

Brunswickan

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Point of View

Annual Humour Only

by NICK G. MULDER

Baby Face Desbrisay — Sure thing! You remember how we promised to take over that system to help the syndicate members who get sick, and they wouldn't have to pay for it — Free Hospitalization, we called it. Well, anyway, it's making a chaos of the budget, and we are going to have to find some way to make the people of the syndicate pay, without actually realizing that they are.

Charlie van Capone — I see your problem. What are you going to do?

Baby Face Desbrisay — We have tried selling liquor to the people at syndicate stores and pocketing the profits, but the people aren't satisfied and the profits aren't enough.

From "From Fredericton to Chicago", a 1961 Red 'n Black skit.

The above quotations from a skit to be presented in this year's Red 'n Black presents the actions of the Provincial Government in a comical way, showing us, with some exaggeration, how legislation is created and shaped behind the walls of the Legislative Assembly. Other skits will present the students' view of the Art Gallery, TV shows, and Up the Hill. Once more we have a chance to laugh at ourselves, our behaviour, our leaders, and our institutions. Once more we will see ourselves in a humorous mirror, realizing how ridiculous we sometimes act. And once more we will get the subtle hint that something ought to be changed in our way of life.

It seems a pity to me that we are able to see ourselves in this light only once a year. Why not more often? Why not whenever we feel a need for it? What happens to our self-criticism during the rest of the year? Is it hidden in our dull lives until a director of the Red 'n Black discovers it for one of his acts?

It's not hidden, but it is presented in a crude, insulting and dictatorial manner, instead of in a subtle, artful, and delicate way. After hearing this type of criticism we do not try to change our pattern of life or our habits, but become even more stubborn and steadfast in protecting and defending it. We return this discourteous and offending criticism with even stronger language expressed in even more affronting terms. What happens to our humour, our subtlety, and our diplomacy in between Red 'n Black revues? If it's there — and I am sure it is — let's use it a little more often.

TECHNICALLY SPEAKING

Jim Brooks brings his capable assistance to this year's production of Red 'n Black as technical advisor. This position entails working in conjunction with Syd and the other directors, doing a bit of directing and giving suggestions of the overall production.

For Jim, Red 'n Black is "old stuff". He has worked on Red

'n Black during his five previous years "Up the Hill" ('53-'57). He produced the show during his senior year.

Jim finds both acting and working in theatre groups a pleasant change from everyday life, although he modestly admits, "I'm an amateur and a bit of a ham, but I like it".

THE THREE STOOGES

This year the Three Stooges are holding a "Bank Robbery". 100% slap-stick fun, acted by three enjoyable clowns, Doug McKinley, Pete Snowball and Jack D. Oliver, who go all out to please the audience, as evidenced by their doctor and X-ray bills painfully collected last year.

These performers are so talented that they are doing a ballet number, under the heading "UNB Ballet Society". Referring to their talent in ballet, Mr. Snowball seemed disturbed by the fact that they are not recognized by any of the national ballet companies.

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INTERVIEWING

DIRECTOR, SYD GRANT

Syd Grant, director of the Red 'n Black Revue, is enthusiastic about the quality of this year's production which he says will be "loud, fast and delightful".

Syd is well qualified to direct the Red 'n Black as his thespian experience includes playing the lead roles in two Gilbert and Sullivan operettas, acting as

by Bill Osborne

master of ceremonies at Winter Carnival and starring for three years in the Revue.

He has never enjoyed doing something as much as directing the Red 'n Black and despite all the worries that such a project entails, he would like to make the stage his life work.

Regarding this year's show, Syd says: "After many hours of hard rehearsal and weeks of worrying the show has started to jell and I am sure that all my anxieties will come to a happy climax at the end of this week."

If the enthusiasm of the performers has anything to do with it he will not be disappointed.

"Good Old Mountain Dew"



Something Old In Red 'n Black

Old timers will recognize many performers in this year's show, but the old styles and/or plots have changed. The Aitken Trio with Mac Jones, Trav Buskard and Grant MacKenzie are better than ever this year. There has been a change of style; now the Trio are singing music for music's sake. They have abandoned their mimicry of the Kingston Trio and the pursuit of the fast collegiate beat. Everyone should be quite pleased with their new repertoire.

Dave "Kitch" Wilson is back with another twelve months experience in folk singing. Besides his solos, he will double with Liz Patterson to do a take off on Stan Wilson's "Jane".

Everyone's singing idol, Rand Marsters, is crooning again this year. His imitations of torch singers should be delivered with more feeling because of his marriage this summer.

Last year, eight co-eds stopped the show with the ditty "Take Back Your Mink". In the same vein and with the same attitude; eight co-eds will sing into the

phone "I Hate Men" in the Red 'n Black of '61.

The West Indian group are performing once more, but the easy grace of the southern people depicted last year will give way to a limbo — their choreographer feels that we should see both sides of the page, so to speak.

A joy and indeed, an institution, i.e. the Kick Line will be featured, this year with many new and interesting legs attached to new and interesting Freshettes.

Another old time favorite, cousin Colin, will draw his way through the show. Jim Brooks and Ed Bell will fill in the cracks as usual.

The three stooges are back again. This time Peter Snowball, Doug McKinley and Jack Oliver visit the West instead of pantomining the panics of painters.

Yes, many old faces and many old ideas — but with a new twist that should make for much entertainment.

What's Funny About Red'n Black

—a survey by Brian Ross

Ken G. "Because it's vulgar and immoral; therefore I'll be in the front row opening night."

B.R. "Funny because the person sitting on both your left and right won't be around next year."

Timid. "I think it's great fun for the performers, but I don't

think the audience find it very funny."

D.J. "Why do people laugh at Red Skelton?"

Bob L. "Funny because the money goes to the senior class."

John M. "Is it funny" ... so said about 90% of those interviewed!!

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