

entertainment

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Caribbean culture extravaganza

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Brunswick Staff

The Caribbean Circle held its annual Caribbean Nite Saturday, March 9th, in the SUB Cafeteria. The theme for this year's event was "Survival in the Sun".

The evening began with a variety of Caribbean foods being served to the more than two hundred people in attendance.

The cultural evening continued with a fashion show which included both male and female styles of clothing worn in the Caribbean.

The fashion show was followed with a statement by Caribbean Circle President Fenton Persaud. In his statement Persaud stressed the achievements of the Caribbean peoples to the world of art and politics citing the fame of Walter Rodney, William Harris and Martin Carter. Persaud also pointed out that it is unfortunate that the Caribbean has also produced what he referred to as 'enemies of mankind' such as the leaders of Grenada, Haiti and Guyana.

Persaud ended his statement by pointing out that though there are only twenty-eight Caribbean students at UNB they have accomplished a great deal, and thanked them for their contributions to both the university community and to the Caribbean Circle.

Ole Mas was the next event on the program. This is a form of political commentary achieved without the benefit of the spoken word. The participants in Ole Mas wear masks as well as placards that express the wearer's views in a unique way...everything has a double meaning. Larry Fox, UNB's SRC President, James Downey, UNB's President, Richard Hatfield, New Brunswick's Premier and the declining Canadian dollar were subjected to the good-humoured barbs of the participants.

This light-hearted portion of the program was followed by three poems penned and recited by Daizal Samad, a former Caribbean Circle President. Brian James, presently the Vice President of the Circle, accompanied by Jamie Dopp and Fenton Persaud, sang a delightful calypso number entitled 'Civilization'.

The Bele Dance number which followed was choreographed by Camillo Lee and was performed by three ladies, two of whom were Canadian. The dance is more popular in Trinidad and Tobago than it is in other parts of the Caribbean. This dance



is not performed socially, only at folk festivals and the like.

The dancers are barefoot and dressed in black, signifying all the negative aspects connected with that colour; the oppression of the black peoples and their struggles. The skirt is colorful, signifying beauty, sun and survival.

The lyrics written for this music were by Peter Gabriel and refer to the white man of old England and France and their coming to the Caribbean

to "teach" the natives and to impress upon them European culture and to ignore their own rich culture. The lyrics and music stress that despite all the pressures upon the Caribbean peoples of that era and the modern world they have 'survived'.

The dance begins slowly, symbolic of the 'white' way of dancing; the dancers continue, unsmiling. The second half of the dance begins with the sound of black African drums

and the dancers movements become more forceful, symbolic of the strength and power of the black peoples.

The guest speaker was Dr. Anthony Boxill, a Professor in UNB's Department of English. In keeping with the theme of this year's Caribbean Nite he spoke of the Caribbean people's struggle to survive in a community of small countries stating that 'small countries do not command respect'.

Boxill also pointed out that the islands should not be portrayed as islands of paradise, that the myth of sunny beaches, limbo dancing and rum drinking inhabitants should not be perpetuated. The people of the Caribbean are hard workers and their survival depended upon that hard work.

A short play was next on the program portraying the tension between 'returnees' who had achieved financial success and those who stayed on the island. One of those who 'stayed' is now in the employ of the Channings, the 'returnees'.

The servant is obviously underpaid. Mrs. Channing is patronizing, intimidating,

overbearing and supercilious; allcommon characteristics of the 'nouveau riche'. The closing scene depicts the wordless capitulation of the servant to her employer; knowing full well that not catering to her whims will result in an even more dismal personal financial situation.

The next event on the program was a narration by Susan Mills written by Paul Douglas. The narration deals with the desire on the part of a young man who wants to leave the Caribbean to go to Canada. Mills, portraying his mother, is ostensibly trying to dissuade him from leaving home, recounting events, mentioning people and things that are so familiar to him. However, the end of her narration encourages him to leave so that when he does return he will truly appreciate his homeland.

Following this Pedro Romero sang a rousing rendition of LaBamba which was very well received. The entire cast was involved in the closing number, a calypso song entitled 'Caribbean We Come From'.

Marionettes brought to life

Simply stated, Dan Butterworth is the world's finest when it comes to performing marionettes - from life size to minatures.

Butterworth began his career in puppeteering as an apprentice to Dave Syrotiak of the Syrotiak National Marionette Theatre. He learned the manipulation and construction of marionettes, and constructed shows in which he had to be master-of-all trades—building props, backdrops and sets, doing blocking and choreography, working lights and sound, etc. After his apprenticeship he was sent on the road, travelling as many as 70,000 miles a year, giving up to three hour long performances a day. After one year he became head puppeteer and was sent back out on the road with a one-person show. Altogether, he learned and performed six different shows for the Syrotiak Theatre.

Mr. Butterworth's first attempt at making his own company was in the traditional form, with much dialogue, a formal dramatic format, and puppeteers hidden. Then he tried something new. When visiting friends he would often bring along a puppet to entertain them, dancing with the



marionette to whatever music was available. Suddenly he realized that, for him, words were unwelcome intrusions, and that it was movement, all kinds of movement, that he really wanted to explore in his art. Hence the origin of his present show, "Dan Butterworth and his Marionettes."

"There is no dialogue; what I will be, doing, is mime and

dance to music, I will, with my stage, be invisible one moment, and intimately with the audience the next. I will also incorporate some masks and costumes for myself at certain points in the production."

Dan Butterworth lives in Newport and has given numerous shows throughout New England, playing in night clubs, elementary schools, art

galleries, convalescent homes, colleges, and theatres. A performance at the Boston Visual Arts union prompted sculptor Harold Tovish to write: "There are moments in the theatre when you realize, with a rush of gratitude, that a work of art is unfolding before you...you are gradually sucked into another world and finally become the willing victim of a stranger's imagination. Dan Butterworth does not make himself scarce behind the wings, but accompanies each marionette onto the stage. Then a peculiar thing happens — as the Marionette begins to move, to dance, to prance, Dan Butterworth disappears. He has set a spell upon the audience, and the marionettes crawl onto laps, sit on heads, sashay up and down the aisles — all at the whim of an invisible force called Dan Butterworth."

The performance at D'Avray Hall March 19, 12:30 p.m. is partly sponsored by the Noontime series and is free to all UNB/STU students with I.D. Admission for Faculty and general public is \$5 and for children, \$2. Dan Butterworth will also be performing at the Playhouse on March 19 and 20. Tickets are \$20.