

Whole greater than sum of parts

By JOEY KILFOIL
Entertainment Editor

In general, I'm opposed to musical groups that use a lot of gimmicks. In many cases, an excess of equipment and special effects is used to compensate for a band that lacks heart and soul on its own.

In the case of Spectacle, a seven-man showband based in Toronto, the brilliant light show, the flash pots, the dancing, the mime, the drama, and the lavish instrumentation and vocals combine to form a whole that is greater than the sum of its very talented parts.

Let me try to put things in perspective.

Spectacle consists of seven performers and one amazing technician. Most of the group members are from either the Montreal area or from Sudbury, Ontario. All sing superbly, and all play a variety of in-

struments. I know I'm going to forget something somebody does, so here's just a partial list of the group's individual talents: Doug Cockburn plays drums--most of the time. Michel Jerome is the main bass player. Bandleader Pierre Chalifoux plays guitar and keyboards. Rob Stefan plays guitar, and occasional bass and drums. Gary Elliot, possibly the most outstanding vocalist of the bunch, plays trumpet and trombone, and does a great robot. Cameron Joyce plays trumpet and keyboards. Claude LeFrancis plays saxophone, flute, guitar and bass. And--I'll say it again--they all sing. God, do they sing. The show is run by Mike Shaw, who is at least as busy behind the board as the players are on stage.

Although the elaborate vocal harmonies the band arranges are hard to describe, their version of the Queen classic "Bohemian Rhapsody" was flawless. Really. (Bear in mind that Queen themselves use tapes to reproduce the first part of



the song in concert. Spectacle received an ovation for their performance of that particular portion of the tune.) Other material ranges from recent hit songs to selections from the Who's rock opera "Tommy" to a full-fledged mini-

production of "Jesus Christ Superstar". The few originals performed were all solid and well-played, but "Somebody Loves You", soon to be released as a single, was particularly outstanding.

If I continue to describe

the band's performance--which was, incidentally, at the Chestnut for three days last week--I'm bound to start repeating superlatives, so all I'll say is this: If you ever get a chance, go see them. You'll be glad you did.

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'Candida' in rehearsal at TNB

Theatre New Brunswick has begun rehearsals for George Bernard Shaw's *Candida*. *Arms and the Man* was so successful last season that Malcolm Black decided to offer another comedy by this master playwright. This romantic piece was first performed in 1895, and has been called Shaw's "best constructed play, classic in its economy and observance of time and place".

Candida is the story of a

woman who is loved by everyone. Her husband, a clergyman, perceives their marriage as ideal, but hilarious complications arise when a young poet

"best constructed play, classic"

challenges this and professes his love for *Candida*.

Malcolm Black, who completes his six-year term at TNB with the direction of this play, is delighted to be reunited with some of his

favourite actors for his finale.

Pat Phillips returns to TNB for the title role, and her husband is played by Robert Haley, who is still remembered here for *Talley's Folly*. TNB favourite Kenneth Wickes, last seen in this province in *Memoir*, returns to play Burgess. Ian Deakin is the poet Marchbanks, and completing the cast are Francine Volker as Prosperine and Jeremy Henson as Lexy.

David Gibbons returns for his fourth assignment as Lighting Designer and Andrew Murray, who designed TNB's last production of *Duet for One*, will design the set and costumes.

Additional performances of the play, offered at special student rates, have been scheduled to accommodate school groups, and reservations can be made through TNB's Company Manager, Lorene Nichols, 455-3080.

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