

wishywashy walterdale williams

"You Touched Me!" does not rank among the best of Tennessee Williams' plays. The techniques which he later employed with such success frequently seem to be undergoing agonizing formative processes in this play. Unfortunately, a Williams play with growing pains is apt to contain embarrassingly boring passages.

In spite of this obvious and crude sentimentality of language and symbolism, this play does reveal much of the dramatic excellence characteristic of his later plays.

We have the now-familiar Williams cast, a group of people isolated from the rest of the world by a private conflict and from each other by their own tormented souls. Like his later plays, this one becomes a drama of great intensity as the characters attempt to free themselves from their own peculiar isolation.

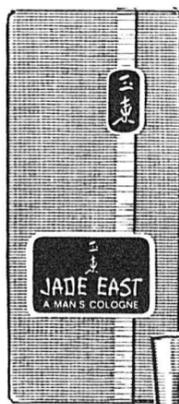
However, Williams does not present his characters with the uncompromising honesty later characteristic of him. Instead, we are left with a "happy" and definitely unconvincing ending which greatly diminishes the psychological impact of the play.

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As the play opens, Emmie Rockley (Barbara Reese) plunges into a tirade against her brother's drunkenness which continues virtually uninterrupted throughout the remainder of the play, while her niece Matilda (Maureen McGill) engages in her habitual dreaming.

Their biggest worry is how to discreetly and respectfully trap the minister into proposing to Aunt Emmie the next time he comes to tea. Into this trivia bursts the news that Hadrian (Jack Horn), the unwanted "charity boy" who had left five years previously, is about to stage a return which will disrupt Aunt Emmie's respectability and end Matilda's seclusion in a world of outmoded values.

Barbara Reese as the viperish "Christian" aunt gives a generally good performance.

It is her total frustration which leads the viewer to feel compassion for her. Although her characterization at the beginning of the play appears weak, Miss Reese seems to grow more sure of her character and manages to present the most convincing performance of the cast.

Maureen McGill as the nervous and retiring Matilda does very well in the first scenes of the play, especially in those opposite Hadrian. However, by the end of the play, when she renounces the prudish seclusion from the rest of the world which life with Aunt Emmie entails to marry Hadrian and face his views of the future, one is inclined to feel that the character Miss McGill has created has neither sufficient strength nor emotional maturity to take such a step.

Jack Horn as Hadrian is completely inept. His poetical rhetoric about his belief in the future is exceptionally unconvincing; it sounds more like a political speech than the enthusiastic idealism of a young man. His scenes with Miss McGill are often forced; only occasionally does the tenderness of his feelings towards her show through the bravura Mr. Horn has tried to inject into the role.

Although Alan Brinsmead as Captain Cornelius Rockley comes through only weakly at the beginning of the play, he does win us over eventually to the Captain's conniving humor. By the

third act, he seems to warm to his role enough to present a good performance.

Director Victor Sutton is to be commended for the excellent use he makes of the stage at Walterdale Playhouse.

After all the criticisms that can be made, an evening spent watching a Tennessee Williams play is generally an interesting experience and the Theatre Associate's production, even if somewhat uninspired, was enjoyable.

Theatregoers should note that Studio Theatre, beginning Nov. 23, will be presenting Tennessee Williams' "Cat on a Hot Tin Roof." Students may obtain free tickets at room 329, Corbett Hall.
—Shirley Neuman

the utter necessity of architecture

There is a rumor afoot that the U of A is considering establishing an architectural school on the Edmonton campus.

In a statement released to the press, a spokesman declared that a committee is now discussing whether or not Alberta needs such a school. This seems a Wittgensteinian proposition: how can one discuss tautology?

We can survive without architecture; yes, but living without it is an impossibility.

As Walter Gropius said: "Architecture or revolution! Revolution can be avoided!"

This dramatic but trenchant appraisal emphasizes the importance of architecture to everyone. There is nothing esoteric about architecture. It is the creative endeavor which is most vitally concerned with people, with you and me.

Here art ceases to be a spectator sport. We live in architecture; we participate in it.

In the eyes of the architect, the old controversies about the nature of art are moribund. Architecture represents the syncret-



—Page photo

THE COFFEE-HOUSE MYSTIQUE—At Inn the Beginning, the SCM Coffee-house, folksinger Chris Rideout strums to a full house. Operated by students for students, folk-singers and poetry will be the mainstays of its entertainment. But Roger Davies, who's in charge of programming, hopes to provide as diverse a program as possible. The address is 11145-90 Avenue.

ism of the functional and the beautiful.

Armed with Saarinen's modular theory, the architect of today designs to the human perspective, a true achievement in an age when man is intimidated by the IBM behemoths.

Why does Alberta need a school of architecture? Because Alberta is growing and growth requires discipline; and because this province has the raw material of architecture: wide open spaces.

This is not a facetious concern, for the intelligent use of space is the prime factor in good design. The most exciting approach is often a negative one, for what is there is often no more important than what isn't.

The play of positive and negative is often solely responsible for the vital effects of architecture: harmony and movement.

Handling space is not only the concern of the designer, but of the planner as well.

In a skeletal sense, a city is little more than the flow of people and traffic through space bounded by structure. Ideally, a city is harmony and movement. With planning, the city exists as an organic entity; without it, a city becomes cancerous and ugly.

ALBERTA NEEDS A SCHOOL OF ARCHITECTURE.

Not an ordinary, apologetic academy, please, but one which will produce something of import—perhaps "a northern prairie movement."

Perhaps we will produce another Bruce Goff, whose prairie houses emerge from the plains like shingled unicorns. Or another Oscar Niemeyer and another Brasilia. Or another Paolo Saleri with his isometric domes.

"I cut deep into the heart of the stone until I saw blue sky on the other side." I offer these germaine words of Henry Moore to the planning committee. Please, sirs: let us see blue sky.
—Jackie Foord

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