

# Free at Last good entertainment

by Georges Whalen

TNB's third production of the season, *Free at Last*, opened on Saturday night. Eric Nicol's play is a comedy of manners which pokes fun at many of the fads Canadians have taken up during the 1970's, along with more permanent new attitudes adopted into the Canadian lifestyles.

After the curtain rises, the audience has a short time to admire the realistic if not beautiful set. What makes the apartment a great set is the sky and building seen outside the balcony. The use of lighting on this background and through the window is excellent in

conveying the time of day or night of a scene. A special congratulations to the Playhouse's technical wizards is merited.

The play itself seems like an endless set-up of one-liners strung along one after the other. The delivery therefore becomes somewhat flat. For this reason the characters have little chance to become more than two dimensional and cardboard with very little insight given into a third dimension by the author. All the actors gave solid portrayals, though Geoff was portrayed somewhat older than middle-aged, an old

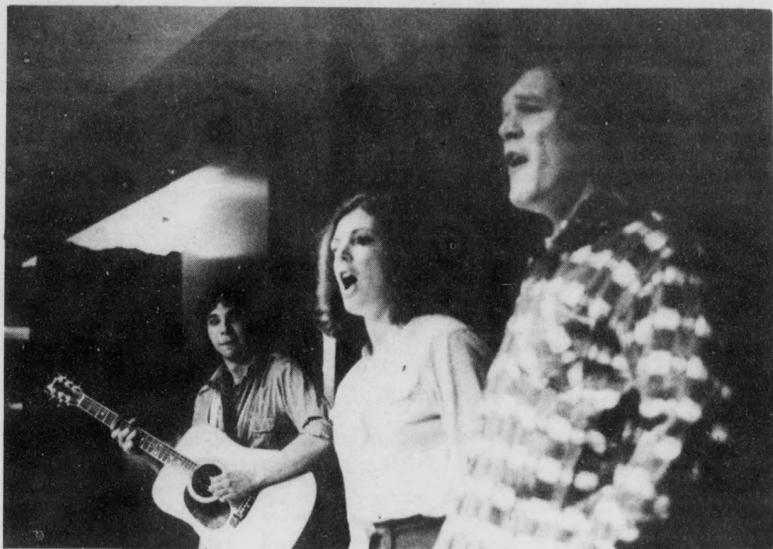
codger who made an appropriate target for Sheila, the bouncy young meat-cutter and collector of antiques and men, but seeming too old for his wife, Anne, and the problems of male menopause and marital break-up associated with middle age.

The bright young star who does show up in the play is the goat; Moonbeam from Fredericton. This goat definitely stole the show by crapping on the carpet at the two crucial moments when she was on stage. Needless to say the audience roared and the actors had difficulties in not joining in

with the laughter. This goat may have star quality as it certainly picked the right moments to do her stuff, and seems to be mainly concerned with getting as much exposure as possible, even at the expense of her fellow performers.

Altogether the performance was enjoyable, though many people have said they were disappointed by the play. The disappointment is perhaps because TNB has put on better, more memorable performances, but on the other hand

they have done worse. In this receiver's opinion the problem is the play itself which no amount of excellent technical back-ups or good acting can make memorable, or even anything more than enjoyable. Viewing these limitations TNB has done a decent job of presenting Eric Nicol's *Free at Last*. As one enters the eighties it's an accumulation of trends of the seventies seen in a fun view. The play ends its run in Fredericton on Saturday and then goes on tour throughout the province.



MADELEINE DEWOLFE Photo

The Calithumpians delighted an audience at d'Avary Hall last Monday with their presentation of Duffy's Hotel. Billed as a musical poetic review celebrating 100 years of New Brunswick, Duffy's Hotel featured, from left to right, Mark Kristmanson, Alice Hamilton and Peter Pacey. The revue included poems by Alden Nowlan, Bliss Carman, Charles G.D. Roberts, Robert Cockburn, Elizabeth Brewster, and Fred Cogswell

## Folk Collective

An audience of about sixty people enjoyed a superb concert combining tenor guitar and woodwinds. This last Friday evening at the Folk coffeehouse will be held in the Collective Coffeehouse. Hal Tartan room in the STUD, not in an 'n' town, a traditional music group Memorial Hall.

On Sunday, March 16th, Sandy Greenburg from Halifax will be before midnight. Nobody tired of visiting to perform for the Folk their tremendous four-part unison Collective (once more in the singing their flexible and amiable Tartan Room). On Friday March stage manner and their excellent 28th Paul and Lutia Lauzon will material. It was probably the best perform at Memorial Hall for the one-act traditional music show to last grand Folk Collective event of ever visit Fredericton.

Paul and Lutia have worked as musicians/actors in the store for the month of March. On Martimes, Montreal and New England, March 9th, Bill Lauff from land (where they are now). Their Vermont and Marc Lulham will be show promises to be especially performing. Bill Lauff is a singer-novelist and worth attending.

Until after the holiday all the Lui Collins, a New England record. best to all friends and members of ing artist for some time. Recently the Collective. Do what you like he and Fredericton's own Marc during break and come back Lulham have developed a unique looking for some folk music.

Judy Jarvis Dance Company

at the Playhouse Tuesday Feb. 26

Presented by the Creative Arts Committee

## Judy Jarvis coming Feb. 26

Judy Jarvis is one of that rare breed, a Canadian choreographer. Like the others, she is motivated not by financial rewards which are meagre at best, but by that special creative impulse. As a child, she gave concerts in her parents' garden and now she has matured into a committed choreographer. Her contribution to Canadian audiences was officially recognized in June at the Dance in Canada conference in Montreal where she was given the Chalmers Award in Choreography. The \$2000 award is administered by the Ontario Arts Council and is designed to "assist the choreographer in furthering his skills."

Jarvis' earliest training was in ballet under Gweneth Lloyd and later she continued ballet studies at the RAD summer school in Kingston. At university, she continued studying with teachers around Toronto and even formed a choreographic workshop with some friends during summer vacations. The friends learned from one another and experiment was the

first rule. "There were no academic courses available in composition or choreography at the time. York after all was just a field."

After graduating from the University of Toronto with a BA in 1964, Jarvis immediately took a position as dance instructor in St. Joseph's high school in Toronto. There she created her first large group choreography (12 dancers as well as four actors and musicians) based on Henri Geheon's *The Way of the Cross*, a special request from the Toronto Order of St. Joseph. After a year there she left to study with Mary Wigman at her West Berlin school. She had happened across Wigman's name in an advertisement posted at Bianca Rogge's studio.

Wigman was an inspiration for her and instructive in her attempts to choreograph. "Developing as a dancer was slow, painful, but Mary made it an adventure," Jarvis says. Although Wigman's school was closed after Jarvis graduated in 1967 Jarvis continued to visit the great German

dancer until her death in 1973. They shared a great deal and spoke of many things, "of nature, theatre and opera, of people, of dance, of books and religion, of little things and big things, of past, present, and future, of all things that life might offer."

Since then, Jarvis has spent countless hours defining her choreographic process. In addition she has taught on the dance faculty of the University of Waterloo, directed an Ontario Prologue tour of elementary schools and worked as an occupational therapist. All this has given her a knowledge of how she can work with dance, people and her environment. She has constantly challenged herself with more and different training. In Cunningham and Graham techniques and in classical ballet. Continually testing her capacities, she has involved herself in theatre as an actress in *The Madwoman of Chaillot* in a Toronto production last spring, and later as a choreographer for the Revel scene in a local version of Shakespeare's *The Tempest*.

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