

LEFT FOR DEAD OUTER LIMITS R N' R FOR THE BEACH

Scapegoats / HECTOR'S BODY/NEXT OF KIN
THE FOREST/BAD LUCK NUMBER THIRTEEN

This Saturday, Fredericton's first hardcore show of the fall will happen at the Mega Spot. Featured are the usual round-up of skate-thrash-metal CORE that Fredericton hardcore fans expect. Headlining are the Scapegoats. This band is no stranger to the city's scene, having spewed out their fresh HC rumbblings at the last DTK Festival and other Hardcore shows in the last two years. They've just released their second underground tape, and will undoubtedly be performing some of their new Saint John inspired material.

Also playing are two virtually unknown bands from Moncton - a city known for its Thrash metal. The Forest and Bad Luck Number Thirteen will try to overcome the silence we've been hearing from Moncton since the disappearance of No Explanation.

Apart from the visiting diplomats, Next of Kin and Hector's Body will also assault the stage. Both bands have recently released tapes, and H.B.'s has been getting extensive play on CHSR FM. Fans of

Hector's Body will be interested in checking out the debut of Three Ring Surgery's old singer Jen Thorpe as H.B.'s front persona.

Tickets are a ridiculous \$4.00 and can be had at the door. The show starts at 8:00 PM. If you're new to town, The Mega Spot is downtown on Queen Street, a few doors down from the Westmorland Street Bridge. Look for the Skaters.

STEVE STAPLES



LOADSA BONKING AT UNB FILM SOCIETY PAULINE AT THE BEACH

This week, the UNB Film Society will be screening Eric Rohmer's 1983 film "Pauline at the Beach." This film, the third of Rohmer's "Comedies and Proverbs" series, is a morality play set on the beaches of Deauville. It centers upon the sexual exploits of six characters whose misadventures turn this film into a full-fledged bedroom farce.

Pauline, an innocent teenager, spends the summer at the beach with her older, sexy, experienced cousin, Marion. Marion acquires a lover, Henri, and encourages Pauline to do likewise. She pushes Pauline towards Pierre, one of her own admirers from the beach, but Pauline instead finds her own lover the teenager Sylvain. Meanwhile, Henri had been amusing himself on the sly with a candy seller from the beach. It is the discovery of this affair which sets in motion the series of misunderstandings which cause the characters to play elaborate games with one another, deceiving each other as well as themselves. The only character free from these deceptions is Pauline, who as an innocent,

remains uninvolved in the lies perpetrated by the actions of the other. It is from her clear viewpoint that Rohmer tells his tale. He makes Pauline the moral center of the film, around which the other characters practice the duplicity which is second nature to them.

Although moral in tone, Rohmer has produced a witty and intelligent film, making his point by satirizing the mores of contemporary society. The hypocrisy of the older generation is cleverly contrasted against the wide-eyed innocence of the younger.

As part of the Film Society's commitment to local cinematic efforts, the short film, "The Traveler" will also be screened. This film, directed by Blair MacIntyre and produced by the New Brunswick Filmmakers' Co-op, offers a wryly humorous look at a number of narrative cliches.

Films will be shown in Tilley Hall, Rm. 102, Friday and Saturday, 8:00 pm. Memberships available at door.

Jane Francis

MARRIAGE OF FIGARO

The UNB/STU Creative Arts Committee presents the second performance in their Playhouse Series - the Canadian Opera Company Ensemble's production of Mozart's *The Marriage of Figaro*, on Thursday, November 2nd at 8 PM. The COC Ensemble will be joined by Symphony Nova Scotia, under the direction of Georg Tintner.

The Marriage of Figaro is Mozart's adaptation of mishap, merriment and mistaken identity. Full of comic incidents and subplots, the opera follows Figaro's endeavor to marry the lovely Susanna and their quest to free themselves of their bind to the greedy and philandering Count.

The COC Ensemble's presentation of *The Marriage of Figaro* is a newly interpreted version set entirely in an 18th-century Spanish garden. It is directed by Duncan McIntosh, who last year directed TNB's *Scapino*. Singing the role of Countess Almaviva is Fredericton native Wendy Nielsen.

For almost two centuries, this opera has been delighting audiences with its warmth, wit and glorious music. Figaro and Susanna, servants to the Count and Countess Almaviva, plan to be married, but their plans are

thwarted by the lascivious Count's advances toward Susanna. On her part, the Countess is scheming to win back her husband's attentions, with the help of Figaro and Susanna. The plot is complicated by, among other, the flirtatious page boy Cherubino and the revengeful Dr. Bartolo. All come together in the moonlit garden of the Almaviva castle where disguise, mistaken identity, trickery and deception give rise to a wondrous finale.

This newly-created production of *The Marriage of Figaro* is sung in English, and while on tour in the Atlantic provinces will be accompanied by Symphony Nova Scotia. The production opens in Halifax and goes to 16 cities in 5 provinces, and has been made possible by the generous support of Imperial Oil Limited, with the assistance of the Canada Council Touring Office.

Subscriptions are still available for the CAC's Playhouse Series at a reduced rate, at the UNB Art Centre (453-4623), and at the Playhouse the week of the performance. In addition, single tickets will be available at the door for \$20/adult, \$16/senior and \$5/student.

FAILURE TO CONVEY LORNA DREW EXPRESSES SOME DISAPPOINTMENT IN TNB'S MOST RECENT PRODUCTION CRIMES OF THE HEART

Crimes of the Heart, Beth Henley's Pulitzer prize-winning play centered on the reunion of three sisters occasioned by the illness of their patriarchal grandfather, opened last week at TNB. The bitter-sweet black southern comedy deserves better treatment.

First, the kitchen, the setting for the entire three acts, contained an inordinate number of cupboards. I know Southern women have a heritage to preserve which may necessitate keeping several sets of dishes, but this, besides being ridiculous, gave the room an uncomfortably cluttered look. The gazebo, attached to the kitchen but outside the house, had an appropriately Southern feel; I waited in vain, however, for somebody to use it as a

trusting place, or as anything at all. Finally, the reproduction of the St. John river valley, described in the designer's notes as "the embodiment in spatial terms of the presence, of the past..." was more disruptive than metaphoric, reflected directorially in an awkward attempt at "closure"; disjointed sections of the piece were segued together as the play progressed.

My main quarrel, however, was with the characterization of Babe Botrelle, played by Clarice McCord. That much mugging requires wearing white face. All the subtleties of character get lost if Babe is played as though she were simply another ditthead doing a Gina Davis. I tried not to filter my analysis through the grid of the movie, but I sorely missed

Cissy Spacek's quietly zany Babe. Marianne McIsaac was wonderfully funny as the neurotically repressed Lenny, but she was acting against the wind. When the three sisters occupied the stage together, the resulting histrionics bordered on hysteria, which is unfortunate, because the performances interfered with viewer speculation as to how they got that way.

The play was, among other things, about the effect of patriarchal power on the lives of southern women of a certain race and class. I'm sorry that TNB's production failed to convey that. I expected more from the writer and director of *Blood Ties*.

Lorna Drew

