

PREVIEW AND REVIEW

Experimental Flick Fails

"LAST DAY OF SUMMER" offered some good ideas, some visual treats, and some valuable experiments; but, all in all, they did not add up to a motion picture. The subject was a relationship between two people, but the film established no relationship. The fitful expressions of emotion were ill-portrayed. They were tied together with no motivation and no effective unity. It is all well and good to say that this picture was an experiment and cannot be judged by normal standards, but when the results are so dull, boring, and uneventful, the experiment has failed. A little normalcy might have rescued it. The only memorable part was the concluding visual aspect of the sea as the heroine raced into it. With the risk of appearing facetious, I can only conclude that by far the best part of this picture was the ending.

Although it has a soap-operatic quality and an excessive simplicity that makes one feel, and I might add hope, that contemporary film producers will not turn to copy its genre, "Une Partie de Campagne" was a pleasant little vignette. The actors



First Day of Winter

played their parts with finesse. The humour pervaded the film without overpowering the moments of tenderness (with one possible exception in the case of the slap-stick manner in which Henriette finally succumbs to the full embrace of her first kiss). Renoir has woven Maupassant's short story into a picturesque, charming filmette.

THIS WEEK DOWNTOWN: "The Bride is Much Too Beautiful" is quite a good, if not outstanding, French comedy. Together with the courtroom drama, "The Truth" it should restore the average film-goer's faith in Bardot after the fiasco of "A Very Private Affair".

"Girls, Girls, Girls" is by far

the best of the recent Presley films, both musically and dramatically, which means, all in all, that it is still not very good. Trite situations and inane comedy, as directors follow the play-it-safe formula, are denying the promise shown by Presley in "Flaming Star" to be, with competent support, at least a moderately successful actor. It would not surprise me if this is a major cause of Presley's recent dwindling success on the top hit charts. The results must soon, if they are not already, show themselves in a dwindling box office, for teenage motion picture tastes are not as unsophisticated as certain Hollywood producers seem to think. Moreover, the hard core of Presley fans, those from his first appearances in '56-'58, are by now young adults who are becoming thoroughly disillusioned with the latest empty Presley films.

ROBERT KERR

Sophocles Unchained

by HAL GILES

President of the U.N.B. Drama Society

After reading Mr. Green's article, "Sophocles Chained", (Brunswickan, Dec. 4, 1963), I wish to say that I agree with him, if not entirely, at least generally.

The history of theatre is quite a complex one: it began in the churches, but was moved to the village square when it became unacceptable to the church. It continued to develop there as a form of entertainment, and not on an intellectual basis. The play, "See How They Run", was advertised only as entertainment, and from comments I have heard, no person who attended it for this purpose was greatly disappointed, as Mr. Green appears to have been. I have a tendency, right or wrong, to pity those who become so wrapped up in intellectual matters that they cannot afford a few hours of entertainment for its sake alone.

When Mr. Green says we should think a little more before choosing a play, I don't think he takes into account all the thinking that must be done, or that there are many aspects in which a play must be examined. Besides the intellectual angle, there is the element of time. It is very difficult to organize a play in the Spring, leave it for the Summer when Drama members are absent, and pick it up again in September. Thus it becomes necessary to work from Registration through to the performance; this year we were obliged to begin by examining possible plays, and ordering scripts. By the time actors are in rehearsal, there is only a matter of four or five weeks left. This definitely rules out a play as difficult as last Spring's "Diary of Anne Frank".

The Fall play is used by the Drama Society to see what talent is available which we did not have last year. We have certainly been fortunate this year in our new actors. Some of these may now be used in the Spring production, and all will certainly be used in years to come. However, as is often the case when using new people, an actor is badly cast for a role, and must be replaced as late as two weeks before opening night. This was done in "See How They Run", but would be almost impossible in a large production. At the same time we train a new technical crew, when the relatively simple set and technical arrangements afford us time to explain things in detail. In the Spring, while we do continue to train new members, it is very important to have a nucleus of technicians who know where to find equipment, how to set it up, and how to use it, so that work can progress in several areas at the same time.

