

Pulitzer prize play to be performed

UNB's English course 2140 will present the Pulitzer Prize-winning play 'Harvey' next week at Memorial Hall in Fredericton.

Directed by Alvin Shaw, associate dean of arts, the play opens Tuesday, March 23, and continues until March 26. The nightly performances begin at 8 p.m. and are free of charge for the public.

Written by Mary Coyle Chase, the play tells the story of Elwood P. Dowd, an amiable man-about-town who wrestled with reality for 40 years before winning out over it. He discovers Harvey, an invisible six foot rabbit, leaning against a lamppost downtown and embarks upon many cockeyed adventures.

The comic complications be-

come merry, mad and unpredictable when his sister attempts to have Elwood committed. She is ordered held for treatment by a confused psychiatrist after admitting, in a moment of excitement, that she thinks she has seen Harvey once or twice.

Student producer Peter Anderson has had the play in rehearsal for the past month. The cast of UNB student include Denys Mailhoit as Elwood P. Dowd, Tanya Barrett as the nurse, Dawn Westherbie as Myrtle Mae Simmons, Joan Spurway as Vita Simmons, Rod Girvan as Dr. Sanderson and Bill Crawford as Dr. Chumley.

Art workshop scheduled

A weekend workshop on the art medium of light sensitive materials will be given at the UNB Art Centre in Fredericton March 13-14.

Conducting the workshop will be Margot MacDonald Lovejoy, an art teacher at the Pratt Institute in New York.

The workshop consists of three sessions, types of imagery developed using light sensitive materials, blue printing (cyanotype) on paper, and making silkscreens.

Nowlan to read recent material

Alden Nowlan will concentrate on recent, unpublished material in a public reading of his poetry at 8 p.m. Tuesday, March 30, at the studio, Memorial Hall.

The reading is sponsored by the Creative Arts Committee of the University of New Brunswick and St. Thomas University. There is no admission charge.

Nowlan, who is writer in residence at UNB, has recently completed a two-week reading tour of eight Atlantic universities.

UNB String Quartet to strum again

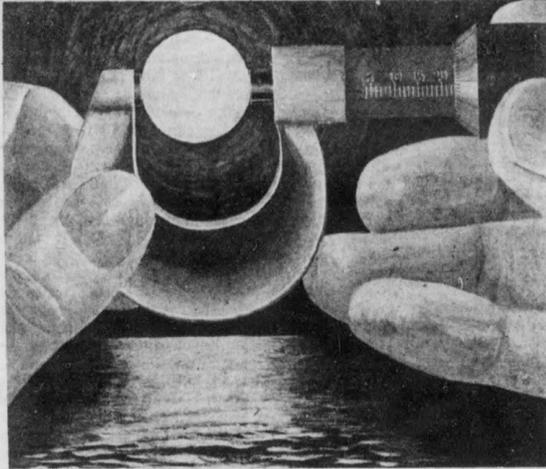
The Brunswick String Quartet will give a free, public concert March 16 at 8:15 p.m. in the Fredericton Playhouse.

The program includes Haydn's Quartet, opus 64, No. five, The Lark; Bartok's Quartet No. six; and Dvorak's Quartet, opus 96, No. six, The American.

Performing with the quartet are Joseph Pach and Paul Campbell violinists; James Pataki, violist; and Richard Naill, cellist. This concert is one of a series of four scheduled for the academic year, to be repeated at both campuses of the University of New Brunswick.

Virginia Woolf

Edward Albee's *Who's Afraid of Virginia Woolf?*, directed by Mike Nichols and starring Elizabeth Tayloe, Richard Burton, George Segal, and Sandy Dennis is to be presented Wednesday, March 17, 1976 in the Tilley Hall Auditorium at 7:30 p.m. The series is sponsored by the Departments of English at UNB and St. Thomas and the Faculty of Education. The admission is free.



Above is a work by Leo Ferrari entitled "Ah, Moon of the Space-Age Flight!", 1963. This oil belongs to the collection of Mr. and Mrs. G.T. Gillis of Moncton.

Mem Hall displays to open

Three new exhibits of silkscreens, paintings and pewter opened in the Art Centre of UNB's Memorial Hall in Fredericton this week.

On display since March 9 are silkscreens by Margot Lovejoy, A Painter's Pot-pourri by Leo Ferrari and a pewtersmith exhibit by Ivan Crowell.

Margot Lovejoy's silkscreens will be on display in the gallery until March 31. They are 22 works under the title "Homage to Neruda" and are being circulated by the New Brunswick Museum in Saint John.

A public reception will be held for the artist Saturday morning March 13, from 8 until 10 p.m.

Ms. Lovejoy, a native of Campbellton, N.B., studied under Alex Colville at Mount Allison University and later at l'Academie

Julian in Paris and St. Martin's School of Art in London.

