

Separatism

Though it is evident that Separatism in Quebec suffers from a lack of unity, there is general agreement in principle among the leading separatist bodies. A major point of contention in Quebec upon which all three factions are united is the extent to which the province's wealth is controlled by Anglo-Canadian and American enterprise. They maintain that since the province is 85% French, the French should control more than the 10% of the wealth that it now controls. The separatist movement points to this as a grave injustice and advocates a policy of nationalization to achieve a more desirable balance of wealth. Of course, as to the degree of nationalization there is again disagreement between the three main separatist groups.

Socialist Raoul Roy calls it a struggle between the capitalist, imperialist oppressor and the French people, and advocates outright nationalization. The RIN, hold moderately to them same view. L'Alliance Laurentienne also agrees in principle but propose a more novel idea. They advocate the solution of public ownership with a minimum of intervention by the state.

All three factions of the separatist movement, furthermore, emphasise the importance of education and vocational training among the French Canadian people. A better educated and trained population will necessarily control more of the economy of the province. At present, they point out that Quebec is growing in industrial strength, but with outside capital and Anglo-Canadian management.

Quebec is chaffing under these reins. She sees her English speaking segment gaining strength to the detriment of her general welfare. Daily numerous incidents occur, further aggravating the situation.

Not only is this the thought and expression of the common people, but also of Jean-Noel Tremblay, a well-known politician, who has stated: "Between the Confederation and Quebec, I have chosen Quebec, a free Quebec!"

The Separatists prepare for and await the day when their movement will see its fulfillment. The machinery is beginning to turn now as the movement gains the support of the Quebecers. When their following has grown large and dynamic enough they will approach Ottawa with their proposal for withdrawal from Confederation. If they fail to gain the consent of the rest of Canada, many claim flatly, even now, that they would pull out anyway and declare Quebec's sovereignty. They even admit the possibility of an ensuing civil war.

It is often claimed that these people are neurotic, and that the whole movement is a mere "flash in the pan". But, the fact remains, that these people are busy, are dynamic, and are getting a following. The present Lesage government, though non-separatist, believes in a greater measure of autonomy for Quebec. In short there exists today, and always has existed, a spirit of nationalism in Quebec. There is no foundation for any hope that it will subside, but strong grounds for the belief that it will get stronger.

Right now there is nothing that the average Canadian can do but to make himself informed on the situation in Quebec and to understand the problem as best he can, formulating his own opinions and ideas. Soon he may be suddenly faced with the problem blown to its full proportions, and he will do well to have real convictions upon how it should be tackled.

Werner Moser

Blood Wedding Previewed

The Drama Society - Glee Club presentation of *Carousel*, having shown such unprecedented success, demonstrates the students' tastes for fine dramatic productions. Student tastes should be, and are usually quite discriminating, we hope, and for this reason we feel that the St. Dunstan's Players' production of Federico Garcia Lorca's play, *Blood Wedding* will draw equal response.

To the "connoisseur" of drama *Blood Wedding* is quite familiar. It is a play rich in symbolism, set in the hills of Castile depicting passionate characters in a love affair which can only reach its culmination in tragedy. Tragedy dominates the whole play. All the characters are determined in the light of this tragedy.

This is not merely another "love story." Its effects on the viewer are much deeper and consequently more lasting. Truly, a play to be remembered.

Lorca, a Spanish playwright killed near Granada during the outbreak of the Spanish Civil War is universally acclaimed as a poet of genius and the foremost poetic dramatist of our time.

Lorca's inspiration for *Blood Wedding* came in the form of a newspaper account of an incident very similar to the plot of the play. The characters are however, transformed. They became, as the poet's brother Francisco Lorca says, "converted into anonymous beings who possess a country's generic character, who are opposed by a tragic personage, their fate, and who are led by this fate among songs and premonitions toward death."

The Players' production which is being set back in time two centuries stars Lois Hughes as the Mother, Dorothy Morris as the Bride, Douglas M. McLeod as the Bridegroom, Mike Lane as Leonardo and many others.

Carousel Reviewed

With all the magic and aura of mystery, that usually surrounds the premier of a play on Broadway, *CAROUSEL* was presented to a packed house, Tuesday, February 6, St. Dunstan's Day. Charles Smith and Patricia Leightizer, aptly cast in the leading roles of Billy Bigelow and Julie Jordan, and supported more than adequately by Richard Manz as Mr. Show, Peggy MacIntyre as his wife, Gerry Sauliner as Jigger, plus the beautiful singing voices of Eileen Grant, and Virginia MacDougall combined to make this musical production the greatest stage effort by SDU in years.

The curtain rose at 8 o'clock and the dancers, trained by Mrs. Ed. Hilton, started the show which lasted for more than two hours. The lavish applause at the conclusion, the smiles and even a furtive tear, announced more eloquently than words, that predictions of its success were not idly made. The director Rev. A. Arsenault, and the music conductress are to be congratulated for the fine manner in which their charges performed. Too, the accompanist in the person of Patty Grant must be given a fine hand for her very accomplished effort which entailed the playing of 128 pages of music.

