

Red n' Black - The Great, the Good, and the Lousy

By TIMOTHY LETHBRIDGE
Brunswickan Staff

The 39th Red n' Black Revue was full of stark contrasts. The truly excellent and the dreadful were both present. The good more than made up for the bad, however, and this year's show ranks among the best in the last five that I have seen.

Both acts started with bicentennial renditions of prose and poetry by Pat Hamilton. These were very well done, although they could have been shorter or else placed between other acts in place of the Master of Ceremonies.

Hamilton's first piece told stories about UNB and Fredericton. His second piece was an impersonation of Mark Twain.

Slum People, a dance number was original and well choreographed. The visual effects, tattered colours and fog, made this particularly enjoyable. However, the sound effects could have been better engineered.

Andrew Rogers and Kent Keane showed their international-class bagpipe skills with a medley entitled, "Touch of Heather." This was truly enjoyable although a few notes disappeared here and there.

The UNB Bicentennial Choir, dressed in bright colours, played two items from their repertoire on the first night. This group is a major plus for the university and it is a shame prior engagements prevented second and third-night audiences from hearing the choir.

After a series of excellent items came the first disaster. A skit entitled "John and Mary (n the country)" evoked a few laughs at first but ended without the audience catching the punch line. Was there one?

Greg Thibodeau, backed up by Kevin and Greg Hollis then played some familiar rock numbers. The music compared dismally to the original tunes and should have been cut from the too-long program.

Probably the best part of the show came next when Kevin Murray played two of his own compositions on the piano. Kevin has not been playing for many years, but his skill would lead one to believe otherwise. His pieces, entitled "Fall" and "Winter" were excellent—Kevin will surely be well recognized if he follows

through in a musical career.

The skit "WIMP-TV News" then tried to make fun of the media and those who try to sue the media. It was overdone and not particularly funny.

"Physics 7471" was a strange skit. A "professor" took to the podium and made a perfectly serious lecture, illustrated by slides that had hardly any connection, humorous or otherwise, to the text. Some of the slides, by themselves, were funny though so this was not a total disaster.

Leslie Ferguson then took to the piano. Her singing was coarse in places but her piano-playing was reasonable.

Another mediocre skit followed that parodied television preachers.

The winners of Red n' Black's Air Band competition were next on stage. Their choreography and lip-syncing was quite good, but the act was

A skit which followed involved two people meeting on the street and having a conversation as if they were sportscasters. It was reasonably funny.

The worst musical number of the night came next. I hope George Likourgiotos was just having a bad night because his singing was terrible. Susan Davies backed him up on the piano.

The rugby team, half dressed as women, gave the audience a few laughs in a dance number.

The best skit came next. The speech made by airline stewardesses at the start of flights was distorted and made very funny.

The next piece of singing involved Bill Halpin and Cynthia Boyle as well as a third person who came on stage un-

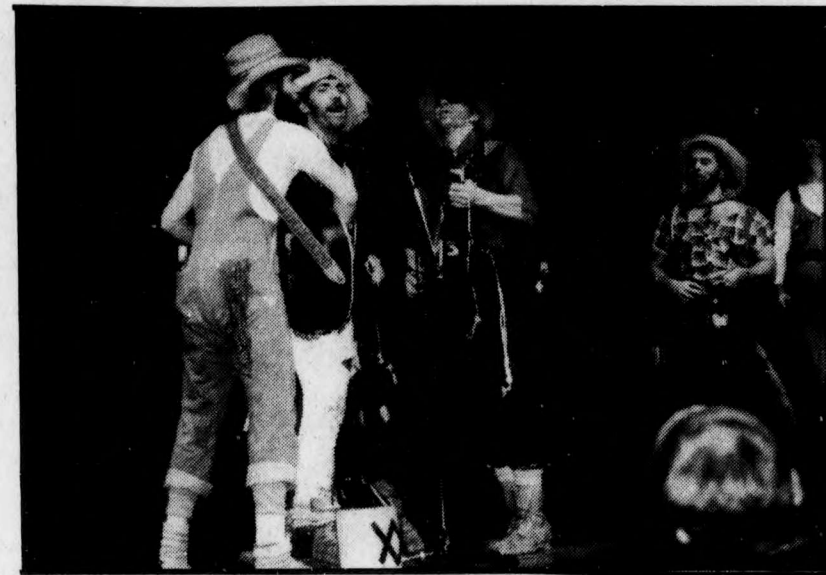


photo by D. Allison

The infamous and traditional Jug Band.

ruined for many in the audience by powerful backlights. These lights, in fact, spoiled many acts. Members of "Ready and Willing" were Pat Bulloch, Scott Allain, Max Maklin, George Lekourgiotos and Darren Allen.

Then came the infamous and traditional Jug Band. The efforts of Pete Sentell, Kevin Stevens, John Grant, Chris Daley, John Green, Todd McGinn and Gizz were appreciated although I didn't think they were as good as some previous years.

After Pat Hamilton's Mark Twain, the band *Second Generation* took to the stage. They did reasonably well and played hits from the 70's and 50's. Band members were Steve Sharpe, Bill Speiran, Todd Merrill and Ken Price.

introduced. They played a couple of familiar tunes. The singing was slightly unpolished.

The talents of the Constantine Brothers, Ed and Walter, created loud applause. This guitar and vocal duet performed three tunes, the best of which was "Sounds of Silence."

A humorous dance number entitled "Whistling Pygmies" involved six men with hats down to their waists and faces painted on their abdomens. This was unique and enjoyable.

The finale, what everyone had been waiting for, was the 39th annual kickline. Kim Cox, Anne Walton, Kim Sabean,

Cara Lean Graves, Andrea Fry, Lise Goyette, Lisa MacDonald, Janet Benson, Tracy Dakin and Kamala Fox per-



photo by D. Allison

"Ready and Willing"

Winners of Red 'n Black Airband contest

fomed the traditional female role. They were joined by Max Maklin, Scott Allain, Mike Connors, Terry Chase and Rob Scott as well as Master of Ceremonies Erik Gingles. This year's kickline was not the best I have seen, but it was certainly enjoyable.

My main complaint about the whole show was that it was too long. Advertized as two and a half hours, it ended up lasting almost four hours. If about five poor numbers had been cut, the remaining show would have been superb. It would also have been better if the stage changes had been faster allowing M.C. Eric Gingles to leave the stage sooner. Gingles was mediocre

as M.C. He forgot names and lines frequently. If he had done

this once in a while it would have been funny, but he did it consistently. His stand-up-comedy was also quite poor. Gingles' redeeming factor was that he has a great ability to ad lib and make that funny.

Another complaint I have is the lighting. It was often distracting (the spotlight was moved around too much) and as mentioned above, the backlights were blinding.

Gingles co-directed the show along with Sheri Law. They did a commendable job considering they had a very limited time. Peter Corbyn headed the technical crew and Sheri Law and Laura Coleman did the Choreography. Chris Brading was stage manager and Elizabeth McPhail headed the make-up department.



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