

SAINT JOAN IN TOWN

The Canadian Players

by Jill Hollingsworth

The Canadian Players will present George Bernard Shaw's SAINT JOAN in the Fredericton High School Auditorium on Thursday, November 9, starting at 8 p. m. It is under the sponsorship of the Fredericton Drama Council.

Fredericton theatre-goers were given the choice of seeing either SAINT JOAN or William Shakespeare's JULIUS CAESAR. Students at Teachers' College and local residents indicated their choice in a survey. A half-hour long panel discussion was carried over Radio Atlantic, featuring three members of the English

Department of the University of New Brunswick, Dr. W. C. D. Pacey, Dr. Frederick Cogswell and Prof. David R. Galloway, who discussed the pros and cons of the two plays on a comparative basis. The Fredericton Drama Council officials then had a meeting and announced their decision.

Mr. Tony van Bridge is to direct SAINT JOAN. Since his arrival from England in 1954, Mr. van Bridge has spent six consecutive seasons with Ontario's Stratford Shakespearean Festival. He was one of the earliest members of the Canadian

Players to go on tour and he has appeared in many of their plays. In addition to directing SAINT JOAN, he is directing JULIUS CAESAR which will be presented in Oromocto on Nov. 10, at 8:00 p. m. (Tickets are \$1.50 and can be purchased from the Theatre at the Main Gate of Camp Gagetown).

Toronto-born Anna Reiser will appear in the title role of Saint Joan. Miss Reiser left New York to tour with the Company but is not unknown to Canadian audiences as she has had more than twenty-five leading roles in major CBC-TV drama and radio productions. She is also the author of several TV plays and she has toured across Canada with Eric Christmas in Dramatic Duologues.

Miss Reiser attended the Lorne Greene Academy in Toronto where she studied acting and commercial announcement. She was then admitted to the Royal Academy of Dramatic Art in London, merely on the basis of a taped recording sent to them by Eric Christmas. Her dramatic zeal is indicated by the fact that in order to get enough money to go over to England she held down three jobs at once for four months.

After obtaining the Academy diploma Miss Reiser went to Paris for further studies. She worked in studio productions and night clubs with an American group before returning to Canada in 1956.

She made her Canadian TV debut in the role of Vera in LEONARDI CODE, playing opposite Barry Morse. Since then she has played in summer stock and has spent two seasons at Ontario's Stratford Shakespearean Festival.

Now living and writing in New York, Anna Reiser returns to play a role which is completely new to her. "Saint Joan is a magnificent part", she says, "it stretches one to the very utmost, and I'm really looking forward to touring Canada".

Other members of the company are: Henry Ramer, Christopher Newton, Jack Medley, Claude Bede, James Peddie, Nelson Phillips, Joseph Rutten, Ken James, Gary Crawford and Nancy Kerr. Many of these actors have appeared in Ontario's Stratford Festival and others have toured with the Canadian Players.

Student tickets for SAINT JOAN are priced at \$1.10 and are on sale at the University Book Store.



"I will go now to the common people and let the love in their eyes comfort me for the hate in yours", Joan (Anna Reiser) tells the Court of King Charles in the Canadian Players' production of Saint Joan.

CUCND DEFEATED

Continued from Page 1, Col. 2 course in the 'cold war'. "The U.S. should cease nuclear testing whether Russia does or not. "Effective disarmament depends on international inspection of both sides.

The poll, in which 800 students participated, was billed as a "Nuclear Weapons Poll." Six hundred and forty-nine (649) said that they did not support CUCND methods and policies; 139 voted in support of them.

Because the ballots were printed on the front page of the Daily, he accused the CUCND opponents of stuffing ballots.

RUSSIA TODAY

Continued from Page 2, Col. 5 friend had spoken to him about it. In my opinion his friend cannot read French. Communism possesses absolute truth, and everything outside Communism is necessarily false; therefore why permit the non-Communist press to enter the USSR — the people must not be corrupted." (To be completed next issue)

GIRLS' SPORTS

*Volleyball Tournament tonight in Gym, 6:30 - 9:30.

*Basketball practice, Thursday, 8:30 - 10:00.

NOTICE

Applications Committee

1. All organizations applying for dances must be officially recognized by the SRC. 2. All applications must be given to chairman of applications committee at least two weeks prior to the desired date. 3. Application forms can be obtained from chairman of applications committee or campus co-ordinator—Betty Fearon, Murray House. 4. Organizations are advised that no advertising or ticket sales will be permitted until official approval has been granted by SRC.

Bob Little

(Applications Committee Chairman)

The Play

by Jo-Ann Fellows

(Saint Joan was first performed in New York City on the 28th of December, 1923. It is subtitled "A Chronicle Play in Six Scenes and an Epilogue". Its playing time should be, according to Shaw, three and a half hours).

