

U.N.B. Drama Society in triplicate

By JOHN TIMMINS

From the poet to the biologist, spring is traditionally regarded as the season of activity. Keeping with this precedent, the UNB Drama Society presents three productions for the spring term. On February 23, 24, 25 two pieces will be staged concurrently: "the world of e. e. cummings", directed by Prudence Herber, and "To the Left in Slow Motion", a new play written especially for the Drama Society by David Ethridge and directed by Ilkay Silk. Then, during the last week in March, B.A. Sherman will present the spring term's major offering, "Thieves' Carnival" by

Jean Anouilh. All productions are at Memorial Hall.

"the world of e. e. cummings" is a variegated look at the most idiosyncratic and vital of contemporary poets. Famed for his exasperating typography and his nuclear wit, cummings' art lacerates the hypocrisy and idiocy of organized, corporate man, while never losing sight of the value and innocence of man as individual. This tension is revealed in a poetry that is graceful without sentimentality, that burns with anger and irony yet keeps in perspective the continuous possibilities of renewal in love of love, sex and nature. Cummings never loses sight of

spring and neither will his audience. Performing the reading hour, directed by Prudence Herber, are Alice Hamilton, Elizabeth van der Griend, Ross Libbey and John Timmins.

"the world of e. e. cummings" will be performed in the round, as will the evening's second offering, "To the Left in Slow Motion" by David Ethridge and directed by Ilkay Silk; the floor of Memorial Hall now becomes the park where three distinctly engaging men meet, two of them joggers: Bob, the dedicated

athlete who plans a future, (and hopefully successful), career in sport; Art, who claims to have

tried that lifestyle with no success and some rancour; and Fred, who jogs to please his wife, and for self-improvement. Art's attempts to undermine Bob's self-confidence and his enthusiasm for a future in sports provide a tension tightly balanced by the fun of Fred's situation. Author Ethridge combines an unpretentious naturalism with an engaging sense of the absurd, revealed in such scenes as Bob's demonstration of the various styles of jogging he has mastered including jogging "to the left in slow motion" David Johnson appears as Bob, David Veniot as Art and Jim Duplisea as Fred.

Author Ethridge and director Silk are both veterans of TNB's Young Company, he as author of this season's "A Peaceable People", she, most recently as author and director of "John Gyles: An Indian Experience."

Jean Anouilh is the master of what might be called "balletic comedy": his humour centers on a delicate wit so light on its feet as to be almost insubstantial — and yet the essential solidity of Anouilh's craftsmanship is perhaps his most distinctive feature. Two years ago, the UNB Drama Society successfully produced

one of his most polished gems, "Ring Round the Moon" and this year we present "Thieves' Carnival". All the standard trademarks are there: mistaken identity, plots gone awry, mischievous, bored aristocrats suffering from their specific brand of Anouilh ennui. The playwright, however, turns the standard into the stellar, as a Fagin-like ring-leader of thieves insinuates himself — a little too easily — into the volatile mansion of Lady Hurf, with its cast of oddities. Continually flanking the action are a penniless banker and his son desperately attempting to marry into money and a deliciously unreal musician whose musical comments on the action may just be Anouilh's finest moment. The resultant mirth is, indeed, riotous, but never quite separate from Anouilh's gently insistent melancholy, producing a unique comedy neither wholly farcical nor satiric, but one that spans the best of both.

"the world of e. e. cummings" and "To the Left in Slow Motion" will be presented at Memorial Hall on February 23, 24, 25. "Thieves' Carnival" will be presented during the last week of March, also in Memorial Hall.

To have and have not

Film Society presents Bogart Movie *To Have and Have Not*, U.S., 1944, directed by Howard Hawks, starring Humphrey Bogart, Lauren Bacall, Walter Brennan, Hoagy Carmichael and Marcel Dalio (again!) Tilley Auditorium, 8:00 p.m. January 27 and 28.

A remarkable melange of talent contributed to this picture which originated when Hawks and Ernest Hemingway were out hunting. Hawks claimed he could make a movie out of Hemingway's worst story and nominated *To Have and Have Not*, which the author admitted had been written at a sitting (for money). Hawks, assisted by William Faulkner, then doing his unhappy Hollywood stint (for money), and Jules Furthman, wrote a good story based on what might have happened before the novel begins (incidentally the book has been used for at least three other films).

"Bogie" (1899-1957) was an established star in his mid-forties while Lauren Bacall was an inexperienced but feisty nineteen, recommended by Mrs.

Hawks who saw her picture on the cover of *Harper's Bazaar*. Bacall, hardly the typical ingenue, stole the film and helped turn an adventure into something of a comic love-story. One critic wrote that her "husky, under-slung voice, which is ideal for the double entendre, makes even her simplest remarks sound like jungle mating cries" (e.g. "Anybody got a match?") Bogart made Bacall his fourth and final wife after the picture was completed.