While we agree we should present the writings of the more important playwrights, here again we have many restraining factors. One of the greatest of these is, unfortunately, 'box-office appeal'. While the S.R.C. has given us generous support in recent years, we set up our budget each year, calculating on good audiences. Each play must pay for itself and for some of the capital equipment being purchased. While the audiences at the past production were not full houses, the average audience at any Drama presentation just six years ago was approximately thirty-five. This speaks for itself as to whether our choice is getting better or worse. Certainly we would like to do works of the more important playwrights, but unless and until Drama becomes an academic discipline at U.N.B., our funds do not allow us to present plays of a daringly experimental nature. Each play must hold some assurance of selling well.

It has been suggested that one play which might be presented is Tennessee Williams' "A Streetcar Named Desire". I can only say that I should like to see it done, and should like even more to be able to head the Society that can do it. The leading role in this play is so demanding that we very much doubt a girl with both the ability and the time required for rehearsal can be found on this campus. And what of the other good actors and actresses who wish to have good parts? It is not just, when we have so many turning out for casting, to choose plays which have only two or three major roles. While this is not always possible, we try to pick a play which can use as many of our personnel as practical.

In closing, I wish to extend to Mr. Green and the University at large, an invitation to submit to the Drama Society the names of any plays which they would like to see, especially those which would not only be intellectually acceptable, but also technically and financially feasible.

Christmas Oratorio

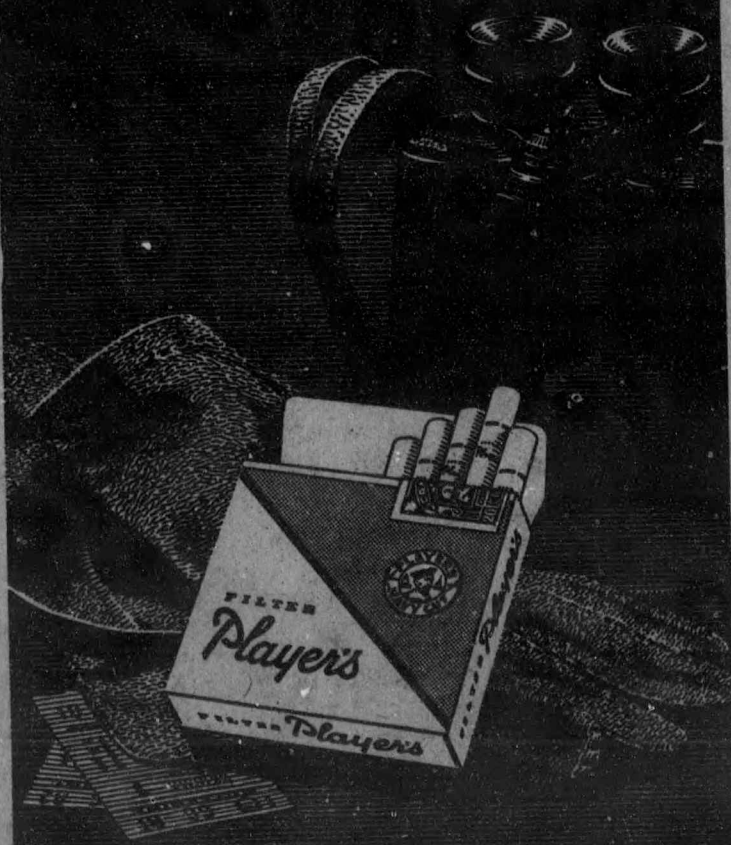
A recording of the Christmas Oratorio by J. S. Bach, Parts 1, 2 and 3 will be played in the Art Centre Sunday, December 15 at 3 p.m.

Paul Helmer, Resident Musician at UNB, will give an introductory explanation of the work. A copy of the text in English will be available. There is no admission charge and all are welcome.

The recording was made by the Berlin Philharmonic Orchestra under Fritz Lehmann with the Berliner Motettenchor and RIAS Kammerchor.

Vocal solos are by Gunthild Weber, soprano; Sieglinde Wagner, alto; Helmut Krebs, tenor; and Heinz Rahfuss, bass.

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