

on. Allan got quite a shock when he hit the bulky figure that dashed from the shadows of 27 West Street. He got such a shock that he slammed his foot on the accelerator and careened across the street into a telephone pole. That was the only noise that disturbed the neighbours. Amazingly enough he wasn't hurt, John was dead though, broken back. I guess it was instantaneous.

Now John had definitely planned to murder his brother but fate would have it that he entered the wrong house and the wrong room. His murderous rage was vent upon a corpse of an old man instead of the living body of his brother. The desire was there and the blow was dealt but by coincidence no life was taken.

Could John, if he had lived, have been prosecuted for and if necessary executed for pre-meditated murder, though he had failed to kill?

He should have been punished but I still wonder would he have been and if he had would it have been for murder?

—S. HOLMES

WHENCE REPOSE?

In my mystic cup of thought,
My little folded brain,
I hold the great wind and stars,
The moonlight and the rain.

Twin shells of vastness, sea and sky,
Beauty, joy, and gold,
Space and the infinite flight of stars—
My thought has stretched to hold.

Pondering over inwardly
The visage of my soul,
Bound am I by scarce a bond,
And prisoner to no key.

But who will say that Death,
Rollicking wild one day,
Will spill my thought's vast treasure out,
And fill the cup with clay?

—R. St. JOHN '58

THE EXPRESSIVE VOICE OF COLLEGE DRAMATICS—FINE ARTS

There are many who have said in the past and will undoubtedly say in the future that the majority of the plays performed by the St. Dunstan's Dramatics Society should be reserved for professional acting groups. This could well have been said about *Antigone*, *Romeo and Juliet*, *Noah*, *Murder in the Cathedral*, and *Everyman*. But the society has a specific purpose which does not pretend to achieve or even aim at professional performance.

Father Adrien Arsenault this year's moderator of the society and director of the plays mentioned above has said:

"It has always been our contention that our Dramatics Society only existed to bring students in direct contact with great dramatic literature of all ages and of

all countries and not to entertain by means of detective stories, melodramatic effusions, parish plays and St. Patrick types of comedy. Not only can we not afford to spend our time on such, but we do not intend to waste our energies and our money giving to students entertainment which they can very well get in town. When they feel the need for a relaxing kind of entertainment.

Our position is clear: **Better a good play poorly acted than a poor play well done.**

EVERYMAN

The Dramatics Society's first production for 1957-58 was the medieval morality play *Everyman*, which had its first staging in late November.

Everyman was extensively played in Germany and England during the thirteenth and fourteenth centuries but during the seventeenth and eighteenth centuries it was practically unknown as was generally speaking all Medieval art. With the arrival of the twentieth century though and its return to anti-realistic styles in art—such as Impressionism, Symbolism etc. a renewed interest and appreciation of Medieval literature came into being and with it the revival of *Everyman*.

Medieval art is always Idealistic and Universal and of Classical form, this is characterized in *Everyman*. The play is framed in high but impersonal drama, it is theological and philosophical and naturalistic but never realistic. It has ascertain amount of psychological action and reaction but never delves too deeply into the emotions, instincts and subconscious.

The play itself is rid of much external action in order that it concentrate on natural and supernatural beliefs which affects mankind's behaviour. At its beginning there is much movement but it slowly becomes more static, in order that it permit the audience to meditate on the beautiful and true things which are being said. The end of the play is a meditation.

Everyman is faced with death and instinctively revolt against it as human nature is prompt to do. But later understanding its inevitability he accepts it not in a purely humanistic or stoic fashion but as a true Christian. Though the play pictures Death there are no highly emotional family scenes. It is moving but never is it melodramatic. As *Everyman* approaches his end, he has the company of Priesthood, Knowledge, Good Deeds, Strength etc. a rather impersonal gathering compared to what a modern author would have placed at his side.

Everyman, because of its "formalism", its anti-emotional style and because of its approach to a universal problem of mankind, is a great classical play and remains one of the great dramas of the modern theatre.

Those who had major roles in *Everyman* were: Charles Hickey, who portrayed *Everyman*; Death, played by Frank MacDonald; Fellowship, played by Cyril Byrne; Kindred, Joseph Buckingham; Cousins, Pat Poirier and Barbara Roy; Beauty, Martine Michaud; Strength, William MacNeill; Discretion, Avonna MacAusland; Five Wits, Eric Doucette; Loveliness, Helene Dowling; Knowledge, Terrence Nellis; Good Deeds, Rhoda Longaphie; the Angel, Alfred Tsang and Confession was played by Frank Coady.