

Shakespeare's Hams

By MRS. BLANK

An excerpt from

The Hams of the 20th Century

A professor has just finished teaching the Shakespearean play, *Hamlet*, which he has told his class is a play in three moods: the Interrogative Mood (because of all the questions); the Doubtful Mood, or, if you prefer the Latin, the 'dubitatio' Mood (because of all the doubts); and the Ironic Mood (there is *some* irony!). He has insisted that it is a stable play, but one student, Mrs. Blank,

disagrees. (Mrs. Blank always disagrees!). The excerpt picks up the play (i.e. *The Hams of the 20th Century*) at the point where the professor is stressing the stability of *Hamlet*.

Note

It is far more difficult to assert, without fear of contradiction, the stability of *Hamlet*, who is the character in *Hamlet* who feigns madness. Some scholars believe (without doubt!) that *Hamlet* is mad. K.O.P. (the "kindly old professor" of this present play) does not share

the view that *Hamlet* is mad, but will likely get "mad" if you disagree with him. He insists that *Hamlet* is like a toy which is weighted in the bottom. No matter how you knock it about, it will always right itself.

ACT IV SCENE V

(There is always a certain flourish of excitement when K.O.P. enters a classroom. No drums though.)

K.O.P. Without question, *Hamlet* is a stable play-

MRS. BLANK: (aside) Without questions, there is no play!

K.O.P. (picking up the thread of what he was saying) Without a doubt, *Hamlet* is a stable play-

MRS. BLANK: (aside to the other student) Without doubts, there is no play!

K.O.P. (pouncing on Mrs. Blank) What did you say, Mrs. Blank?

MRS. BLANK: (ignoring her own asides) I think that *Hamlet* is more stable without the doubts and questions. K.O.P. Without the doubts and questions, there is no play!

MRS. BLANK: My position exactly...without doubt or without question, *Hamlet* is unstable!

Exeunt (all but MRS.BLANK and other student)

Additional Note

This short scene is nothing but the "Law of Re-entry". MRS.BLANK, K.O.P., and most of the other students will be back on stage in the next scene.

ACT V SCENE I

OTHER STUDENT: If the play is unstable, as you suggest, what happens to the weight in *Hamlet* bottom?

MRS. BLANK: (always wanting the last word) *Hamlet* never was weighted in the bottom; the lead is in his head!

Exeunt

Odds & Entz

By KAREN MAIR

I hope you don't forget what ENTZ stands for 'cause I dislike having to repeat myself. Anyhooo... there is 'lots' going on this weekend for your entertainment so stand by.

For instance... there is a Social at Harri...oops! I'm not suppose to say anything about those! Seriously, (and on a more sober note) THE WOODSHED will be presenting Paul Antie. This performer plays a wide variety of tunes such as those of Cat Stevens, the Stones and Simon and Garfunkel. At any rate, I heard that he plays tunes from The Who so he has got to be good!

It is amazing that out of a readership of 5000 or so students I only recieved two responses to my plea for HORSELIPS albums. They must really be an obscure band.

There will be an Indian Nite this weekend at D'Avray Hall Auditorium. These cultural events are always worthwhile. The diversity in the styles of music and cultural aspects of the various member groups of the Board of International Students is are not to be missed.

The UNB Bicentennial Choir is tuning up for their next concert in late March or early April, so keep you ears open for tickets sales. This choir is a student group with an incredible amount of talent. If you have a good set of lungs and hopefully a good set of ears, why don't you drop in on the practises on Monday nights at 7:00 at Memorial Hall Auditorium. It is a great way to vent your frustrations.

Our very own CHSC is doing it again! The Social Club is holding a St. Patrick's Day Celebration on Monday, March 17. There will be lots of 'happy' hours to be had so think green and join in the fun.

The usual GROG is back on the move... down two flights to Room 26. All you GROGONIANS take note.

Well, I guess that is it for this week. If you would like to inform students of events or activities, etc., that are going on on Campus then drop off a note to the Bruns. This is not paid advertising but more in the way of a 'casual' mention. Adios.

Who is Lucien?

By KAREN MAIR
Brunswickan Staff

Lucien is coming to town and you'd better not miss him. Who is *Lucien*, you ask?

Well, *Lucien* is your everyday, blue collar, Acadian millworker who loves it when his machines break down-on-the-job and production stops and he gets to take a break.

Sounds familiar, eh? Well, *Lucien* is a familiar kind of guy and he has the same problems as you and me. Sure he works in a factory...sure he works on the same machine, day-in-day-out. Sure he smokes...he probably even sneaks a smoke, now and then (who knows?). *Lucien* even speaks 'Franglais' quite well! All in all, *Lucien* is a likeable fellow.

Lucien is also a one-man play written/played by Marshall Button. A few of you

might recognize *Lucien* from his role in The Comedy Asylum's production of *Maritime Mixed Grill*. Uniquely, *Lucien* came about through a collaboration with Fredericton based actor/director Ted Johns (most recently, Johns played in *Garrison's Garage*). According to Marshall Button, the character of *Lucien* seemed to grow all on its own. This presented a slight problem with the *Maritime Mixed Grill* because *Lucien* could have started to over-shadow the other characters. So in order to solve this problem *Lucien* was created. Contact Theatre is presenting Marshall Button's *Lucien* March 22,24-29 at the Edmund Casey Hall. Showtime is at 8:00 pm sharp.

Lucien is coming to town and you'd better not miss him! Who is *Lucien*, you ask? Find your way to the Edmund Casey Auditorium and find out...heck! You might even have some fun.

Eilm Society

The UNB Film Society will be presenting *Emitai* March 14 and 15 at 8 pm in Tilley Hall Auditorium, Room 102.

Although Sembene began his artistic career as a French language novelist, he turned to film in the 1960's in an attempt to reach a wider audience on his own continent, and with the release of *Emitai* in 1971 was generally recognized as the most important African filmmaker. Partially based on events witnessed by the director himself, during his childhood, *Emitai* is set near the end of the Second World War and shows the French army trying to enlist Senegalese citizens (more precisely the Diolla, an animist minority inhabiting the Southern region of the predominantly Muslim country) against the Germans. But the Diolla, with an apathy that is entirely reasonable and very funny, show little interest in this "white men's war".

From the French comes the command that the rice in the village is to be confiscated for the troops; the women of the village (the most staunch in their resistance throughout the film) hide the rice, and the local priests acting on the advice of their animist Gods, who are presented as masks in pink tinted close-ups, attack the French officers. The attack fails, the priests begin to doubt their own Gods, and the Senegalese already enlisted into the French army are forced to fire on the village women.

Sembene's film is also unique in it's photography: the film is comprised almost entirely of long shots, never extracting its characters from their environment, but making that environment an integral part of its story and of its pace. There are no flash or quick shots, the editing is never manipulated to gain speed on events, everything is made ultra clear, as if the length of the action and the objectivity of the photography were enough to clarify not only the story but the operation of Sembene's thought processes behind that story.

It is a new style of film, without the documentary quality of his earlier work and totally different from all western manners of storytelling on film

Clearly, this is spectacular film and definitely one that is not to be missed.

PLAZA CINEMAS

Monday, March 10 was our last
\$2.50 Monday Night.

Starting March 18, Tuesday
will be our \$2.50 Special
Night