

# Carousel not outstanding

by Cheryl Downton

Some of the colour and musical magic of Rogers and Hammerstein's first-rate musical, *Carousel*, was highlighted at a Saturday afternoon performance on the Rebecca Cohn stage.

*Carousel* is the story of the people of the New England Coast during the latter quarter of the nineteenth century. It centres around the inhabitants of a small fishing village, and tells the tale of love, hate, courtship, jealousy, greed, marriage, suicide, murder, frustration, happiness, growing up and growing old. The play spans fifteen years, and is done in two acts.

The Kipawo Showboat Company has just recently returned from Toronto where they were performing at the Harbourfront Theatre. Their presentation of the classic *Carousel* played to capacity audiences in Wolfville, but the matinee at the Cohn drew less than half a house. The ticket prices were a bit stiff (\$4.00 and \$3.00) and despite a great deal of advance publicity, there were many empty seats.

*Carousel*, originally a Broadway hit, has also been made into a movie, but still sits well as a stage play. The Kipawo Showboat Co. presentation was adequate, but not outstanding. Indeed, several individual performers seemed miscast. Gertrude Bishop has a rich, beautiful, lyrical singing voice, but she did not suit the character she portrayed. The character, Julie Jordan, is a New England mill worker, and Bishop's voice is suited to a more

dramatic and vocally demanding role. The discrepancy was even more apparent when contrasted with the voices of those who sang the other leading characters.

Lenore Zann as Carrie Phipperidge has a strong voice, but at times she seemed to be screaming, rather than singing, and although her acting was fairly consistent throughout the play, the strained quality of her vocal presentations cast her in a harsher light than she deserved. She was well cast opposite Mr. Snow (James Aulenbach, who also doubled admirably as the musical director and accompanist) who capably handled the part of the herring magnate, Carrie's sweetheart and the expectant father of nine little Snows.

Billy Bigelow, played by Stephen Abbass of Halifax, is the central character in the story. Billy is a carnival barker and a real 'lady's man', who falls in love with Julie (although one never admits his/her love of the other until death) and have a daughter, Lousie, played by Beverly Cassidy. Abbass has a strong and capable voice, but he, too, falls prey to shouting both his lines and musical numbers. Cassidy (Louise) plays her part well, and was quite impressive with her artistic gymnastic display.

One of the stronger performances was given by Christine Driscoll as Julie's cousin Nettie. Driscoll like cousin Nettie, seemed to be one of the more appropriate casting choices. She seemed more at ease with her character, and her singing and dancing natural and flowing.

She led the townspeople in several rousing choruses of "June is Bustin' Out All Over", and supported Julie in "You'll Never Walk Alone", as they grieve over Billy's self-imposed demise.

Most of the musical programme was barely adequate, although the best numbers were those on which the women sang together, ("Stonecutters Cut it on Stone") and those songs sung together as an entire group. (the finale at the graduation ceremonies - one of the emotional highs of the programme - "You'll Never Walk Alone", and "June is Bustin' Out All Over")

The scenery and choreography were, on the whole, quite good, and the carousel stood the test of continuous use. The scenery remained almost constant - the carousel, two benches, and a net covered wharf - but all were used to the best advantage. Much more could have been extracted from many of the scenes if the choreogra-

phy had been consistent. However the opening scene was very well choreographed and enjoyable to watch, as was the sailors' hornpipe and Lousie's encounter with the gypsies.

Costuming was excellent and added much colour and flair to the production. Unfortunately Julie Jordan's shoes (platform sandals - perhaps to increase her height) were an eyesore, and when she dressed in the pink outfit of the first scene, "June is Bustin' Out All Over" it could very well have been "Julie is Bustin' Out All Over".

The last scene, the graduation ceremonies, and the one preceding it where Billy returns to earth to help his daughter find the right path for her life, and the saving graces for this presentation. It is the emotional peaking point of the play, and the actors handle it well. It was received as it was given out - a warm, pleading, heart-moving scene of a father's love for his child. The players carried this bond further, and at the end of the play they melted into the audience to express thanks and to answer questions concerning the performance.