Dating probably from his invocation by Belmondo in Godard's *Breathless* (1960) Bogart has become a cult-figure: His poster face gazes down from the walls of innumerable furnished rooms around the world. He is venerated as a loner, a tough-guy, a man who bucks the "system", a man with a profound sense of honesty and honour. But David Thomson is correct when he writes that Bogart was, in fact, like Garbo and James Dean, a great romantic.

Howard Hawks (1896-1978) is

another of those great artists who had to be rescued by the French *Cahiers du Cinema* critics from neglect or, worse, Condescension. Some of his great films are *Twentieth Century*, *The Big Sleep*, *Red River*, *Rio Bravo*. Among other things he was a master of verbal battles between the sexes (Grant and Hepburn in *Bringing Up Baby*, Rock Hudson and Paula Prentiss in *Man's Favourite Sport*, etc.) Hawks does repeat themes and plots — "call it classicism or cliché", quips Andrew Sarris. Most of the knowledgeable, including Sarris, call it the former. "Hawks ennobles spectators by means of the gentle lie — such as operates in Mozart — that art is simple ease", to quote another aficionado.

Next presentation: *Fires on the Plains* (Feb. 3 and 4, Tilley Auditorium, at 8:00 p.m.; Series tickets \$6.00, single admissions \$1.50). A haunting Japanese film dealing with modern man as a cannibal. A must for fans of Hobbes, William Golding and Dostoyevsky.

Commodores Haven't looked back

By MARC PEPIN

After reviewing a live Kiss double album, I found this live double album to be the extreme opposite of Kiss's hard rock, it's disco! The music here is at least more progressive if anything else.

The Commodores are a disco group who got together about 6 years ago in college and received their first big break with the hit "Slippery When Wet". They haven't looked back since, there are 6 members in the band and Lionel Richie is the group's leader. On this double live album they are backed by the 'Mean Machine' horn section. The Commodores and K.C. are battling out the disco market although I would give the edge to the Commodores in the grounds that they are more complex instead of repeating Shake, Shake, Shake, a hundred times!

The double live album opens up with "Won't You Come Down With Me". It's funky, a good song to be played at a disco and it's somewhat catchy. The band encourages audience response. The band sounds tight, they know

what they're doing and they leave you with the impression they have a well polished act. However here the drummer sounds like he's bored.

"Slippery When Wet" is song two and it's a good disco thumper. The guitarist keeps playing the same chord — he must be bored too!

"Come Inside" encourages audience response at the beginning. It goes basically "thump - thump - bump - thump". "Just to Be Close To You" rounds off side one. It's one of their earlier hits, it's slow and well done.

Side II has "Funny Feelings". It's disco, funky, with a "bump - thump - bump" beat. "Fancy Dancer" follows the same line and once again it was registered as a hit (big deal) "Sweet Love" is half slow, half disco; and hangs in there.

It's Side III time and "Zoom" which is 10 minutes long is a throwaway. This song could put you to sleep. "Easy" saves the side (hit!) with a piano solo and an excellent version here on this double live album.

Side IV "I feel Sanctified"

(Well, I don't!) It's thumpy or bumpy, maybe funky, and it's far from rock n roll. Boring song. However the best song comes up in this side, "Brick House" and the audience really digs in. "Too Hot to Trot" rounds off the concert and this song has just been released as their next single.

This is definitely not an album to listen to, most songs get boring after the first couple of lines. However it is an excellent album for disco dancing. Face it, disco sucks as far as listening music is concerned but it's the No 1 market for dancing. I wouldn't go see the Commodores live, it would be monotonous, this is where the album suffers but I imagine half a million people somewhere are dancing their butts off to this double live album!



Current exhibitions: (until Feb. 15) *the Arts*, charcoal portraits by Bruno Bobak, 20 UNB, Canadian & International personages. In the Gallery: Premier of The National Gallery's Joyce Wieland's Drawing for "The Far Shore" IN the Studio: Faces from Drawings by Louis Gadbois.

Playhouse hosts orchestra

ATLANTIC SYMPHONY ORCHESTRA at the Playhouse Wednesday, February 1, 8:30 p.m. under VICTOR YAMPOLSKY Soloist: Boris Belkin, Violinist. Program -- Arensky: Variations for strings on a Theme by

Tchaikovsky; Prokofiev: Concerto No. 1 in D Major for Violin, Opus 19; Schumann: Symphony No. 2 in C, Opus 61. A few tickets for the concert will be on sale in the Playhouse lobby concert night.

ie Russell and Paul Touch The Earth is days at noon on CBC Brunswick 101.5 FM day nights at 8:30 on

son, who has been with The Earth for four years on the CBC Radio and networks, is original-Chatham, Ontario. She began her national success as a singer with her Ian Tyson. Her own, Sylvia has been heard in concert and produced a her own songs for a new album is planned for the future.

Earth is produced by and is heard Saturdays on CBC Stereo. It's heard on Wednesday nights on CBC Radio 970 AM in and CBC Radio 1110 John.



argaret Pasco, the Music 6:30 Friday on CBC