



On Display

The Pride of Dal

by Susan MacLeod

A large and varied display of over 200 well-executed arts and crafts awaits the viewer at the 25th Annual Students, Staff and Alumni Exhibition at the Dalhousie Art Gallery.

Mern O'Brien, co-ordinator of the exhibition, said she had not expected as many works as had been contributed. She added that although the application form for the exhibition specified a limited number of works would be chosen in each of the 17 categories, every submission was accepted due to the high quality of entries.

The exhibition was open to anyone connected with Dalhousie University and featured categories ranging from the traditional drawing, oils and watercolours to construction, carpentry, textiles and jewellery.

No distinction was made between professional and amateur artists and some of the applicants have exhibited elsewhere.

Highlights of the exhibition included paintings by Paul A. Price whose landscapes rendered in bold lines became particularly striking at a distance.

Also notable in the painting category was **Pears** by Gillian L. Pullen. Pullen used free brush strokes and light colours to achieve an original still life with an airy quality.

In the jewellery and craft category R.L. Raymond submitted a fruit-grinder and cider press constructed in mahogany, birch and teak and a **Pair of Matched Quarter-Cylindrical Corner Cupboards** in elm and walnut. The corner cupboards were made to contain a bottle of sherry and glass. Both works revealed excellent craftsmanship and design.

An oversized red beetle made in wood entitled **Bug** by David Chapman was one of the more original entries. Also unique in the exhibition was **Being Conditions Consciousness** by John A. Barnstead, a framed work including the cut-out figures of two men centered on the background of personal classified ads of a sexual nature.

Dalhousie University, although lacking a fine arts department, can be justly proud of the creative ability among the members of its community.

The show runs until February 11.

Les Canadiens Stick to hockey

by donalee moulton

"Ever since the Plains of Abraham the French people have been number two, but on the ice, they're number one."

—Red Fisher, Sports Columnist, *Montreal Star*

Neptune's third winter production is its first this season by a Canadian playwright. Rick Salutin's **Les Canadiens** is the play in question and it represents the typical Canadian attempt to produce G.B. Shaw material.

The play focuses on the Quebec "situation" by using the national symbol that the French can clearly identify with—the Montreal Canadiens or more precisely Les Canadiens. Rick Salutin writes ". . . Les Canadiens are winners. No team in the history of professional sports, including the New York Yankees, has such a record of winning as do the Montreal Canadiens. The pennant-winning years of Stanley Cup victories are strung like an enormous tapestry the length

of the Montreal Forum".

Unlike the hockey team, however, the play is tedious and overdone. Salutin continues to ram the same symbolic metaphors down what he assumes to be the guilt ridden conscience of his audience. The technique fails particularly in the second act which leaves the snappy one-liners and short scenes of Act One far behind.

The acting does however, deserve credit. None of the actors spoke French prior to the play and all of them were "fluent" and natural on opening night. Susan Wright not only successfully played the part of a French Teacher but she showed diversity by helping to write two of the songs for the play. She has consistently been the star of Neptune's performances—graceful, confident and talented.

Artistic director John Neville has proven himself successful for the second time this season. The show was professional from the props to

the costume design to the acting. There was no need for Neville to worry. He could have sat down and enjoyed his work instead of wandering anxiously among the audience. **Les Canadiens** is a poor play superbly acted. Here's hoping the next play can combine the assets of Neptune's first three productions and give Halifax the best of the best.



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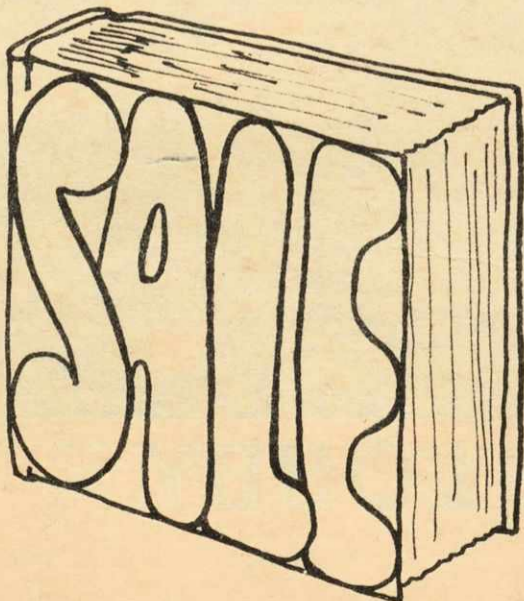


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