

Annual Red and Black bigger and better than ever

By BOB JOHNSON

Red and Black was back this week and it was bigger and definitely better than ever. A well rounded cast of performers and acts provided over two hours of total entertainment for sparsely populated opening night.

Mike Shouldice was master of ceremonies for the evening and a better choice could not have been made. He had a little difficulty breaking the initial ice with the audience, but Mike is persistent and had the necessary confidence in himself to make his job a success.

The Red and Black kickline made its traditional appearance, but to a somewhat unreceptive audience. The hoots and howls from the audience of yesteryear are no longer in evidence. Perhaps their presentation is not as risque as it was ten or fifteen years ago. After all, some females wear less out in the street than the Red and Black kickline did during their performance.

The modern dance team presented two numbers during the evening. Their first, "Steel Foundry", leaned to the mediocre side, but the Pink's Panther was excellent. The dance routines (there were three of them) were alternated between the different nights. One of the dance routines, "Theme from Shaft", was left out of Tuesday night's performance. It was to replace the "Pink's Panther" on Wednesday night. Many of Tuesday's patrons were disappointed because they did not see this particular dance routine.

Folk songs filled the vocal

part of the show and some of performers introduced their own compositions.

Karen Lank and Betty Wislon, newcomers to the show, did a great job but were hindered during their duet by defective microphones. A difficulty which seemed to plague the whole show.

Ted Tweedie had the right idea when he refused to sing one note unless everything was in working order. This put Mike Shouldice on the spot, but he carried the delay off with relative ease.

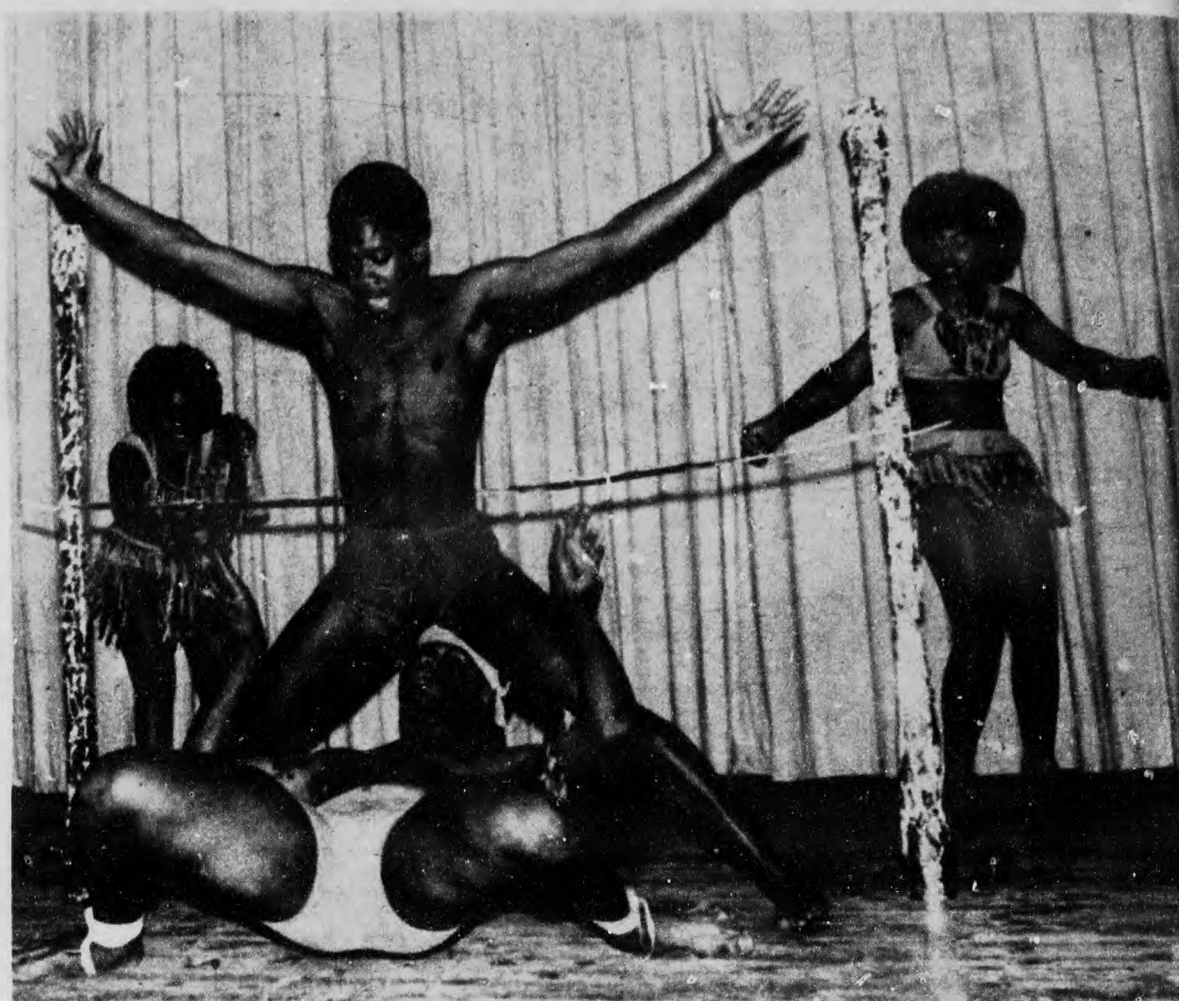
Ted's delay was well worth the audience's time. He gave a terrific performance of "Empty Chairs" and "Sweet Ladies Gone".

