## Writers Workshop

In this column are printed selected samples of the best from among the short essays produced by the students of Dr. Pacey's "Creative Writing" Class. They are selected on basis of their quality and genuine representation of the students' work. It is hoped that they at once give notice to the creative talent at work on the campus, and add to the feature material that is carried in The Brunswickan.

By R. Richards

mother?

favorites.

"Even Sheila Morin?" This ques-

"Yes", his mother answered.

heaven if Sheila can get there."

"That's right Mike" affirmed the

"Then it won't do me any good

"What an attitude" laughed his

"And the people in hell - will

"Now Mike" interposed his fath-

"But how can we be aware if our

His father's knuckles whitened

The church was only a little less

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on the wheel. Michael asked no

more questions.

Mongolian

"Hold still" mumbled his mother; "Sure", replied his father withwhose mouth was festooned with out taking his eyes off the snowsafety pins. Michael held as still rubbled road. as was possible under the barrage of the brush stroking the back of tion had immense significance. his pant legs. Abruptly his moth- Sheila Morin was a er slipped two pins through the idiot who wore large ribbons at the suspender loops and fastened age of fifteen and could not seem them. With one hand on his knobby to keep her tongue entirely inside shoulder to prevent him from turn- her mouth. ing she inquired of his sister:

Mary, how does this look?" mirror she held in one gloved

"Awful" she said "but it'll probsuitcoat on. She arranged a curl

of taffy hair. 'Though I don't see why he can't wear the corduroy breeches. After

all he's only ten. Michael fixed his eyes on his newly shined shoes, hating her in- and pretty and happy." tensely.

"Well", drawled his mother, undecided.

"Alice", called Michael's father from the foot of the staircase, "it's deep and immensely good-humored twenty to. We'll have to leave in voice of his father "God plays no ten minutes.

"Oh dear", said his mother wavering and then buttoned him into to try to be better than I am bethe brown top coat. Michael de- cause they won't treat me any bettested the shoulder pads that stood ter," said Michael with conviction out like blackboard erasers but he and he turned his face to the remained silent. Long pants were houses that seemed to be drifting worth such martyrdom.

"Go fix your hair", his mother commanded "while I -- go fix your beautiful but uncomprehending hair." mother "one does good things be-

He went into his mother's room cause they're good that's all." where the big mirror was and sat down on the cedar chest. He made everybody there feel as badly as no attempt to "fix" his hair be- everybody else? cause, he reasoned, his mother was his long black overcoat. The snow Though he did not analyze this church will probably be cold, al dignity. He continued: Michael thought and Mrs. Hawkins will cough and cough.

His sister dashed in redolent of tion to drag him downstairs by the wrist. Instead she observed that his implies." Pleased with his ing of arms, pulling of beard and so his fingernails were half clean and own erudition he glanced at the that he would need a new hand- rear view mirror. Mary had lost kerchief. His mother clicked in interest in the argument and was and arranged his straw colored reading an old copy of TRUE that hair before they all went down to had been left in the back seat. the Pontiac.

You could see your breath inside brains are made out of dust - all the car. Michael asked no one in rotten in the earth?" particular if everyone possessed an immortal soul.

"Of course", said Mary.
"Even Catholics?" thoughtful frown.

GOOD PRODUCTION POSSIBLE, VITALITY LACKING — PACEY

- An Evaluation of "The Taming of the Shrew" -By Desmond Pacey

as to be truisms, but they are often strained about the shrew's fury ing of the Shrew.

My main criticism of the production is that too few of the actors spoke their lines loudly enough, emphatically enough, and clearly enough. Particularly during the "Well then", muttered the careearly scenes, and to some extent His sister glanced down from the ful Michael, "I don't want to go to throughout the play, the audience had to sit in strained attention in The one triumphant exception was "But she won't be like she is order to make out even the gist of coke as Grumio. If only the other now, stupid" snapped Mary tri-the words being spoken. The very players could have brought to their order to make out even the gist of Coke as Grumio. If only the other ably be all right when he gets the umphantly. "She'll be smart and fact that the people attending a parts the energy, the imagination, pretty and happy - won't she play are called an audience rather the irrespessible high spirits which than spectators is significant -Mary always said "mother" when and an audience that is strained is cient performance it would have she wanted support to refute her in no mood to respond to the ap- been! peal of a play. How can one laugh good, but he did live his part on brother otherwise she said "Mom." at witty lines if one is straining to the stage and waggle his head and "Yes dear everyone will be smart hear them? How dare one laugh his finger with something of the "You mean" blurted Michael when laughter will make impos- baffled bewilderment we expect of everybody will be like everybody sible what is already difficult?

