



TIME TO SEE THE LIGHT

Christmas entertainment is traditionally family-oriented; and Theatre New Brunswick's pre-Christmas offering continues that tradition admirably. Scapino, opening at the Playhouse on Friday, November 25, is an engaging, boisterous, merry combination of slapstick and intrigue to delight the child in everyone, and everyone's child.

Director Duncan McIntosh, who is assistant artistic director of the Shaw Festival, has imbued the script with contemporary relevance, in its least stuffy fashion; and New Brunswickers will recognize sly comic jibes at favorite local icons, throughout the play.

Written by Frank Dunlop and Jim Dale, Scapino is a direct descendant of Moliere's Scapin, the title character in Les Fourberies De Scapin (The Rascalities of Scapin), which established Moliere as the greatest comic dramatist in French history. But its origin goes back beyond Moliere, who borrowed the characters and plot from the stock comedies of the Italian Commedia dell'Arte.

Moliere had brought Scapin and his

adventures to France from his original home in Italy; but English director Frank Dunlop decided to return him to Italy, with an Italian name. With actor-writer-lyricist JIM DALE, Scapino was born as a lark by the Young Vic; and its London premiere was an instant, happy success.

Moving to New York in 1974, Scapino played to sold-out houses and rave reviews. Now, New Brunswick audiences will get a taste of the show that prompted tough-sell critics like Clive Barnes of the New York Times to exclaim, "Bravo, bravissimo... this irreverent production opened with a bang, and it's brilliant and riotous... hilarious and extraordinarily stylish, it makes Moliere live for today's audiences."

The story-line of Scapino follows a well-loved formula, concerning duped fathers, clever servants, and rewarded lovers in a wonderful Neapolitan pizza of an extravaganza the whole family can laugh at together. The production has been designed by Montreal's John Dinning, with lighting design by Lesley Wilkinson and original music composed by Toronto's

Ted Dykstra.

Starring as the freewheeling rogue Scapino is Richard Binsley, who creates havoc between Argante (Lionel Doucette) and Geronte (Al Kozlik) on behalf of their sons Ottavio (Ross Mansen) and Leandro (Michel Deslandés) who are both impecunious and in love.

The objects of their affection are Giacinta (Joanne Miller) and Zerbinetta (Marie Jose Theriault); and generous contributions to the general chaos are made by Micheal Caruana playing Sylvestro, Ottavio's guardian, Maureen O'Riley as Giacinta's nurse, Randy White and Shawn Wright, respectively A Walter and Carlo.

But wait up kids! November the 24th (next Thursday) is preview night -students with I.d. can get in for only \$31!

"When I was three," Jeff Healey says, "I asked for a guitar for Christmas and got one. It was a little guitar." From that modest beginning, he has reached the point where, at age 21, his guitar prowess is being proclaimed in the reverential tones reserved for the giants of the instrument. The Toronto Star wrote, "You've never seen--or heard--anyone play guitar like Jeff Healey plays guitar." And Guitar Player magazine recently called a Healey performance "an experience few will ever forget."

Born with eye cancer, Jeff has been blind since he was one year old, and soon thereafter he began to demonstrate a keen musical instinct. After getting his first guitar, he immediately began teaching himself an unorthodox method of playing, which he still uses today. "I tried playing guitar the normal way," he says, "but I just wasn't very comfortable, so I decided to hold it in my lap and work out all the chords that way. I can use all five of my left-hand fingers for different types of vibrato. I do a lot of bending with my thumb and use it to

hit notes above and beyond where you could normally reach.

By age six, he was already playing and singing in public, and he went on to play in a wide variety of Toronto bands, reflecting his encyclopedic musical knowledge and interests (he has a collection of more than 10,000 vintage jazz and blues s).

One night in 1985, he wound up on the stage of Toronto's Albert's Hall with Stevie Ray Vaughan and Albert Collins. It was after that jam session that Vaughan proclaimed, "Man, he is going to revolutionize the way the guitar can be played." Once that quote began circulating, the commotion surrounding Jeff got even stronger.

Jeff and his band, no strangers to his fans in Fredericton, will be turning up on our doorsteps once again next Monday at the Chestnut Club. Those who will remember him playing a blistering set at the Social Club earlier this year will not want to miss another golden opportunity to observe this exemplary once more.

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