## Dream Coat has style

by Norma Chapman

The MSVU Choir has told the story of Joseph and his coat of many colors as it has never been told before. Andrew Lloyd Webber and Tim Rice's script, *Joseph and his Amazing Technicolor Dream Coat*, provides the story and music for this production, but directors Sr. Margret Young and J. Fredrick Brown, add movement, and a sense of involvement in all on stage.

When working in group scenes, notably the eleven brothers, all express the general idea, but latitude is allowed for each to present individual identities.

This play is like a human orchestra, and has to be orchestrated as such. The chorus provides the bass line, with different sections doing such numbers as "One More Angel in Heaven", "Potiphar", "Song Of The King", and "Those Cannan Days". There were some tight cues, with few flubs. Generally the lines were well learned and delivered.

The musical accompaniment of Derek Cowie, Bruce Jacobs, Brigham Phillips, and Bruce Phillips showed versatility, style and the ability to synchronize with the other performers. These are people I'm sure we'll see more of in the future.

The sets were minimal and generally well used, though the presence of a number of trunks on right stage, served little obvious purpose.

All in all a good performance, done with energy, and competence - a good rap-up to a fine season.



The actors/singers pull off their solo and duo numbers with style.

### KING'S COLLEGE

APPLICATION FOR MALE/FEMALE DONORSHIP'S FOR RESIDENCES OF THE UNIVERSITY OF KING'S COLLEGE

WILL BE RECEIVED UNTIL APRIL 11/77.

APPLY IN WRITING TO DEAN OF RESIDENCE UNIVERSITY OF KING'S COLLEGE B3H 2A1



UNIVERSITÉ DE MONTRÉAL

LEARN FRENCH WHERE FRENCH IS AT HOME

ÉCOLE FRANÇAISE D'ÉTÉ 1977

JULY 5th—August 13th

In the largest French-speaking university on the continent you learn FRENCH where FRENCH is at home.

**METHODS:** The latest audio-visual methods are used with beginners; advanced students work in seminars.

**ACTIVITIES:** French-Canadian life discovered through folksinging evenings, the theatre, excursions into the typical Quebec, countryside strolls and sightseeing through historic old Montreal. Recreational workshops in various fields of interest. Sports activities available.

**BURSARIES:** L'Université de Montréal has been selected as a participating institution in the Federal-Provincial bursary program for Canadian students who wish to learn French as a second language.

Booklet on request.

École française d'été  
FACULTÉ DE L'ÉDUCATION PERMANENTE  
UNIVERSITÉ DE MONTRÉAL

C.P. 6128, Montréal 101, Québec, CANADA

## Atlantic Folk Festival returns

"Plans are well underway for the 3rd Atlantic Folk Festival to be held this July 29, 30, and 31," said Coordinator, Brookes Diamond, in Halifax this week.

Although none of the performers' names have yet been released, organizers are excited about this year's promising line-up. The music will be traditionally Atlantic Canadian in flavour, with a peppering of contemporary, original artists from this region - a "down-east" fête for the enjoyment of all Maritimers, Newfoundlanders and visitors.

The site will once again be the 700-acre John Moxson Farm located 40 miles north of Halifax, in Hardwood Lands, Hants County, N.S. The farm seems custom-made for the occasion. Expansive fields, surrounded by woodlands create a suitable campground, and a grassy incline forms a kind of natural amphitheatre from where spectators can view the performances. Last year's crowd of over 6000 was

easily accommodated in a section which is being extended for the comfort of the 10,000 or so visitors anticipated this summer.

The Folk Festival, from its inception, has been intended to appeal to people of all ages. This year is no exception. A number of happenings compliment the core entertainment - kite-flying, ponyrides, a roving magician, and handicraft displays. The usual assortment of food and drink will be available, as well as at least one outdoor barbecue. Camping is a definite highlight of the Festival, which this year includes Friday night as well as the customary Saturday only. Toilets and water facilities are provided.

Tickets will be available in June at locations throughout the Atlantic provinces. For further information, write to: Atlantic Folk Festival, c/o Student Union Building, Dalhousie University, Halifax, N.S.

Gazette final issue April 14