

Drama Society created fine work

By SHERYL WRIGHT

The UNB Drama Society did a marvelous presentation of Jean Anouil's "Ring Round the Moon". Upon first entering the theatre one was immediately impressed by the beautiful set of a Parisian winter garden. As the lights rose, one could see the total effect of the set, the screenings and wispy overhangings adding to the aura of bright delight. The cast was by and large superb. Bob Doyle, in the role, or should I say roles, of Hugo and Frederic, accomplished the difficult task of convincing the audience that he was playing two totally different characters. The audience could tell immediately which twin was on stage as soon as Doyle set foot in front of the footlights. The Mother, portrayed by Eileen Martin, is a character which can become one of

the highlights of the show, and Martin's presentation was just that. Her flamboyance and ebullience were perfect for the part of an overbearing, social climbing "artiste" and mother. From the moment Martin appeared on stage she caught the audience's delight to such an extent that a reaction was obtained from the viewers simply by sticking her head out from behind the scenes. John Timmins, as Joshua the butler, was also a delight to the audience as he played an ultra-conservative English-type bumbling old butler to perfection. His hop, skip and jump across stage towards the end was so beautifully out of character that it brought down the house. Pat Clarke was very effective in his role as a severe matron, Mme. Desdermontes. It is extremely difficult for an actor to

speak all his lines in an unnatural voice but this did not seem to hinder Clarke at all for the character came across very convincingly. At this point, I would like to mention that the costumes were splendid, aptly fitting the play, the setting and the characters. Clarke, as well as being the very able director of the spoof, was also the costume designer. Mme. Desdermontes' 'faded' companion, Capulet, portrayed by Rosemary Hops, was successful in being a fluttery but somewhat mouseish romantic. The interplay between Clarke and Hops was beautifully done and very humorous. The other actors and actresses were also effective in their roles, the sum producing a delightful farce. With the exception of one or two weak points, the Drama Society produced a fine piece of entertainment.

Another word from CHSR

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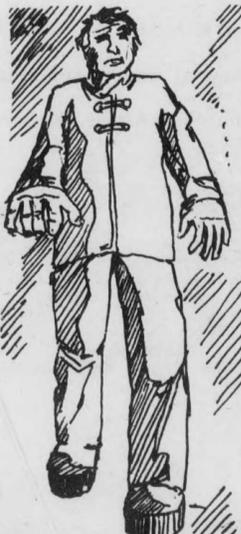


Frankensteins I and II: A retrospective glance

By JOHN TIMMINS

The immense national popularity of our local titan invites a comparison between the two Fredericton productions. The current Maritimes-touring production, admitting the necessity of some scaling down, nevertheless loses a certain aura in the process. The play is basically a melodrama - finely, often splendidly written by Messrs. Nowlan and Learning in creator-creature conflicts - but a melodrama all the same. As such, it requires the awesome Gothic treatment last summer's World Premiere gave, in eye-filling, dwarfing sets and presentation that create a fit world for such cosmological questioning as the play entails. For just that reason, the nakedness of the stage at the Creature's death scene provided such a startling contrast, making David Brown's splendour all the more unforgettable. The present "Frankenstein" does not achieve such a balance, despite the excellent reasons for miniaturization. The sacrifice is, for one, with the exception of two the complete change in staging for the scene in the Woodman's Hut created an underlying vitality and excitement perfectly suited for the Creature's entrance and all we had to learn about him. Such an effect is noticeably missing in the present play. As well, the hut's being on wheels gave us a broad stage indispensable in view of the poetry,

and the catharsis of the double death which ends this scene. Presently, it is played tightly and uncomfortably, crowding both the Creature's passions and the grimness of the finale, which easily slides into the grotesque when not handled spaciouly. The second scene suffering from reduction is the "Wedding Present" of Act III. In "Frankenstein" I, the coach used as "getaway car" after yet another double death, made far more sense than the Creature's current pedestrian exit, which should provoke no poverty of snickers: the arctic chase seems largely ridiculous when, earlier, the creature takes an eternity to lumber away from Victor into the sunset. The present production's equivalent for the visual scope of the last - the revolve - is clever, catchy and diverting, but somewhat of a mystery. Its design by Cameron Porteous is brilliantly versatile for a road show, but the purpose of revolving is puzzling. The borenness of this presentation requires nothing in the way of elaborate scene change that a few dark, extra seconds between scenes could not accommodate, and I noticed no essential difference between the scene spinning on from that spinning off. By the end, the ingenuity was becoming gimmick-ridden. Cast differences between the two "Frankenstein"s were noteworthy. The prior Gregory Wanless



