30 PC Club; Tartan Room, Centre. Guest Speaker — J. E. Fournier.

Wednesday, November 29th: 7:00 p. m. SRC; Tartan Room, Centre.

Thursday, November 30th: 7:30 Arts Society; Tartan Room, Centre. 7:30 Rod and Gun Club; Oak Room, Centre.



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