

## Gilbert and Sullivan's 'Patience' - a comic classic

Ever want to sing comic opera? A number of UNB students, faculty, and staff are doing just that this week. Most of them gave up March break to put the final polish on the Gilbert and Sullivan Society's production of *Patience*. It opens a 3-night run at the Playhouse, Thursday March 17.

The Victorian comic classic was a success from its first opening night. W.S. Gilbert wrote some marvellously satiric lyrics and lines for the characters he based on the Rossetti, Swinburne, Wilde, and Whistler aesthetic set from current London society of the 1870's. Sullivan wrote some beautiful music for the opera.

The writers expose the ridiculous affectation of the aesthetic cult, its drooping, mournful other-worldiness. Twenty aesthetic lovesick maidens follow the poet, Bunthorne, rapturously idolizing his every movement. The military, here the Dragoon Guards, comes in for satire, too. Its serene self-confidence in believing all women fall for a dashing uniform is sadly shaken. The officers become ludicrous in their attempts to imitate the aesthetic poets and win back the ladies.

Besides a large faculty and student involvement in the choruses and technical aspects of the production, many of the lead roles are played by students.

*Patience*, the sensible milkmaid, beyond all this aesthetic nonsense, will be sung on the final two nights by Maureen Miller, Arts I. Liz Williams, a student-wife, sings the role for the Open Dress Rehearsal and first night.

Kevin Patterson (Education II) is the poet Bunthorne who worships *Patience* and ignores his train of "20 lovesick maidens". Helen McKinnon (Bachelor of Teaching IV) is one of these languishing ladies, in a smaller solo role.

Terry Horner (Arts III) plays the Duke, another satiric figure. He envies the poet his following and

tries to join the military chaps to attract the ladies. Dragons like David Rimmer (Biology GS), Andy Fox (Comp. Sc. I), and Peter Penny (Arts IV) are dashed when scarlet coats and gold braid are ignored for the delights of Bunthorne's "fleshy poetry".

Film Society

Mireille Dansereau, *La Vie Revee*, Quebec, 1971, starring Lillianne Lemaitre-Auger, Veronique Leflaguais, and Jean-Francois Guite. Colour, 90 mins. will be presented at Head Hall Auditorium at 8 p.m., Saturday, March 12 and 6:30 p.m. & 9:00 p.m. Sunday, March 13.

Several years before International Women's Year put half humanity briefly in the spotlight, Mireille Dansereau wrote and filmed her witty movie of a friendship between two Quebecois, Isabelle and Virginie, who fantasize about a dual relationship with the "perfect man". Satire, parody, and pastiche of elements from other movies all have their place in a film in which roles are deliberately and graphically reversed. Much has been said and written about women as objects of violence, sex, and just plain bigotry, but very little has become the stuff of which dreams are made - on film at least. Isabelle and Virginie fantasize about men as men presumably do about women, but, for all the male and female nudity in both the real and fantasy scenes, this is not a prurient film chiefly because of the basic intelligence at work in Dansereau's handling of her themes.

As the first woman feature-film maker in Quebec, Dansereau stands out in her treatment of her subject for two reasons: first, her images run counter to the established portrayal of woman as

It will be a full production, well costumed and designed, the second one mounted by Fredericton's Gilbert and Sullivan Society. Dr. Ed Mullaly of UNB's English Dept. is the stage director. Last year's three performances were sold out and so was the Gilbert

and Sullivan cabaret in Memorial Hall on its final night. *Patience* is expected to be an equally popular show.

The Open Dress Rehearsal on Wednesday, March 16 has student and children's admission for \$.50, adults \$1. It starts early, 7 p.m.

The regular performances on March 17, 18, and 19 at 8 p.m. have student tickets at \$1.50. Any of the cast have regular show

tickets, and they are available at the Playhouse box office. There are no reserved seats.

## Fantasies of "The perfect man"

a necessary victim in a male oriented society. The subject is tackled, among others, by novelist Monique Bosco, who writes more in irony and anger than in jest. Secondly, it is precisely this sense of humour, this lack of solemnity, which illumines *La Vie Revee* in spite of the seriousness of its theme. The film is technically as well as thematically witty: references to cinematic classics such as *Jules et Jim* (the French menage a trois is reversed in the

Quebec film), snatches of theme songs from other movies with analogous subjects, make this what Kay Armatage, writing in *Take One*, calls a "cinema-conscious movie".

