

• The long insidious arm of censorship reached out at Alex Cramer's article, *The Myth of the Generation Gap*, in last week's *Excalibur*. The sentence, "When I hear that I'll jump up and shout 'Kick out the jams,' and I'll declare the classroom a liberated zone," should have read 'Kick out the jams, Motherf**kers.'

• If you ever get the feeling that you want someone to read a poem to you but there isn't anyone around, and if you can afford the luxury — call (212) 628-0400 in New York City. This Dial-A-Poem service is managed by John Giorno and is sponsored by the Architectural League of New York. 101 phone lines are busy every day as people listen to poets like Allen Ginsberg, John Cage, and William Burroughs recite their works.

• Winters College is considering bringing the Toronto Workshop Theatre production of "Che Guevara" to York for a performance at Burton in March. The play, by Mario Fratti, received good notices and has been very popular. Nathan Cohen said it was about the best piece of drama in the during the entire year 1968.

miscellany

by David McCaughna

• That notorious album *Two Virgins*, which features John Lennon and Yoko Ono nude on the cover is now on sale in Toronto record shops. The album is wrapped in brown paper with holes cut out for John and Yoko's heads.

• Since Eldridge Cleaver, Minister of Information of the Black Panther Party, former Presidential candidate, author of *Soul on Ice* and a senior editor of *Ramparts*, has justifiably fled the States fearing further imprisonment because of his political beliefs, those who signed the outrageous \$50,000 bond to free him must now pay the sum. Comedian Godfrey Cambridge and politician Ed Keating are among the six who signed the bond. They are asking for help in raising the money. Contributions may be sent to Cleaver Bail

Fund, c/o Charles Garry, Att. 341 Market St., San Francisco, Calif. 94105.

• Through *The Eyes of Tomorrow*, CBC television's series geared more or less to the under-25's will return on Sunday, Feb. 23 at 3:30. The first programme will feature an interview with Jimi Hendrix conducted by former CHUM-fm disc jockey Hugh Curry. On the same show there will be a film called *Cabbagetown* about a teenage street gang. The film was made by 18-year old Clay Borris on a grant from the Ontario Department of Education.

Later in the year *Through the Eyes of Tomorrow* will show an interview with Beatle John Lennon also conducted by Hugh Curry.

• Rumour has it that the Winters College paper *Seer* which died after only ten glorious issues will soon be resurrected. The new communications director of the college is behind the drive to revive the *Seer*. We can only hope that it will be as good as the original *Seer* was and won't degenerate into a boring and trivial little throw-away sheet like the other college papers.

In Good

by DAVID SCHATZKY

Now that Clifford Williams has parted company with THEATRE TORONTO, it is a pleasurable change to look forward to continuing seasons of fine theatre under the new artistic director, Richard Digby-Day. He has proved his worth with a civilized production of *IN GOOD KING CHARLES'S GOLDEN DAYS*, by George Bernard Shaw. When one thinks that this is not even one of Shaw's better plays, one is struck by how shoddy and hollow many contemporary playwrights are. Shaw has taken an unlikely theme — straight versus curved lines — and fleshed it out into a witty and engaging examination of religion, faith, morals, science, government and leather britches.

Into the house of Sir Isaac Newton tumble King Charles II; his brother James; George Fox: the first Quaker; Godfrey Kneller: a painter — and advocate of curves; and a procession of King Charles's mistresses, including



Nell Gwynn, the scandalous actress of that day.

This is a totally artificial situation. Shaw has contrived it just to have a dramatic set-up into which he can inject his original ideas. And what conflicts arise! Newton is a misogynist, and although in love with numbers, feels that the Bible should be the real focus of his interest. To him, square roots are a waste of time, and logarithms useless except to figure out what 3x7 is!

The King's brother, James, a Catholic, has his eye on the throne, and is critical of his

King Charles's Golden Days

man whose myth states he never consummated his marriage, he comes across most endearingly.

Every element of the production, save one, is perfect. The exception is the length of the first act: almost two hours. I was never bored, but older bladders panicked. It would be quite possible to present this extravaganza in three acts, and the evening would be that much more enjoyable for it.

The cast, many of whom were pitiful in *EDWARD II*, are magnificent in this. Joseph Shaw plays Sir Isaac Newton as a put-upon middle-aged bachelor, a bit of a Henry Higgins, who sees all human knowledge in terms of interers and formulae, and who hates himself for it. Like many others in this troupe, Joseph Shaw has concentrated not only on a vocal characterization but a fine mixture of what might be called "English repertory" acting and an attention to the detail of ensemble playing, requiring an ability to listen and react.

Of all the women in the play, the most difficult to portray must be Charles's wife, the Portuguese Catherine. Barbara Bryne, who was Puck in *MIDSUMMER NIGHT'S DREAM* at Stratford last summer, creates a wistful, but strongwilled gamine, and provides the only genuinely moving moments of the play, in the 25-minute second act.

King Charles himself, a reluctant monarch, but a fine wench-er, is fully delineated by Giles Block, whose competence and obvious ease and authority on stage make him a strong focus point of the play. This, despite GBS not providing him with any memorable histrionics.

All in all, *IN GOOD KING CHARLES'S GOLDEN DAYS* is characterized by urbanity, charm and wit. Shaw's agile mind shines through, and his mental exercises are aided by a production which oozes good taste.

P.S. Sunday matinee prices \$1.00 and all other performances: UNSOLD seats: \$1.00 A bargain!

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