

Valdy brings intimacy to SUB

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Brunswickan Staff

Witty and personal are probably the best words to describe Valdy's show at the SUB cafeteria last Saturday night. The show was the last of a Maritime tour he started in Newfoundland two weeks earlier. Valdy has been touring with Norm McPherson (on electric guitar), an excellent player who never tried to steal

the show, but was content to sit back and accompany - which he did with flair and aplomb.

Even before the show started, Valdy exposed his personal style. The floor in front of the stage had been specially cleared, leaving him too far away from the audience for his liking. To correct the problem, he moved extra tables and chairs into the of-

fending space until there were people directly before him, creating a closeness one rarely sees in live performances.

This intimate coffeehouse type atmosphere lasted for the whole performance, as the near capacity crowd sat at tables and talked...or grabbed another beer...or listened as the mood struck them. The lighting was simple and the sound crisp and clear as Valdy performed for over two hours and ran through several of his classics like "Renaissance", "Landscapes", "Yes I can", and a wealth of other material, both old and new. Included there was something from his recent children's record, a song called "Daddy's OK", a humorous, upbeat number about his return home after a concert tour.



Rick Wightman Photo

Folk art display

at Exhibition centre

A lively mixture of early and modern Folk Art comprises a new exhibition which opened at the Fredericton National Exhibition Centre on Saturday, September 25, and concludes on October 20. The primary display is *Tole Work* executed by Mae Fisher of Moncton. She presents examples of her work in the early folk style of decorative painting on wood and metal. Complementing these modern pieces will be various examples of early New Brunswick Folk Art including hooked rugs, quilts, wood carvings and samplers on loan from the collections of the Musee Acadien, the York-Sunbury Historical Society Museum and the New Brunswick Museum. Concluding this exhibit of hand-crafted things is a hand-pieced quilt recently made by Mary Saunders of Douglas Harbour, N.B. entitled *Constitutional Celebration*.

"Tole Work" is a major form of early country decoration, in fact almost any piece of decorative metal or wood is loosely referred to as "Tole". However, this is a misnomer. "Tole" comes from the French meaning sheet iron, thus "tole peint" means painted iron. Therefore "Tole Work" refers specifically to hand painted tin articles such as trays, document boxes, tea canisters, etc. Decorative art is the painted designs we see on wood and

glass.

Mae Fisher of Moncton has pursued her interest in Tole painting for the last twenty years. She has exhibited in Moncton, and in Summerside and Charlottetown, P.E.I. For those interested in trying their hand at "Tole Painting", Mrs. Fisher will offer a course the week of October 11 - 15 at the Exhibition Centre. The workshop will run Monday to Friday 9 a.m. - 5 p.m. Registration fee is \$100.00. For further information on this course and what to bring to the first class please call 453-3747.

Tole Work by Mae Fisher and *Early New Brunswick Folk Art* will be on display at the Exhibition Centre from September 25 until October 20. Admission is free. Open hours are: Monday - Thursday 12 noon - 4 p.m., Friday 12 noon - 9 p.m., Saturday 10 a.m. - 5 p.m., Sunday 1 p.m. - 5 p.m.

The Explorations Gallery, second floor at the National Exhibition Centre, is currently showing "Mechanisms", conte and pencil drawings by Lynn Wigginton of Saint John. "Mechanisms" depicts a series of ordinary household objects and will be shown until October 13.

Lynn is a graduate of Mcun: Allison University. She has had three solo exhibits in Saint John and has participated in group shows in New Brunswick and Newfoundland.

A large part of Valdy's show relied on wit, folk philosophy, and audience participation. He had everyone clapping and singing along for the whole concert, occasionally to little bits of doggerel that introduced songs. Most memorable was the introduction to "Hot Rocks", an anti-nuke song. He preached about safe energy with less government intervention in rhyming couplets and finished off his intro saying "Who me - partisan? Shit, I'm just a singer, man!" A good number of his funnier songs

showed his attitudes towards modern mores. "Bland new shoes" and "Skin and bones" for instance express a somewhat uncomprehending disapproval of slavery to fashion and external beauty. "Christian way of life" however pokes fun at ultra conservative religious values, but certainly not at religion itself.

Valdy finished his last set with the ever popular "Rock

and Roll Song" to a standing ovation. He was called back twice, and both songs he played kept the audience clapping and singing along to the end. As he sang the Belafonte tune, and his own "Easy Money", his voice sounded a little rough, perhaps as a result of competing with the loud but appreciative crowd, most of whom will surely be there again should Valdy return next year.

Film Society shows classic

The UNB Film Society's presentation this weekend will be Jean Renoir's classic *Rules of the Game* (1939). This film, along with his other masterpiece *The Grand Illusion*, is an intelligent, humane, and witty depiction of society in transition - or at least in confusion. In *Rules of the Game*, Renoir dissects a dying aristocracy on the eve of a world war. With a mixture of comedy and tragedy that gives the work both satirical detachment and sympathetic personal involvement, Renoir shows us a social class held in a perpetual state of tension. This class is ripped apart by internal pressures, and finally pieced together again - but only by means of a tacit agreement among those involved to ignore the transparently thin fibers used to repair the social fabric.

The film concerns itself with a Marquis, his wife, and the guests at their chateau. Their world is one of social pretenses and formal codes, and the tension is created when the romantic ideals of

the characters run up against the cold hard bricks of reality. Still, when the rules are broken, such as when one lover mistaken for another is killed by a jealous husband, the guests are careful to cover it up, preserving the tenuous order of their association. Renoir implies that their experiences will not change the nature of the guests, but that they will continue in their unsuccessful attempts to subject passion to the unworkable rules of conventional society.

This film is constructed so

that we willingly suspend our instinctive condemnation of the prevailing hypocrisy and triviality, and instead extend our sympathy for the weaknesses and illusions of the characters. It is a sensitive exposition of an incredibly complex, formalized society, and rightly belongs with classic films of the twentieth century.

It will be shown at 8:00 p.m. Friday and Saturday nights at the Tilley Hall auditorium; admission with season pass or at the door.

Anne Murray returns...

Anne Murray, Canada's internationally known songstress is set to return to her native Maritimes for a mini-tour which will include Halifax, November 5, Fredericton, November 8, and Moncton November 9. Anne returns to the AUC for the first time in 6 years. In fact, Anne opened

the Aitken Centre with a sell out first concert in May of 1976. Tickets will go on sale at the Aitken Centre, Saturday, October 2 at 9:00 a.m. Mail orders will be accepted only following the opening day on October 2. Additional information can be obtained by calling 453-3555.

Pick a print

Today is the day to pick up a framed reproduction at the Art Centre in Mem. Hall. First-come first-served at 10 a.m., no charge, just sign one out with your ID number. Bring it back in April.