Feminism seems, for the moment, to be less hot a subject politically than the escalating urgency of Quebec separatism. But the latter also makes its impact on the film in the scene in which Isabelle is fired from her job at the film company by her English

boss. Finally, as Armatage says, "For Isabelle and Virginie, their fantasies are over ... the problems of achieving liberation are just beginning, but that's another film". If you liked Jutra's *Kamouraskis*, ostensibly behind its time, you may also, paradoxically, like *La Vie Revee*, which is very much in tune with its time. For Mireille Dansereau, the making of the film established her political identity; we could not hope for less for her characters.

## Steel band - a versatile group

By ROSEMARIE HOPPS

A band from Saint John played at the Olympics in Montreal. That band was the Lancaster Kiwanis Steel Band. Recently I had a chance to talk to Walter Ball, director of the band, who told me some interesting facts about the Steel Band.

Mr. Ball, a part-time lecturer in music appreciation at UNBSJ, explained that there are actually two bands. The Senior band, which has about 30 members, and the junior band which has about 20 (although memberships will reach 30). There are also elementary bands, in various stages of formation - two from Saint John West and one from the South end. The Kiwanis Steelband has an impressive record of performances.

In 1973, as one of their 40 concerts for that season, they

played for Pierre Trudeau in Saint John.

In 1974 they played at the Christmas concert at the Playhouse, sharing the bill with the Atlantic Symphony Orchestra.

Ellen Rathburn composed a concerto for Steel Band and Symphony called "Steelehenge". The American pop conductor Skitch Henderson conducted "Steelehenge" for the Christmas Pop Tours, which went on tour throughout the Maritime Provinces with the Atlantic Symphony.

In Montreal the Kiwanis Steel Band played at Place Ville Marie and at the Place des Nations (in the Man and his World Pavilion). While in Montreal, Mayor Drapeau entertained the Band at the City Council chambers.

Last summer, the Kiwanis Steel Band played for the Queen at Woolastook Park near Fredericton.

Walter Ball, who has been involved with Steel Bands for eight or nine years, prepares the pans (the name given to the steel barrels) himself at his home. Steel barrels are donated to the Band by various oil companies and industries around the city.

The pans are made of 45 gallon steel oil drums, of a specific gauge. With a range of four 2-3 octaves, the band has some 56 notes available to perform every kind of music.

That music includes Shaft, Love Story, Never on a Sunday, Yellow Bird, The Entertainer, Limbo Rock, Girl from Ipanema, Swanee, By the Time I Get to Phoenix and more.

The Kiwanis Steel Band, a group of dedicated youngsters from New Brunswick, deserve to be recognized. For a taste of something different, try one of the Kiwanis Steel Band albums.

## OVER THE EDGE!

78 poems

by

LEO FERRARI

with an introduction  
by ALDEN NOWLAN



## It's a mad mad world

By ROSEMARIE HOPPS

There is a rumour spreading that Leo Ferrari is the last sane man in an insane World. Perhaps his tenuous hold on sanity is preserved by periodical evocations of his muse. The man writes poetry! Following *The Worm's Revenge* or - *A Funny Thing Happened to me on the way to the Cemetery* further subtitled "A Bundle of Scurrilous Verse Scribbled in the Back of a Hearse". Ferrari is now prepared to offer to an unsuspecting World a new volume *Over The Edge*.

Mr. Ferrari trades in the peculiar breeds of insanity this flesh is heir to: the possibility of perishing before publishing, dove's searching for cities with a multitude of monuments or the

incongruities of legless men selling shoelaces.

Always there is a razor edge to Ferrari's work. An edge to walk as you read his poetry. To slip to the one side, to claim his work is pure absurdity, is to risk a nasty gash from the cutting edge of his poetry.

Ferrari presents in this volume a group of diverse poems. He includes love poetry, personal meditations, reflections on life's incongruities and philosophical verse. He has an eye for the dichotomies inherent in living, the beauties and the beasts. He has a mind to capture the thoughts that escape the less perceptive.

To return to the basic question of sanity, Mr. Ferrari perhaps has provided the best summation of his philosophy. From *Over The Edge*:

Normalcy

Everyone I've known  
Is a bit off base  
I alone  
Am the Perfect Case.

To delve into *Over The Edge* successfully is to leave behind preconceptions. Ferrari is not a stereotyped man nor a stereotyped poet. Expect nothing. Expect everything. Either way, be sure your mind is open and receptive.

*Over The Edge* - "poems in grateful celebration of fifty years of life, love and of laughter" with an introduction by Alden Nowlan, is Leo Ferrari's gift to a Winter World. Prepare for a dose of Ferrari-ism. To echo Alden Nowlan, "He was born with the gift of laughter and the belief that the world was mad".

*Over The Edge* is available at the UNB Bookstore!