

Sudden Death Overtime

Hockey belongs in arena, not on stage

By FRANK GIORNO

There is no better topic through which to depict the Canadian personality than hockey.

Our preoccupation with this national pastime on occasion borders on hysteria (see the Canada-Russia series).

Hockey is assuming its rightful place in Canadian art. Recently two movies dealing with this passion have been released, and now a play. Last Wednesday the hockey motif took another turn in Gary Engler's puck opera Sudden Death Overtime at the Factory Theatre Lab.

Sudden Death Overtime is a satire on the Canadian hockey syndrome. The play is about a hockey mad family from Moose Jaw, Saskatchewan (what else does one do in Moose Jaw, but play hockey?).

The mother is the terror of the local arena, where she coaches the pee-wee team. Her secret ambition is to coach in the NHL. She is a rabid Montreal Canadiens fan.

Her son Frank (whom she has

nicknamed Eddie, after Shore) is a professional, who has recently been traded to the Atlanta Flames. But he is in poor standing in front of his mother—he had dared to play for those accursed Maple Leafs.

Frank, in the best tradition of the hockey player-made-good is also running for a seat in the Ontario Legislature, and has trapped for his very own a true Torontonian wench (Alexandra Sellers).

The youngest daughter, Maurice (she, in turn, has been nicknamed after her mother's hero, Maurice "Rocket" Richard) is meanwhile trying desperately to gain some stature in front of her tyrannical mother. She wants to be treated, she says, like a "human being, not a hockey stick".

The elder sister is a raspy-voiced radical women's libber, a cross between Mae West and Jane Fonda, who keeps her tamed Marxist boyfriend from York University — literally — on a leash.

The action centers around the



A family that plays together....here one hockey-crazed all-Canadian family at their grande passion in the Factory Theatre Lab's Sudden Death Over-

time. Left to right: Dominic Hogan, Jim McLarty, Naomi St. John, Joyce Campion, Alexandra Sellers and Dorothy Poste.

family's attempts to recapture the Stanley Cup (stolen at some point) each for his own ends.

Why then does a play with seemingly everything going for it not succeed? While the play has some truly funny moments, the attempts at slapstick humour and the situation comedy technique do not lend themselves to a play of this length — three acts (or should I say periods).

The material probably would be

better suited to a 20 minute sketch on a Wayne and Shuster special.

The characters in the play are basically caricatures, essentially two-dimensional in depth.

There is a limit to the amount of cliché one can take. Frank, for example, is a stereotyped Canadian, down to his "eh" and jittery mannerisms, as is Rosa with her teeth gnashing and hip grinding. These become tedious and stale by the end of the first act.

The mother comes off the best, all in all, but even her role as the lovable rascal who is at odds with

her family (besides disliking Frank, she doesn't recognize Rosa and is training Maurice not to talk back to her coach) is not enough to hold the 90 minute play together.

Perhaps the best place to keep a hockey puck is in the arena and not on stage, after all.

Merkur evokes vitality

By ANNE CAMOZZI

"Print-making is a magical process" that enables the artist "to spread joy".

So says Toronto artist Sharon Merkur about her current show of 35 woodcuts in the Samuel Zacks gallery in Stong College. Merkur's warm textural prints with simple compositions are "basically concerned with mood". She has a "sensuous feeling" for her work and is "not conscious of an intellectual process" as she works. This show from Merkur who has been working with woodcuts for the past nine years is alive because of the mood she evokes.

As well as bringing up a family Merkur managed to study part-time at OCA, from which she graduated, and is currently studying print-making part-time at York.

Her landscapes and 'chair and grass' series, which make up the major part of the exhibition, are born from "experiences and images that sift through and form themselves rather than from sketches". Perhaps the most striking quality of her work is her use of warm vivid colours which she says "come from within". Merkur says that several people have asked her if she is from Canada because the quality of her colour has the vibrancy of a much sunnier climate.

Print-making is a magical process, and Merkur's work on show until October 31 indicates she is well on her way to finding that process. The Samuel Zacks gallery is open Monday through Thursday and Sunday from 2 to 7 p.m.

Heroes and beer features Yeats

What promises to be an interesting evening of debate occurs tonight in the Bethune Common Room at 8 p.m. The Heroes and Beer series presents Poetry and Politics: Yeats and Ireland, with speakers Des Maxwell, master of Winters College, Maurice Elliot, from the English/Humanities department, and Joan Davies, master of Bethune. Bethune's Ken Gibson is chairman. The following poems by W.B. Yeats will be discussed: Easter 1916, 1919, In Memory of Eva Gore Booth and Con Markiewicz, and Lapis Lazuli. Admission is free; heroes and beer on sale.

PEAK in process

PEAK will be in process again tomorrow, when they present another one of their bare stage, free productions in the Bethune Junior Common Room. Escorial is a one-act play by Flemish playwright Michel De Ghelderode, and this idiosyncratic style will give you a glimpse of what the graduate programme in theatre can do. That's at 12:15, tomorrow.

Shrew and Band

That infamous couple Liz and Dick are up to their old tricks in The Taming of the Shrew, when it is presented by Winters Films along with that other dynamite film, The Boys in the Band (what a combo!) tomorrow and Sunday at 8:30 p.m. in CLH-I. Admission (we must pay for our sins) is \$1.25 for Winters and \$1.50 for other miscellaneous students.

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