

Pygmalion deserved its applause

By JOHN LUMSDEN

Bonnie Sherman returns to directing in the UNB Drama Society's production of George Bernard Shaw's 'Pygmalion'. Known to movie-goers as 'My Fair Lady', the stage version is much more piquante than the film. A lot of Shaw's satirical bite is lost in the gloss of the musical. It still takes a competent cast to portray the whole spectrum of this play.

Patrick Clark again designed this set, using the same airiness and studied detail to advantage in this challenging set. A deliberate trade-off between the "completeness" of the sets versus the time needed just in scene changes, while the audience deflates. How-

ever, last night the small pauses were never regretted. The same care was devoted to the costumes - a constant parade of silken finery. The audience never sees the last minute darts, extra seams, tucks, folds and hairpins that go in an assemblage of costumes, but that doesn't make the job any easier.

Bob Doyle was consistently strong as Henry Higgins, the mannerisms mentor. However, the play belongs to Eliza Doolittle, and Paul Read took it. The interplay between these two always sparks some emotion, they had to be good. John Timmons, a perennial favourite, was given yet another disappointingly short role as Eliza's suitor,

Freddy, which he made the most of, again. John, as he also played the part of a European linguist, and very hilariously, showed his acting talent and versatility by playing two distinct roles. Also featured were Anne Matthews, Mark Micca, Wilson Gonzalez, and the maternal Prudie Herber.

The play worked well. It's a hit, and the Drama Society made it a hit again. One again, their spring production was the great entertainment secret. Go once, and you'll find out why these people invest so much time and effort to appear before about five percent of the student population: the play's the thing.

Photos by Tim Gorman



UNB Camera Club pix, displayed at Mem Hall

The picture on the right is entitled "Dave", and was chosen as second best black and white portrait. The other photo is "Renee No. 2", which took first place in black and white portraits, as well as being chosen best black and white print. Both these photographs are by Dave LePage.

The exhibit is in its last day of exhibit in the Art Centre of Mem. Hall.



Dog Day Afternoon rates 10

By LYNETTE WILSON

Crime is such a tacky thing. Being tacky and in abundance, crime, in any size, shape or colour, has been, is, and will continue to be the major theme for Hollywood. Crime even outdoes sex in the movies if you can imagine it. It has been suggested also that the phenomenon - of crime in the movies resembling crime in the streets - could work equally as effectively in reverse and-or sequential order - crime in the streets resembling crime in the movies.

Have you ever seen 'The Sting', 'Bonnie & Clyde' or perhaps 'Dirty Mary and Crazy Larry'? They're about crime. And what of those fantastic war movies with their massive slaughter and exceedingly inappropriate technology? It's all crime; some real inspiring the real, some fake inspiring the real.

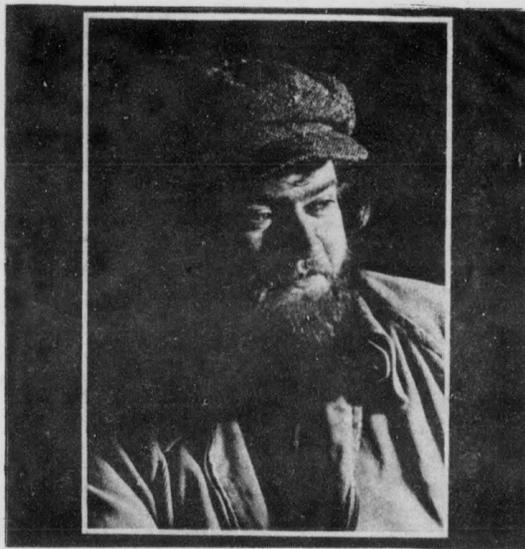
'Dog Day Afternoon' is a superbly sensitive, humourously realistic look at everyday crime. Not all criminals are super crooks. Some are simple ordinary people down to their last straw. Sonny and Sal were two of these. They walked into a bank with two guns and no plans. A button was pushed so that before they could gather up the money, they were surrounded by the New York Police Department. I mean, this had to be a screen exaggeration, the entire NYPD was there! Bus loads of blue uniforms rolled in, choppers were in the sky, and the FBI slide in to

add the government.

Al Pacino as Sonny had wanted to rob a bank to get money for his wife to have an operation. What better reason could a man down on his luck want? His pal Sal was along for the ride, so to speak. He liked robbing banks and he wanted to help Sonny. They had gotten themselves into a mess, not planning ahead. But where there's hostages, they say there's a way.

Sal was all too willing to start throwing dead bodies out the door like any two-bit terrorist flunky might do. Sonny wouldn't let him, he wanted to bargain with the 'cops'. And so the meetings begin, Sonny stepping out into the street, carrying a white flag, to the applause and cheers of hundreds upon hundreds of spectators. It is hilarious. He struts back and forth screaming, working the audience to a pitch! Only in New York could this happen? No, not true. This type of thing can happen anywhere and anytime. Imagine a drunk out on the street having fun with a cop. That's what Sonny was doing, dancing around while a thousand guns aimed at his head. Nervy little bugger.

The movie is really worth the seeing (at the Gaiety Theatre). The story is real, the acting outstanding. 'Dog Day Afternoon' is restricted, so of course you know I won't tell you why, but I'm sure you cannot help but enjoy it. Three cheers and a green 10 on the scale for 'Dog Day Afternoon'!



Metcalf to help at UNB workshop

Canadian novelist and short story writer John Metcalf has accepted the position of visiting writer at the first Maritime writers workshop to be held next June at UNB.

The one-week resident creative writing workshop will offer to beginning and experienced writers an intensive program of varied writing experiences through seminars and individual instruction.

Other writers participating in the June 20-26 workshop are Fred Cogswell, Kent Thompson, William Bauer, M. Travis Lane and Alden Nowlan.

As visiting writer, Metcalf will participate in the seminars and will consult individually with workshop participants. He also will give a public evening reading.



Metcalf is the author of two books of short stories, 'The Teeth of My Father', 1975; and 'The Lady Who Sold Furniture', 1970; and one novel entitled 'Going Down Slow', 1972.

His stories are also included in 'New Canadian Writing', 1969 and in anthologies 'Modern Canadian Stories', 1966 and 'Great Canadian Stories', 1971.

He has also edited several collections including 'The Speaking Earth: Canadian Poetry', 1973; 'Kaleidoscope: Canadian Stories', 1972; and 'Sixteen By Twelve: Short Stories by Canadian Writers', 1970.

The workshop is being co-ordinated by Nancy Bauer and Mary Lund of Fredericton in co-operation with the UNB department of extension services.

Pataki displays works

UNB's Fine Arts Room display in the Harriet Irving Library in Fredericton will feature an exhibition of watercolours by Inge Pataki during the month of March.

The exhibition consists of ten paintings of landscapes and flowers completed by the artist during the past year.

Mrs. Pataki, a resident of Fredericton since 1970, began painting studies in her native country of Germany. She studied sculpture with Joss Roever and painting with Hermann Moog, specializing in oils and watercolours.

The public may view the exhibit in the Fine Arts Room during the week from 8:30 a.m. until 11 p.m., Saturdays 8:30 until 5 p.m. and Sunday 2:30 p.m. until midnight.