George Bernard Shaw spent most of his life as a dramatic critic trying to convince people to produce a play as nearly as possible as the playwright intended. To do justice to this idea and to compensate for the fact that I know very little about Shaw and his works, it is preferable to let Shaw speak for himself in the following excerpts from his Preface To Saint Joan.

First, the character of Joan, herself. On this point Shaw was very explicit.

Historically, Joan d'Arc was a village girl from the Vosges, born about 1412, and burnt for heresy, witchcraft and sorcery in 1431. She was in her late teens at the time dealt with in the play; in fact, as Shaw explains, "she never got out of them". These and the other facts in the play are fairly accurate. That is, Shaw built his play on a framework of substantiated historical fact.

Creatively, the character of Joan exemplifies ideas as wide afield as a study of Medieval institutions to a statement of Shaw's preference for women wearing men's clothes. In the latter case, he writes:

"She (Joan) was the pioneer of rational dressing for women ... she refused to accept the specific woman's lot and dressed and fought and lived as men did."

Shaw further claims that Joan was "one of the first protestant martyrs", "one of the first apostles of Nationalism" and "the first French practitioner of Napoleonic realism in warfare".

Generally, Shaw sees her as one of a long line of people who are too intelligent to live. This list includes Socrates and Jesus Christ. Joan is, therefore, not only the central character but the heroine of her play. But she attains this position on what Shaw would probably like to claim as a truthful, if dramatic, presentation of her moment of triumph and martyrdom. As Shaw sums her up:

"We may accept and admire Joan, then, as a sane and shrewd country girl of extraordinary strength in mind and hardihood of body. Everything she did was thoroughly calculated; and though the

process was so rapid that she was hardly conscious of it, and ascribed it to her voices, she was a woman of policy and not of blind impulse".

In a more general way, it might be audacious to say that Shaw has attempted to produce what he believed to be the truth about a particular series of events in a particular place and to present this truth dramatically.

One aspect of this truth is in Shaw's treatment of the two great institutions of Medieval Europe—Feudalism and the Catholic Church. He presents, in fact, a very sympathetic case for both these bodies. To paraphrase the title of a recent book, "The Inquisitor Has All The Lines". That is, Cauchon and the inquisitor, Lemaitre, are both sympathetically drawn and, in the final scene, these and Joan's other accusers certainly get the more convincing arguments.

This device not only allows a fair presentation of Medieval ideas, but, also, as Shaw himself points out, prevents his play from sinking into melodrama.

Technically, the play presents certain problems. Shaw preferred the use of simple generalized sets, and takes his usual "round-house swing" at stage managers and their cluttered brand of "realism".

"The experienced knights of the blue pencil, having saved an hour and a half by disbowelling the play, would at once proceed to waste two hours in building elaborate scenery, having real water in the river Loire and a real bridge across it, and staging an obviously sham fight for possession of it, with the victorious French led by Joan on a real horse".

In the world of dramatic art, one can almost hear Shaw muttering with Joan, "O God that madest this beautiful earth, when will it be ready to receive Thy saints? How long, O Lord, how long?"

NOTICE

NFCUS MEETING

TONITE

7:00 — 7:30

LADIES' LOUNGE
STUDENT CENTRE

Coming Campus Capers

For listings in the Brunswickan of coming events contact the Campus Co-ordinator, Betty Fearon, at GR 5-9007. The best hours to phone are Tuesdays and Thursdays from 1-6 p. m. Deadline for the Tuesday issue is 6 p. m. previous Thursday and for the Friday issue, 6 p. m. previous Tuesday.

TUESDAY, NOVEMBER 7th

7:00 p.m. Bridge Club: Oak Room, Students' Centre.
8:00 p.m. Student Wives Organization, Tartan Room, Students' Centre.

WEDNESDAY, NOVEMBER 8th

7:30 p.m. SRC Meeting, Oak Room, Students' Centre.
7:30 p.m. Camera Club Meeting, Forestry Building, Room 106.

THURSDAY, NOVEMBER 9th

8:00 p.m. Student Wives Bridge Club, Oak Room, Students' Centre.
8:00 p.m. Ski Club Meeting: Tartan Room, Students' Centre.

Science Social

Fun-loving scientists — take notice.

All members of the science faculty and their guests are invited to a Science Social, Saturday night, November 11. The Social will be held in the Conditioning Room of the Gym from 9 to 12 p. m. and will highlight the introduction of the Science Queen candidates.

Dancing, beautiful girls and refreshments will be provided for only 25 cents per person.
DON'T MISS IT!