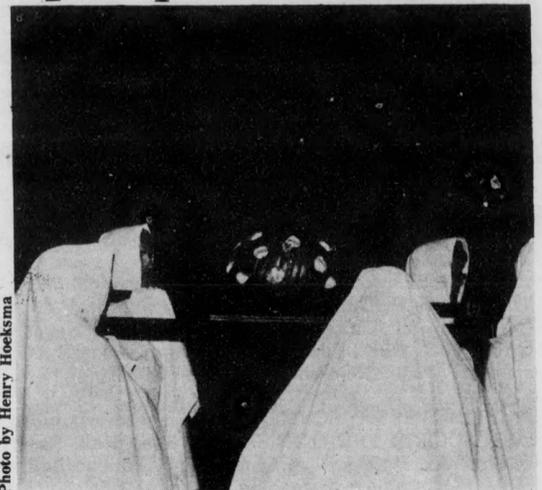
"A Man for All Seasons" and "A Flea in Her Ear" that his talents considerably exceed artistic director. Also, this servant grouping has the advantage of not having to be scene change diversion front stage center before a busily moving curtain. The woodsman DeLacy is beautifully enacted by Peter Boretzki and Kim McGaw, as his son Felix, makes quite an advance over his unfortunate performance in "The Man Most Likely To..." earlier this summer. Neither, however, quite manage the total luminosity of love that characterized these roles in the performances of Leo Leyden and Stephen Foster last summer, making this scene so impressive. The dueless duo of Elizabeth Lavenza and Henry Clerval remain enacted by Nuala Fitzgerald and Larry Aubrey, to much the same effect as in "Frankenstein" I: the former gives the Countess much charm and little depth while the latter is very affecting in later serious scenes, but overwrought and overpompous in the satire of Act I. Also kept from the earlier "Frankenstein" is Claude Rae as Fritz whose support now, as then, is uneven, finely and 'delicately muted in some scenes, empty and rhetorical in others. The substitution of Peter Jobin by Bill Cole in the role of Victor von Frankenstein would appear to be a fortunate choice. Several of the play's rare, but fatally hollow lines

of tragic - stancing fall to this character - the last line of Act I, for instance, which is unforgivable in comparison with the rhapsodic prose of the finish. From the dynamism of his appearances here in "The Fantasies" and "Jacques Brel", Bill Cole would seem for more able to bear such a burden, but not so. He works well in scenes with friend and lover, but the grand moments of tragedy and soul searching become either ineffective or grotesque. His use, or misuse, of a primal scream technique fails because it is only halfheartedly employed, and such an audacious device cannot be trifled with. All or nothing. The main constant between the two "Frankenstein"s is also the most effective one. David handles the physical, emotional and aesthetic demands made of him with an astonishing excellence. He towers over both presentations not because he is necessarily a better actor (actually he is uncomfortable somewhat in non-character roles) or plays the lead, but because of a supreme example of the right actor for the right role. Mr. Brown not only fills the enormous figurative and literal shoes made for him - he complements them. In total control, he manages the most dangerous and extreme of theatrical heights, a death scene half-Shakespeare, half-Wagner, which his alchemic talent transmutes into the purest gold.

We can send mail to the US

The Fredericton Chamber of Commerce is carrying on a postal service. If you wish to send a letter to the States, or receive one, drop your letter in to the Chamber of Commerce, 364 York St., beside the tracks. There will be a trip today to Calais, Maine, where the letters are posted at 12 noon, so get your letter there before noon. To receive a letter from the U.S., have the sender address it to the Fredericton Chamber of Commerce, (care of) General Delivery, Calais, Maine. In the lower left corner have the sender put "Attention" and your name, address and phone number, and the Chamber will contact you when it is picked up and brought to Fredericton. Pick-ups are twice a week.

Accident starts pumpkin tradition



The annual sacrifice of the Great Pumpkin was held this Halloween by the students at Harrison House. Don Ken Windsor and Resident Fellow Leo Ferrari led the procession by candlelight from the entrance of Lady Dunn to the roof of the Harrison Library, where the Pumpkin was stuffed with paper, set afire, and thrown to the ground below. I am told that this is a 3 year old tradition that started when three students got drunk and accidentally dropped a pumpkin from the roof.

Photo by Henry Hoeksma