There were, of course, some notable exceptions to these strictures. handed out. The costumes were Harry Fairbairn, as Gremio, had a excellent and Mary Needler is to voice which carried well, and he be congratulated on her good taste clarity. Robert Coke, as Grumio, Some of the make-up jobs were and to a lesser extent Robert Gibbs likewise first-rate — Baptista and as Baptista, also revealed a desire Gremio, for example — but the old and a capacity to make the audimen in the play, especially the

ence hear. actor employs for communicating whole, was judicious. Ted Cleland ideas and emotions to the audience had the appearance, if not the are gestures and facial expressions. Here again this production fell Dirk Van der Meyden was a lively short. The Taming of the Shrew, Tranio; Judy Waterson and Kay after all, is not a realistic propa- MacCallum were ideally cast as ganda play; it is not even a com- Bianca and the Widow respectiveedy of manners; it is a farce — and ly; Jim Horner as the lute-playing a rip-roaring, swash-buckling farce Hortensio looked the part but sure to do that anyway. He look- er purposely deepening his voice, at that. What it needs to carry it didn't quite have the clear melodic ed out the window. Beneath him his father stamped up and down rubbing his ears and shivering in light his pipe at this moment.

The full purposety deepening in the purposety deepening ger and bluster about the stage was dazzling, it lay over the land feeling it was because he some whenever he is on it: and Dan Mclike a carpet of mica chips. The how associated a pipe with parent- Arthur, though he had his moments, was much too restrained in "You're thinking of the divine in the part. His soliloguys, for exearthly terms. When we die you ample, were spoken from a stand-know we lose our sight and feeling position in the centre-front of toilet water took one look at his ing and hearing and — sight. So the stage; instead, these words smouldering blue eyes and narrow it's not physical pain we feel in should be accompanied by all manwhite face and resisted the tempta- hell — it's complete awareness of ner of striding back and forth, wav-

The most important part of any on. Gwen Dimock, as Kate, came play is its language. Shakespeare closer to giving the impression of is a master playwright because he female fury by her bodily contoris a master of language. These tions, but she held herself in rather simple propositions are so obvious too much - there is nothing reignored. They were not ignored, and she had a tendency to swallow out they were to some extent ne- her words and to speak with her glected, in the U. N. B. Dramatic back to the audience. But the lack well. I am sure Professor Law-Society's production of The Tam- of emphatic fury was most evident rence has already said this many in the role of Vincentio. When he arrives at his son's house to discover that a fake father is installed in his stead his rage should know no bounds: but our Vincentio stood as meekly as a lamb ready for the

Again there were exceptions he brought to his, what a magnifi-Gibbs was not quite as this daughter-bedevilled old man.

A few other bouquets deserve to spoke his lines with conviction and and ingenuity in this department. Pedant and Vincentio, looked much The secondary means which the too young. The casting, on the voice, appropriate for Lucentio;

In conclusion, I should explain that I have been rather more se-

vere than usual in this review not because the production was markedly inferior to others we have witnessed in previous years, but because the Festival is still before us and frank criticism may forestall the adverse comments of the adjudicator. Basically, the elements of a really good production are here; all that is needed is a little more vitality all round. If the actors will throw themselves in to their parts, speak their lines with loud conviction and gesticulate and grimace as if they were really experiencing the emotions they are seeking to communicate, all will be times, and I simply add my voice

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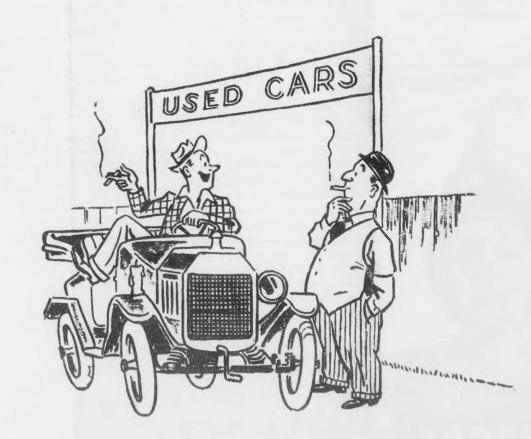
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Writers Wor

(Continued from

Wednesday, Feb

cold than the car kins was hacking grumble of the org the pews were occi aged people. Ever avoid the shafts of and for the most p beneath the gloom cony. Michael sat mother and shoved into his pockets. the gilt organ pip forty-one. The ch ing half heartedly bald wrinkled min

squinting in the d choir sang the fi everyone except o stood up like stic mutely at their h Hawkins who one best soprano in th ed from her pew o on every note ab going to be any Michael.

Between hymns prayed Michael m gether then apar one floor board at the nasal voice t santly over his be thought that he o like God. How c and merciful if H torture yourself if you were sinful Even he, Michael still and let anyon forever - say a years but not fo wanted to stay i and ever and pr were afraid of wh your mother per ing down in hell? poignant. He fe his eyes and bit l them back. He d self-possession un riedly into his po dirty handkerchi shower of coppe away under the p He felt himself t bit his tongue s brought tears ba Mercifully, his fa

extra dime on th Next came th mon. The minis and deliberatel glasses when he dren. It remind way his father they talked "ma does he take t Michael he can without them.

"Children"-be the minister, w settled back There were no dozen children Mr. Olgers talke were very man

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