

entertainment

"Friends and Family" funny

By DAVID MAZEROLLE
Brunswickan Staff

"Friends and Family", a production of Theatre Fredericton, debuted Wednesday night at Memorial Hall. The play, a comedy of modern manners, was written by CIHI morning deejay Norm Foster. It concerns an advertising copywriter named David Mayfield, who is turning 33 and is still single, much to the concern of his mother. She plays matchmaker and introduces him to a young woman in her photography club. What follows is a grand series of misunderstandings, conclusion-jumping, and enough snappy Neil Simon-ish dialogue to entertain for two-and-a-half solid hours.

The cast shows very fine comic skills. Mike Ireton, playing David's father Raymond, is charming as a rather lazy landlord who sweet-talks his female tenants so he doesn't have to fix their assortment of clogged sinks and malfunctioning stoves. Joan Spurway, president of Theatre Fredericton, playing David's mother, gives one of the finest performances of the play as the meddling, over-protective mother. She gets to show sudden changes of emotion, as in the

scene where she thinks David has spent the night with the girl she had introduced to her son, Janet. While Janet is out of earshot, Mrs. Mayfield calls her a tramp, or as in one of the funniest lines, a "hot tart." When Janet enters the room, Mrs. Mayfield is all smiles. David Boles, as David, projects a harried and harassed appearance as he is beset by all the madness. One of his foils is Crystal, a spoiled girl who jabs David with insults to his heterosexuality. Janice Hansen, as Janet, gives David a run for his money as a modern woman involved in countless hobbies, much like our idea of Californians. She unsettles his life, analysing his methods with women, and generally being the cause of his dilemmas with his mother.

The supporting cast round out the accomplished acting in "Friends and Family". Standing out is Libby Thornton, who does a funny bit crying on David's shoulder, while thrusting herself on him.

Bright writing and witty dialogue make "Friends and Family" an enjoyable show. Try to see it tonight or tomorrow at Memorial Hall, 8 p.m. Congratulations to Norm Foster on a terrifically funny comedy.



A scene from Theatre Fredericton's current production "Friends and Family" written by Norm Foster. Left to right are Joan Spurway, Libby Thornton and David Boles.

National Ballet School to audition

Once again, the National Ballet School will embark on its coast to coast Audition Tour to select new students for the 1982-83 school year. Carole Chadwick, vice-principal of ballet, will conduct the Audition team to 27 cities across Canada from February - April 1982. The National Ballet School, the only school of its kind in North America, offers a uniquely balanced ballet/academic program for boys and girls from Grades 5-12. A residential and day school in downtown Toronto, the National Ballet School trains students from across Canada for a professional ballet career.

Previous ballet training is not required for students entering at the Grade 5 level. Full or partial bursaries are available for students through the National Ballet School's Student Assistance Program.

International ballet stars, Karen Kain, Nadia Potts, Veronica Tennant, Frank

Augustyn and Moscow silver-medalist Kevin Pugh of the National Ballet of Canada, and Martine Van Hamel of the American Ballet Theatre are a few of the National Ballet School's outstanding graduates, dancers who continue to earn the respect and acclaim of audiences around the world.

The School was founded in 1959 by Artistic Director and Ballet Principal, Betty Oliphant, who continues to direct the program of intensive ballet training at an early age. In addition to classical ballet, students at the National Ballet School receive classes in national and character dance, modern and Spanish dance and Dalcroze Eurhythmics.

For an application or further information on the National Ballet School, contact: The Registrar, The National Ballet School, 105 Maitland Street, Toronto, Ontario M4Y 1E4 (416) 964-3780.

By WILFRED LANGMAID
Brunswickan Staff

Canadian David Bradstreet has reached musical maturity. With most artists, that means a mellowing from their wild and uninhibited earlier years. However, at age 34, Bradstreet has undergone a reverse metamorphosis. The earlier two albums for this former Juno award winner featured much more laid-back music with less originality, creativity, and personal involvement than his latest album *Black and White*, his strongest to date.

The album opens with *Back to Basics*, which is indeed very reminiscent of the old Eagles hit *Tequila Sunrise*. Bradstreet quickly establishes his emotional, pensive voice and his ability on guitars. The lyrics are intelligent and the song well-performed.

The next cut, *Torpedoes in the Mainstream*, demonstrates the "new" Bradstreet. It is much more upbeat than what one would expect from him. *Silent Partner*, which follows, is a compromise between the two previous tracks.

The title cut, is arguably the album's best. Bradstreet has never been as involved in his

music as in this song, which shines on the strength of Bradstreet's forceful yet not overpowering voice. The musical background and backing vocals are no more complicated than necessary, and therefore do not detract from Bradstreet himself. The song is over seven minutes long, yet is not marked by the mindless repetition practiced by several of today's commercially-successful artists.

Blues is Like Shoes, which opens side two, starts with beautiful acoustic guitar work similar to the opening of Roger Whittaker's *River Lady*, and it is interesting to notice that they have similar voices.

Parallel Roads, like *Torpedoes in the Mainstream*, is an upbeat number, but does not sound like bubblegum pop, because it is saying something.

Children Together opens with a baby crying. It tells about a couple who have known each other since they were very young, and therefore know each other very well.

Taking the Long Way Home is the best of the album's

upbeat numbers, and hence the best representative of the "new" David Bradstreet on the album. It features the only real electric guitar break, albeit short, on the album.

Similarly, the final song on the album (*We Didn't Go Far Enough*), is an upbeat number. It effectively closes the album, giving the listener a clear idea that David Bradstreet has indeed broadened his musical spectrum. He is still as effective an easy balladeer as ever, as made manifest in such tracks as *Black and White* and *Back to Basics*, and ballads are very possibly his strongest suit. But like a pitcher with nothing but a blazing fastball—where a change of pace makes him more effective overall and

even makes his fastball better, - the addition of new dimensions to Bradstreet's music makes him a more effective musician. Even ballads like *Black and White* come off better due to Bradstreet's new style. In that sense, *Black and White* is Bradstreet's best album yet, and makes his fans nothing short of optimistic for his future. It appears that David Bradstreet has come of age.

Bradstreet musically mature