

UNDER MILK WOOD

Come next March, there will be a respite for those persons desperately looking for a way to shake the winter blues. The UPEI Theatre Society has scheduled Dylan Thomas' radio drama Under Milk Wood for performance on March 12, 13, and 14, 1982 in Steel Hall. Under Milk Wood is "full of sunshine and the warmth of spring", says Terry Pratt, director of the upcoming production.

Dylan Thomas, a Welsh poet, died at the age of 39 in 1953; with this play, his only dramatic effort, just completed. He is generally regarded as one of the finest masters of the English language in this century. Some of his poetry is difficult but when he celebrates his boyhood among the rolling farmsteads and little seaports of Wales, he is accessible to every reader.

The play has no plot but follows a day in the life of a little Welsh fishing village at the present time. Beginning in the wee hours of the morning, we see the dreams of some of the townspeople. They then awaken and the town goes about the day's business. A very funny play, Under Milk Wood is also a fantasy. Some of the characters are just absurd and silly. Ben Beynon the butcher convinces his wife that she breakfasts on pusscat liver, moles, otters, and shrews. Mr. Ogmore was a proper gentleman, "even though he hanged his collie." And then there's Ocky Milkman, who keeps his wife in the cupboard with the empties.

Auditions for Under Milk Wood will be heard throughout the day and evening of Monday, 9 November in Room 107 Main Annex. The play involves about 69 characters, but one person will not be cast for each part. Instead, each person will be expected to fulfill an actor's delight and play at least three parts. Eight women and seven men are the minimum amount of actors necessary,

but if enough persons show for auditions, the production can make use of twenty or twenty-five people at the most. The Theatre Society is looking for people who can read the words of the play with understanding and feeling. Terry Pratt, a professor in UPEI's English Department explains: "The play is easy to read and not difficult to understand, but the actor should be able to appreciate the beauty of the play as he/she is reading." When questioned about the number of professional, non-university actors seen in past theatrical productions put on by UPEI, Pratt replied, "If possible, I would like a cast totally taken from the university, and will bend over backwards to get them. I will even phone people who don't turn out if necessary, and ask them to think about acting in the play. I won't go downtown until all resources here have been exhausted."

The production also requires people to assist with makeup and publicity, but the most desperately needed people are set painters, "people who are willing to be bold and wield large strokes as they paint an outline of a house ten feet high. This is a job for those who have always wanted to paint murals. If done right, it will be just what we need to set off the play. The painters do not have to be that talented, just keen."

continued on page 7

The Professor's Diary

Monday: Spent the week-end marking mid-term essays. At first I tried the traditional method of throwing them all down the stairs, whereby the heaviest goes farthest and lands some way down, the next heaviest is a bit higher, and the one-page efforts merely flutter to one's feet. It is then a simple matter to assign grades as one goes up from the bottom: A+, A, A-, B+, B, B-, and so forth. However, on this occasion, a great many essays, annoyingly, kept falling apart, and I had to read them after all.

Tuesday: The intricacies of contemporary university financing are both Byzantine and bizarre. I now understand that, to the Business Office and the President, I am not a professor; I am an EFTA -- an "Effective Full Time Equivalent." Little do they know that I am secretly an IFTA.

Wednesday: For a change, we had a most successful meeting of the Parking Committee today, in which we decided to rename the parking lots. Instead of the unevocative "A", "B", etc., we will now name the lots to honour former presidents of U.P.E.I. When it was pointed out that we have only one former president of U.P.E.I., I suggested that we simply create a sort of acronym of his name, using one letter per lot: "B", "A", etc. This was certainly felt to be highly satisfactory and certainly a feather in my cap as chairman.

Thursday: I see that the university newsletter, Topics, has announced another publication by Professor X, my arch-rival. Happily, however, it is in a second-class journal. We all know X's methods. One of his listed publications, I seem to recall, is in a journal he started himself. It went one issue and then, with his article entombed, expired. If only Topics were more discriminating! If only I had something to announce. (Perhaps I could publish this Diary somewhere.)

Friday: Spent the morning reading the Harris report on UPEI, "Ten Years Later." Harris is rather down on the "publish or perish" doctrine, so prevalent in universities today, and on its invidious effects for true learning. I agree wholeheartedly, especially when I look at Professor X. Here am I, just because I don't publish much, perishing on a bare \$35,000 a year with tenure, only four months off in the summer, and with a teaching load of fully nine hours a week! It certainly would be good to have some of the pressure taken off.

WORLD PROBLEM SERIES

A PANEL DISCUSSION

Political problems in the North-South dialogue.

Panelists:

Mr. David Pollock..... National Field Worker, Ten Days for World Development
Prof. Don Nemetz School of Business Administration, UPEI.
Prof. Peter Gardner... Dept. of Economics, UPEI.

Moderator:

Prof. Reginald C. Stuart.... Coordinator, World Problem Series, Dept. of History, UPEI.

Thursday, Nov. 5, 1981, 7:30pm.
St. Paul's Church Hall, Charlottetown
Everyone Welcome.