Dawn MacDonald was accompanied by Derky Penk at the piano for her solos. She did a great job with "Moment of Eternity" and "Yesterday" which won her audience approval.

If one has to pick a star performer, and everyone will have a favorite, then this writer's vote goes to Becky Reid. A personable entertainer who takes the audience into her thoughts with her own compositions. She held the audience spellbound and captivated with her "Brian" and "Conformity". Becky appeared to be a polished talent, at ease with her audience and in complete control.

Comedy had its high and low points, as is usually the case.

The death defying Flying Zambinis (Peter Ashton, Peter Downie, Bob Lank and Fud Steeves) provided a few laughs with their



An eye-catching act in this year's Red & Black was the "Caribbean Circle" who demonstrated a dance from Trinidad. Thrilling the audience is Clarence Bacchus showing how "easy" the Limbo dance really is.

imaginary highwire act.

Country Pie and the Stump were back to take their traditional kicks at the administration, college life and the campus's food service. They also had a little bit of fun with Chuck Berry's hit "Ding-a-ling".

The take-off on the Tonight Show with Fud Steeves sitting in for Johnny Carson contained some of the funniest routines. Peter Ashton just has to show up on the stage and gets loads of laughs. He not only did a fantastic job as the show's director, but kept the audience laughing during the first part of the Tonight Show take-off.

Bruiser LaRoux (Pete Collum) did a convincing job as the faggot football star who took every advantage of Fud Steeve to be his straight man for many of the funniest lines.

The Amazing Krapskin (Bob Lank) amazed the audience with his powers of total non-recall.

Veteran Red and Black performer Dave Moreland has come

to master his role as the backwoods French-Canadian from Chicoutimi. He always provides an exceptional performance.

Dave Banner, a UNB faculty member, not only looked like comedian George Carlin, but presented some of Carlin's funniest material.

The girls with the flaming batons were back again this year, diminished in numbers but not in ability. Unfortunately the two girls were inappropriately placed in the Tonight Show take-off, but Sandy Duffield and Joanne Kane are capable of obtaining audience acceptance by performing in any part of the show.

Patti MacMillan and the Jump Down, Spin Around Pick-A-Dress A Cotton Gang offered foot stompin' and hand clapping country hoedown style. They did a fantastic job in presenting a lively well co-ordinated square dance routine.

The Melodies (Val Carson, Marg Chapman, Sue Dobson and Susan Wright) were another act hindered

by defective microphones. They performed exceptionally well under adverse conditions. Veteran performer Val Carson's solo was carried out with all the style of a truly experienced performer.

One of the best acts has been saved for last. One hopes that the Caribbean Circle will not be offended by their position in this story. It has taken this long to think what should be put down on paper. Unique, different, fantastic terrific - nothing seems to fit. They were better than better - if such a description is possible. Their act stole the show with a great routine which incorporated the limbo. Clarence Bacchus did a terrific job in what looked to be an impossible feat. A flaming cross bar, inches from the floor and under it he went to the astonishment and applause of the audience.

The Red and Black Band tied the whole show together under the direction of assistant director Deryk Penk. Deryk plays that piano like it was made for him. Other band members included John Welch, Gordon Morrison and Bob Rhead.

The kickline muffed their last routine, but it's hard to place the blame. It's a toss up between the band and the girls themselves.

This year's 26th revue had variety and talent which far outweighed the technical difficulties the show suffered. Poor lighting effects and defective microphones always take away from the show, but when you have good performers with great acts it's pretty hard for the technical end of the show to screw them up.

We only hope that next year's show can maintain the achievements this year's troupe has established.

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