

Art Centre: Aileen Meagher's retrospective

From October 26 until November 25 the University of New Brunswick Art Centre will house the exhibition *Aileen Meagher: A Retrospective*. The works of this living, well-known Halifax artist include paintings, drawings, collages and prints.

Organized by the Dalhousie University Art Gallery in Halifax, this is the first time a large selection of the artist's works has been assembled and the contents cover the period from 1945 to 1985. Favorite subjects for inspiration are flowers, landscapes, 'found' still lifes and people and events captured in sketches during extensive world travels. Watercolours, oil, pastel and charcoal name a few of the popular mediums.

The artist's style is very individualistic relying upon a highly intuitive sense for colour, use of spontaneous gesture, and patterning as well as a feeling for textural surfaces. Concentration fluctuates between representational and abstract concerns although attention to detail or

exactitude is never in the forefront. More important to the artist is the capturing of an overall sense of the subjects seen in the world around her.

Aileen Meagher's serious involvement with the art scene began when she was forty years old and already established in a public school teaching career. She was also recognized as an international world-class runner, receiving in 1935 the "Canadian Athlete of the Year" and "Canadian Woman Athlete of the Year" titles.

Having studied under Halifax artist, Ruth Wainwright; Montreal painter, Gentile Tondino; and the American abstract painter, Hans Hofmann, this artist has exhibited her work throughout the region as well as nationally.

Following the Art Centre stay this show will travel to the Owens Art Gallery at Mount Allison University in Sackville.

The Art Centre in Memorial Hall on Bailey Drive, is open from 10 a.m. to 5 p.m. Monday to Friday and from 2 to 4 p.m. on Sundays.



Chaplin: can't commit emotionally

By MARK STEVENS
Brunswickan Staff

Violinist Francis Chaplin, accompanied (with gusto) by pianist Lawrence Jones, played the memorial Hall last Sunday night. The programme included a mixture of the popular and the obscure: Grieg's Sonata in F; Strauss's Sonata in E flat; and a beautiful Polonaise by the little known Polish composer, Wieniawski.

The audience was suitably impressed. But even though Champlin's technical mastery of the violin was obvious, I felt

that he failed to commit himself emotionally. He often seemed bored, pre-occupied and distracted. Fortunately, Lawrence Jones was the complete antithesis. He played with infectious enthusiasm, grinning from ear to ear - particularly during some of the more robust piano passages.

Yet despite Chaplin's emotional reticence, the two solo caprices on the programme (both written by Sophie Eckhardt-Gramatte) were performed with great sensitivity. The first caprice (No. 4) was a colourful evocation of Spain and the Spanish musical tradi-

tion.

Also included in the recital was a rondo by the Italo-American composer, Mario Castelnuovo. Allegedly inspired by the lines from Shakespeare's "Cymbeline", "Hark! the lark at heaven's gate sings", this piece was originally commissioned by Heifetz.

Francis Chaplin and Lawrence Jones are on the Faculty of the Brandon School of Music in Manitoba. Both have performed extensively throughout Canada and often record with the CBC.

Jitters - more drama than comedy.

By DIANE GILLIES

An enjoyable evening was had by a packed audience at the Playhouse last week for the performance of "Jitters", a play written by Canadian David French.

The play deals with actors' frustrations in relation to directors, writers, and even the press. (That's me, right?) With humour a sense of the reality of the actor's lifestyle is given. The play is broken into three distinct acts. The first act is about rehearsals, and the problems between the personal attitudes of actors. The second act, set in the dressing room, was definitely the most exciting and humorous part of the play. It portrays the nervousness, touchiness and

castrophies that can occur before the opening of a play.

John Blackwood who played Phil was stunning in "red" bikini underwear (Sorry gals if you missed it). Robert Dodds who played Tom also had a "brief" moment or two. Poor Tom was in a state of inebriation and had to go on stage in the very near future. Life can be cruel at times!

The third act was the next day (after the opening night) and gave us a sense of how critics can "tear apart" actors and plays. It gave them the strength to try to ignore the written word.

The cast included John Blackwood playing Phil. His character was the most memorable. Anna Cameron (Jessica) and Joseph Rutten

(Patrick), two veteran actors,


gave the play their years of experience showing their skills. Their relationship in the play gave "force" and brilliance to the play. Also in the play were Doug Hughes as Robert and C. David Johnson as George. David is a former U.N.B. student. Jenny Munday played Susie. You'll know her from her work with the Comedy Asylum, acting and directing. It's nice to see my old roommate again. Also, Diane Pitblado portrays Peggy and Mark

Wilson plays the part of Nick. Numerous others worked hard in the production.

Even though I enjoyed the play, I felt it dragged on much too long. It was slow moving except the second act, which was the most enjoyable act. The play was more a drama than a comedy. More humour would have made the play seem much shorter. The acting was of high standard.

We shall wait to see the next production TNB puts on at the Playhouse. "Till then...





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