In every play, there is usually one part other than that of the leading actors, which is made to be or can be 'stolen'. One of those parts was that of 'Jigger', which was played, and very well too, by Gerry 'Crash' Saulnier. There are also, certain scenes that stand out and when the whole is forgotten linger in your memory with a sad-sweet tug, in sentimentalists and even hard-boiled eggs. One of these pictures was that of Mary Donovan, as a child... skipping and playing hopscotch; another was the word picture described by Dick Manz as Mr. Snow, of his future hopes and plans.

The entire work may well be summarized in a terse fashion: Extremely well done.

LA BOHEME:

Canadian Opera Co. Too Confident

On February 8, the Canadian Opera Company presented the first performance in Charlottetown of their production of Giacomo Puccini's "La Boheme". The National Company visits Charlottetown only once annually, and although there is a limited enthusiasm for opera in "these parts," one cannot let this production go by without an analysis of its significance.

The libretto by Giuseppe Giacosa and Luigi Ilica is based upon "Scenes de la Vie de Boheme," a novel by Henri Murger. "Scenes de la Vie de Boheme," is the story of the happy-go-lucky, hard life of students of the Latin Quarter of Paris in the mid 1940's, the story of their women, gold diggers, prostitutes, consumptives, and artists. The real Mimi in Murger's life was a street walker who died of consumption.

The first performance of "La Boheme" took place in 1896 at Turin. As a point of interest, the conductor of the premiere of "Boheme" was the great Tescanini. This performance was not a great success with the critics, but the public loved it and since then, it is in the repertoire of every major opera company.

"Boheme" is wrought with great contrast — the femininity and self-pity of Mimi, the careless, condescending ways of Musetta, the jealousy and masculinity of Rudolfo, the adventurous, youthful zest of Marcello, the drabness of the garret scene in Act I, the gaiety and frivolity of Act II, the great power and depth of feeling of Act III, and the desperation, the religiosity, the reconciliations of Act IV and finale.

To convey all this activity, emotion, a good Mimi, a good Rudolfo, a good Musetta, a good Marcello require more than good voices, they have to be convincing actors.

Much of the beauty of "La Boheme" was lost in the Canadian Opera Company's production. This is understandable to a certain point — the sets were not elaborate, and a piano and an excellent pianist replaced an orchestra as accompaniment. However, the sets could have been more elaborate, as it was there was but the barest essentials, wrought with too little imagination. And, as I heard one person express it — "Surely the Canadian Opera Company on tour can acquire some kind of orchestra — an eight piece

one would be sufficient..." The libretto to the National Company's production was in English. The translation was the work of Ruth and Thomas Martin. And, in this lies one of the biggest weaknesses of this production. The beauty and fluidity of the Italian are replaced by a flat and inelastic English. The reason for the English is the idea that opera has to be popularized. However this is a mistake. The vast majority of the audience are acquainted with the opera in Italian and even if they don't completely understand the language they enjoy it just the same!

To use a very untechnical term, yet a precise one, the first act was "flat." John Arab was an unconvincing Rudolfo. As a matter of fact in "Che gelida manina," he almost choked on several notes. I am not implying falsetto. Again, the depth of the relationship that really existed between Rudolfo and Mimi never was conveyed — one might say that in this production, Mimi and Rudolfo were actually cold to one another... Act III was the best act of the Opera, and only here did the singers convey a depth of feeling in their singing and only here was their acting convincing.

Sheila Piercey was a very dull Musetta in comparison to the flirting and gay Musetta that Puccini fashioned. In fact, the whole second act was dull and quite unlike the original. It must be admitted that the original was unusual and any attempt at it by this company would have been extremely difficult. The original Act II is full of choruses — children, mothers, vendors — full of activity, a great deal of which is, although not essential to the story itself, shows the versatility of Puccini, and at the same time serves a useful purpose, somewhat akin to a sub-plot, in that it changes the mood which can become wearisome, especially if it is as "chronic," as that of "La Boheme."

To put it bluntly, the death scene left the audience cold. Without the power of the orchestra which sets the stage for this tragic finale, and without the famous last bars of the finale, the death scene was an indifferent thing, cold.

La Boheme is certainly not Puccini's most difficult opera, but I feel that the Canadian Opera Company was just a little too confident in taking this one for a tour. . . . D.E.

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Peter

Potter's

Problems

Note: This column was originated with a view to offering solutions to any and every type of student problem. If you have a problem, write it down and send it along. Letters for this column should be submitted to the Editor-in-chief, or to the Feature Editor.

I Dear Peter Potter:

My room-mate washes his feet in the sink. What should I do? I am thoroughly—

Disgusted

Dear Disgusted:

You're lucky. My room-mate doesn't wash his feet at all. Try Spic'n Span.

Peter Potter

II Dear Peter Potter:

A girl slapped me. What should I do?

Stung

Dear Stung:

The question is not what should you do but what did you do.

Peter Potter

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