

Hilarity and pathos in Billy Bishop

By JOHN KNECHTEL
Brunswickan Staff

The program cover depicts a creature part ace WWI pilot, part Sopwith Camel, swooping in for a



kill. Cedric Smith, in the role of Billy Bishop, takes this vagarie of imagination and brings the audience into its reality. With the help of Ross Douglas on piano, Smith creates a time, a country, a war in TNB's latest show *Billy Bishop Goes to War*.

With dexterity and style Smith portrays 15 roles, creates wholly realistic dogfights and sends the

audience through a reeling series of jumps in moods and tonalities; joy, pathos, coyness, cold fear and hilarity are all under his control.

The musical is the story of Billy Bishop, WWI flying ace for the R.A.F.. One is led through the comedic stories of Bishop's youth to his gradual development into an ace pilot who was to become a legend and who could never perform a proper landing.

Music follows and blends the story as Douglas touches the ivories in the creation of explosions, tears, and melodic songs with a piano-bar atmosphere. Douglas and Smith seem to harmonize in the lyrical songs almost by accident, each lost in dreams, glory and memories of *l'esprit de corps*...and so is the audience.

To lose yourself in an entertaining evening go to see *Billy Bishop* at the Playhouse until tomorrow evening.

"Somehow it didn't seem like war at all, at all, at all, somehow it didn't seem like war at all."



Cedric Smith stars in 'Billy Bishop Goes To War'

continued from p. 14

every second he was on stage. One could always feel he was fully at ease with the character.

Early in the play Morse "was" a mean, stingy, miser and as the familiar story unfolded he grew to see the error of his ways and all were convinced by the end that never again would Scrooge say "Bah, Humbug!"

Although Scrooge was so good many other parts of the play were disappointing. On the whole, I didn't like the interpretation. The play seemed to be presented on a very childish level. That was fine for the relatively high percentage of children present, as Playhouse audiences go, but it left me unsatisfied. Of course, the interpretation was up to Malcolm Black, the director and was not necessarily wrong, but I don't think it was an improvement over more serious versions in the past.

One reason the whole of this production didn't seem to work appeared to be a weakness in much of the supporting cast. Dickens was convincing, but Cratchit, played by Sten Homberg, seemed at times nervous, particularly in the scenes with his family. Other characters were much the same: sporadic. The Ghost of Christmas Past I did not like at all, though the other two spirits were good, especially Christmas Present. Played by Bill Hosie, this was one of the best supporting roles. Jason Martin, a local 9 year old, showed great promise as Tiny Tim. So, despite good performances by some, others were weak. One scene in particular, the Fezziwig's party, almost put me to sleep.

Technically the play was excellent. A well designed set by Philip Silver, who has done much in the past for TNB and will continue to show his talent here. This is a hard play to stage as there are so many different scenes to portray but this was well done with a versatile and efficient design and good stage

arrangement. Lighting effects were good but discreet as stage lighting should be and also by Philip Silver. Patrick Clark and Patricia Galbraith of the Playhouse Staff deserve a lot of praise for their work on the design of the literally dozens of costumes necessary for the large cast.

Overall, a good production, except for the generally disappointing supporting cast and my disagreement with the interpretation. As I said, there were bright spots. Barry Morse, a few minor characters and a great set, I hope were why the audiences stood up and applauded each night, because they were what deserved the ovations they received.

"Foolish Behaviour" Rod Stewart's Foolish

By DARYL BARTON
Brunswickan Staff

My eyes opened in wonder, yet was I surprised? Anyway, there was Rod Stewart, waiting impatiently in diapers and waving a water pistol around wildly. He was also growling in guttural sororities at the people who stared at his sweater as they passed by, it being emblazoned with the words, "We Need Passion." Interviewing Rod Stewart was indeed going to be a challenge.

"Hi Rod. How's it going?"
"Hey brother. Did you know that some people die and kill for passion?"
"Can't say that I do," I answered hesitantly. Obviously he was referring to his latest 45s release.
"Really, I'm warning you. There are people out there, and they're just like me, and they're running

out of patience."
"Oh yeah...OK Rod, if you say so."
"Listen, do you know what my latest smash single says about the mysterious world of love and passion?"
"Not really, Rod. Why don't you elaborate for me."

continued on p. 16

tnb
Theatre New Brunswick
Théâtre Nouveau Brunswick

The Canadian Hit Musical That Took Broadway
By Storm!

The Vancouver East Cultural Centre production of
BILLY BISHOP GOES TO WAR

Starring
Cedric Smith and Ross Douglas

Written and Directed by
John Gray
In Collaboration with
Eric Peterson

Sponsored by Moosehead Breweries

Today and Tomorrow, January 9 and 10, at 8 pm
at the Playhouse, Queen Street
Student tickets \$5.50 and \$6.50.
For reservations phone the Box office
455-3222

CONCORDIA UNIVERSITY



GRADUATE FELLOWSHIPS

Applications for Graduate Fellowships are invited from candidates intending to study full-time in a graduate program leading to a master's or doctoral degree at Concordia University. Academic merit, broadly interpreted to include skills, talents and similar factors of relevance to the candidate's proposed program of study, is the prime consideration in the granting of awards. Financial need is not taken into account.

APPLICATION DEADLINE:
FEBRUARY 1
ANNOUNCEMENT OF WINNERS:
APRIL 1
COMMENCEMENT OF TENURE:
SEPTEMBER 1

Awards are normally tenable for the duration of a fellow's full-time graduate study, provided that progress in the graduate program is satisfactory and that any other conditions of tenure have been met.

Value
Master's level: \$6000 a year
Doctoral level: \$7000 a year

Basic tuition accompanies the award in a limited number of cases.

The David J. Azrieli Graduate Fellowship is valued at \$7000 a year, plus basic tuition (up to \$500). It may be awarded to either a master's student or a doctoral student, and is awarded for one year only. Further information and application forms are available from:

GRADUATE STUDIES OFFICE
CONCORDIA UNIVERSITY
1455, DE MAISONNEUVE BLVD. WEST
MONTREAL, CANADA
H3G 1M8
TELEPHONE: (514) 879-7314

or from the graduate program director of the program to which the candidate is applying.