



Bruce Cockburn established a good rapport with his audience at the Playhouse.



Cockburn displayed dexterity on the banjo as well as the guitar.

Photo by James Walker

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Poet Musgrave to give reading

The Canadian poet Susan Musgrave will give a public reading of her work in Room 200, Edmund Casey Hall, St. Thomas University 8 p.m. on Friday, January 24th.

Miss Musgrave at 23 is one of Canada's most exciting younger writers. Her wry, witty poems are at once personal and mythic, and her reading of them on recent campus tours has elicited enthusiastic response.

Her work, which has been encouraged by the awarding of three Canada Council grants, has been published in Canada, England and the United States. Recent works include *Songs of the Sea-Witch* (1970), *Entrance of the Celebrant* (1972) and *Grave-Dirt and Selected Strawberries* (1973). She is also represented in *Forty Women Poets of Canada* (1972) and the forthcoming anthology, *Women's Eye*, edited by Dorothy Livesay.

The reading is open to the public, and there is no charge for admission.

Cockburn made contact

By ALEX VARTY

Bruce Cockburn's recent performance at the Playhouse was a continuing episode in the series of highly enjoyable musical events which have blessed Fredericton recently. Like Valdy and "Perth County", the artist was able to establish a very satisfying rapport with his audience through the

medium of song.

For his first set, Cockburn (pronounced Koburn) appeared solo, accompanying himself on banjo and guitar. He ran through a number of old and new songs, favouring selection from *NIGHT VISION* and *SALT, SUN AND TIME*, his most recent albums. Cockburn's guitar technique was a flawless blend of classical, jazz,

blues and folk influences; always displaying an impeccable sense of taste and rhythm. His banjo picking was interesting for the mood produced but was less perfect, technically.

For the second half of the concert Eugene Martynec joined, on second guitar. The contrast between the two styles provided added interest, but in my opinion

the music lost some subtlety in the process.

While I have almost nothing but praise for Cockburn, I'll close this review by asking the people who think that quiet, acoustic concerts are a place to party to please stay home next time. Fredericton audiences should learn to treat performers with a degree of respect.

Bebey to perform African entertainment on CBC radio

Francis Bebey, dressed in the long, blue dashiki of his native Africa, plays his guitar, sings and narrates legends as he enchants the trousered men and skirted women of Montreal.

His music and his stories reflect the artistic conceptions of the 20th century African - a man who is aware not only of the values of the traditional music of his continent, but also of the need to integrate them into the musical art of the whole world.

CBC Radio recorded two hours of this acclaimed artist last summer at Sir George Williams University in Montreal, and, on CBC Tuesday Night, January 28, 8:03 p.m., shares with the rest of Canada the experience that Montreallers so much enjoyed.

The broadcast is repeated on Encore, Thursday, Jan. 30, 8:03 p.m. on the CBC-FM network.

In the program, Bebey narrates African poetry and legends with guitar accompaniment and solos he himself wrote. He also speaks with Hugh Hood about his music.

Originally from Douala, Cameroon, Bebey has achieved international recognition for his talents as poet, composer and guitarist. As a novelist, he has won several prizes, including, in 1967, a major award in the Grand Prix Litteraire de l'Afrique Nord, for his book *Agatha Moudio's Son*.

A self-taught classical guitarist, Bebey has written a large number of compositions for his instrument, constituting a repertoire of great originality. His music manages to reconcile styles which seem far removed from one another - Baroque, Romantic and Negro-African rhythms. Among his compositions that he has recorded are *Black Tears*, *Black Woman* and *Christ was Born in Bomba*.

The concert was produced for CBC Tuesday Night by Kit Kjinnaird.



TNB's 'School for Scandal' to open season

The Playhouse, after a six-week period of darkness, sprang to life this week with the arrival of the company for *SCHOOL FOR SCANDAL*, Theatre New Brunswick's opener of the 1975 season.

Designer Ed Kotanen (*The Fourposter*, *The Fantasticks*) has taken over the workshop and stage areas to paint the elaborate scenery and the twenty-five period costumes he designed for the show. Each piece of fabric is laboriously hand-painted before it is 'built' into a costume and trimmed. While the process is time-consuming and painstaking work, the final effect is one of luxury difficult to find in real fabrics except at great cost.

Above the workshop in the full-sized rehearsal room, director Ted Follows is working with the cast of sixteen actors eight hours a day. The famous Comedy of Manners by Richard Brinsley Sheridan requires all the inven-

tiveness and control which made Mr. Follows' production of *OTHELLO* such a success. (Mr. Follows, also a very successful actor, was seen last week on CBC-TV's *FIND VOLOPCHI* with John Colicos, and appeared for TNB last summer in *THE FOURPOSTER*.)

Headlining the company are Patricia Gage, as the capricious Lady Teazle; Antony Parr as Sir Peter Teazle; Ron Hartmann as Joseph Surface; and Kenneth Dight as Sir Oliver.

Miss Gage, one of Canada's most beautiful and talented actresses and a star of the Vancouver Playhouse, Stratford, and Shaw Festival, joins TNB for the first time. Seen on CBC-TV December 29 in *VILLAGE WOOING*, she has played a dazzling variety of roles in all the major Canadian theatres as well as the Kennedy Centre in Washington, D.C.

Antony Parr played major roles in *DEATH OF A SALESMAN* a year ago, and *THE FANTASTICKS*, in which his Henry, the Old Shakespearian Actor, was a highlight. Ron Hartmann made his TNB debut in *OTHELLO*, disguising his blond, Nordic looks with wig, beard, and dark makeup. Kenneth Dight's introduction to the Playhouse stage was somewhat less than happy-on the second night of *WHO'S AFRAID OF VIRGINIA WOOLF?* in which he played George, he cut his hand so badly that he was hospitalized for emergency surgery and had to give up the part. He now assiduously avoids any kind of stage 'business' which calls for the breaking of bottles.

Co-starring are many other TNB familiars: Kenneth Wickes (*The King and I*, *Philadelphia, Here I Come!*); Irene Hogan (*Dracula*,

The Patrick Pearse Motel); Claude Rae (*Death of a Salesman*, *Frankenstein*); Don Allison (*Othello*, *Death of a Salesman*); and Nancy Kerr (*Who's Afraid of Virginia Woolf?* and *Boeing-Boeing*). Miss Kerr was in New Brunswick in November with Anne of Green Gables on its cross-Canada tour.

Playing with Theatre New Brunswick for the first time are Janet Doherty, Peter Blais, and Peter Mews.

SCHOOL FOR SCANDAL, a comedy hit throughout the English-speaking world for two hundred years, opens at the Playhouse on January 20 for a week-long run, followed by two weeks of touring to Woodstock, Campbellton-Dalhousie, Bathurst, Chatham-Newcastle, Moncton, Charlottetown, Sussex, Saint John, and St. Stephen.