For the past nine years she has studied printmaking with Ponce de Leon, Stasik and Zimilias at Pratt Graphics Centre, and advanced photography with Robert Strassman.

A Painter's Pot-pourri by Leo Ferrari will be on display in the studio until March 18. It consists of 27 works done in oil, acrylic, watercolour, crayon and chalk. There are also two linocuts and two inked scratchings.

His exhibition contains pictures executed over a period of 30 years, with landscapes from places as far apart as Australia, Canada and Europe.

Dr. Ferrari, a self-taught painter, is professor of philosophy

at St. Thomas University and honorary research associate in the UNB Graduate School.

He has exhibited with the Fredericton Society of Artists and the Maritime Art Association.

The pewtersmith exhibition by Ivan Crowell will be in the display case until March 31.

Dr. Crowell, formerly head of the handcraft division of the N.B. department of tourism, is generally recognized as the first pewtersmith in Canada.

His display will centre around folk dishes that are associated with traditions, customs or ceremonies and will also include some modern pieces.

Dr. Crowell is the owner of the pewtersmith studio located at 344 Albert St., Fredericton.

The Inside Section needs a new editor next year, so.....

Film Society airs 'Charlie Bubbles'

By WALLACE BROWN

Albert Finney, *Charlie Bubbles*, Rank, 1968, with Albert Finney, Billie Whitelaw, Colin Blakely, Liza Minnelli, Technicolor. Script by Shelagh Delaney, March 13 and 14.

About 1958, I saw Charles Laughton and Elsa Lanchester return to the London stage, after a long absence, in a middling play that even then was most memorable for a brief appearance by Laughton's protege, Albert Finney. One could argue that the great trio of modern British actors should be, in descending order of age, Olivier, Burton, Finney. But Burton, failing to heed Olivier's advice, was seduced by Hollywood, and remains a great actor manque.

Finney gained fame among art house patrons in 1960 when he starred in Karel Reiz's *Saturday Night and Sunday Morning*, part of the evanescent British film renaissance and a pretty good effort that became encompassed in the Angry Young Man cliché. Finney certainly was in the vanguard of a new breed of leading men who had regional accents (ditto Sean Connery). Three years later Tony

Richardson's overly successful *Tom Jones* gave Finney international stardom and it seemed possible that he might follow the Burton trail (hence the expression "to go for Burton"). However, Finney, like Olivier, seems to have had the best of both worlds by subordinating his film to his stage career, a high point of which was his creation of John Osborne's *Luther*. For me, a low point of which of his film career was his preposterous Poirot in the equally preposterous, recent success, *Murder on the Orient Express*.

Charlie Bubbles, despite its title, is another matter. Being, so far as I know, Finney's only directorial foray, it joins some other unusual solitary films directed by leading actors which include his mentor Charles Laughton's haunting masterpiece, *Night of the Hunter*, Marlon Brando's self-indulgent, method Western, *One Eyed Jacks*, and even, dare I say it, Kirk Douglas's *Posse*?

Charlie Bubbles, played by Finney, is an affluent writer who is cracking up. He returns to the north of England to visit his wife and son, from whom he is separated, and to recapture his

northern roots. But without success and the film ends with his escape to nowhere riding a balloon. This summary may sound ludicrous or like a parody, but I believe the film is neither. Rich episodes include a grim farce in a posh restaurant, to-ing and fro-ing in Bubble's luxury house recorded on multiple monitor TV screens, a quintessential drive from London to Manchester on one of the then new British motorways (i.e. freeways), a grim shacking up to Muzak in a Manchester hotel, and much more.

I have not yet made up my mind about Liza Minnelli, but she is splendid as Bubble's secretary. I have never had any doubts about Billie Whitelaw (a sort of English Marie Windsor) whom I remember many years ago playing a boy detective called Bones on the BBC's *Children's Hour*. Miss Whitelaw is superb as the estranged wife.

Like most good films, *Charlie Bubbles* was not a box office success. While most critics praised it (*Sight and Sound* put it in the ten best for the year), Pauline Kael found it a "painfully monotonous" piece of sub-Antonioni. (Well, Miss

Kael has her off days.) The script is by Shelagh Delaney (best known for the fine *A Taste of Honey*), a northern writer who perhaps was also seeking her northern roots. The photography is by Peter Suschitzky who tries to give us "the artificiality and flat unreality of how things look to Charlie."

During this season of movies from a variety of countries the Film Society has not shown a British film so it is perhaps fitting, since *The Discreet Charm of the Bourgeoisie* cannot be screened, that we substitute *Charlie Bubbles*.

Important Note: *Les Ordres* will be shown in the normal was at Head Hall on March 27 and 28. The Annual General Meeting of the Film Society will take place on March 28 at 8:30 p.m. between shows.

.....hop into the
Bruns office and
prepare
for a great time!

