

Maxumdar here

The brilliantly talented actor Maxim Mazumdar will appear in Fredericton at two performances next Wednesday, November 9. UNB and STU students are admitted free to both.

Mazumdar performs James Reaney's *One-Man Show* at 12:30 p.m. in the D'Avray Hall auditorium. At 8 p.m. in the Playhouse, he repeats *One-Man Show* and also performs William Arthur's *A Phone Call from Stratford*.

Sponsored by the UNB/STU Creative Arts Committee and by the D'Avray Hall Noon Hour Series, these performances are open to students with

ID's and to the Creative Arts subscribers. Individual tickets are available to others at the door.

Maxim Mazumdar has appeared in roles from Shakespeare to musical theatre at the Stratford Festival, the National Arts Centre and other Canadian regional theatres. His professional debut in the United States was in 1972 as Orlando in *As You Like It*. Since then, he has performed regularly on the New York stage as well as in London, Dublin, and Edinburgh. He has been the Artistic Director of the Stephenville Festival in Newfoundland.



Mazumdar was warmly and enthusiastically received in Fredericton at an earlier engagement, and his return to the stage here is eagerly anticipated.

Film clips

By WILLIAM CLAIRE
FILM CLIPS -- Two adventure movies: one fantasy, one reality of sorts. *Never Say Never Again* features the return of Sean Connery as James Bond; *Under Fire* is the story set in Nicaragua that begins as a glorification of the war correspondent photographer and ends up questioning a newsman's most prized possession -- his objectivity.

Both movies would benefit from some judicious editing to cut their running time. Other than that, they are relatively painless to sit through.

Connery's Bond is back with an animal sensuality

that the flaccid Roger Moore was never able to imitate. The production quality of *Never Say Never Again* is far superior to the Moore efforts, and the wry sense of humour lets you know the adventure is all in fun. Even the title is a tongue-in-cheek reference to the fact that Connery once swore he would never make another Bond movie -- well, hardly ever.

Acting also holds Connery's latest 007 escapade apart from Moore's efforts. Casting Edward Fox as 'M' is amply rewarded; arch villains Maximilian Largo (Klaus Maria Brandauer) and Fatima Blush (Barbara Carrera) both add a touch of

evil to their performances as a 'certifiable' power monger and a killer in love with her job, respectively. Gavin O'Herlihy is compelling in a brief appearance as the frenetic turncoat, Jack Pitachi.

Under Fire is the latest in a series of films extolling the virtues and raw courage of journalists caught up in a foreign country's business while pursuing the big news story. All the more relevant to Canadians now that one of our own Clark Todd, has died in quest of the ultimate scoop.

Much of the cinematography attention-getting, a handy device for delaying the realization that the central storyline could have been broached a lot sooner than it was.

The film's most significant achievement is -- finally -- a suitable role for Nick Nolte who has been consistently miscast since *North Dallas 40*. Nolte is perfect as the bumbling, macho, half-stupid photographer who is twisted around the finger of a crafty foreign agent. This self-assured spy is deftly sketched in a paradigm of understatement by Jean-Louis Trintignant.

Much like *Missing*, *Under Fire* deals with the immorality of wholesale murder by dictators seeking their ends through brutal means. Underscoring this relevant theme would have been better achieved by toning down the love triangle (Nolte-Joanna Cassidy-Gene Hackman) and beefing up the notion of amorality as symbolized by the callous mercenary soldier (Ed Harris).

New Band 'Ought To Be' Maritimes' best

BY JOEY KILFOIL
Entertainment Editor

For three nights last week, I was privileged to witness one of the first gigs by what could be "the next big thing" to come out of the infamous, enigmatic Maritime Music Scene. The band 02B, pronounced "Ought to Be", played at the Chestnut Inn last Thursday through Saturday.

Before we get into the confusing past relationships, suffice to say these are not a bunch of newcomers. 02B consists of former members of the Minglewood Band, Oakley, the Terry Hatty Band (also known as Ram), and Storm. It is to their credit that such an experienced group of players does not sound like any of these other bands. In fact, in the space of just a few minutes' worth of performing, 02B established a sound uniquely theirs, a sound that no other band from this region has explored fully.

And now on to the people in this group. Lead vocalist is Wayne Nicholson, who performed with the Oakley band for many years and recorded an album for that group, co-writing many of the songs. Following the demise of Oakley, Wayne performed for a while with the country-rock group Granfaloon. Wayne has an incredibly strong stage presence and is gifted with a dynamic, expressive voice as well. His occasional flute playing adds to the band's overall sound.

George Antoniak is probably best known for his searing guitar work and songwriting contributions on Minglewood's *M5* album. Antoniak shared the stage with Minglewood during that band's 1982 show with the Powder Blues at the Aitken Centre, where his raunchy guitar playing aptly complemented Matt Minglewood's bluesy tone. His style is quite original, and his tasteful use of effects allows him a further variety of guitar texturings. George played on Ram's *Soundtrack From Pegasus 1* album, and toured quite a bit with the Ram/Terry Hatty band.

Pat Riley, bassist, also performed on Ram's album and has toured with them as well as the Sam Moon band. (It was Riley who co-wrote Sam's big 1982 hit, "Eclipse.") Like Wayne and George, Pat is also a songwriter, as well as a superb musician. His bass playing is featured on such songs as U2's "Two Hearts," and Stevie Wonder's "Higher Ground."

Keyboardist Tod Clark played several years ago in a band called Storm. He, too, played with Terry Hatty for a while. His synthesizer playing gives the band a contemporary edge without becoming overbearing and excessively technical.

"Solid as a rock" would be a good way to describe drummer Maurice Nadeau. His ability to play intricately and imaginatively while maintaining a clock-steady rhythm is brilliantly demonstrated in 02B's cover of the Talking Heads' "Burning Down the House." Like Tod and George, Nadeau is also an alumnus of Storm. He, George and Pat will be playing on the soon-to-be-released Sam Moon album.

Vocals are most definitely a strong point of 02B. All but Maurice sing, and the group often arranges four-part harmonies in their tunes.

The band's choice of material represents a good cross section of contemporary rock and roll, with emphasis on "new" music. Just to name a few songs performed: "In a Big Country" (Big Country), "Tell Me Why" (A reggae-ish version of the Beatles classic), "Eminence Front" (The Who), "Talk to Ya Later" (The Tubes), "Every Breath You Take" (King of Pain), "Wrapped Around Your Finger" (Police), "Only a Lad" (Oingo Boingo).

With three songwriters in the group, 02B's originals are, as one might expect, excellent. "Time Enough," written by George, is particularly outstanding and holds great potential for commercial success. (Although they plan to record sometime in the future, there are no dates set as yet.)

02B could well turn out to be the magical combination of personalities and talent that every group seeks to find. Myself, and many other will be awaiting their return with great anticipation.

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