

Lab Theatre presents final full play by Shaw

By ANN SMALLWOOD
Asst. Arts Editor

George Bernard Shaw's last full-length play, *In Good King Charles' Golden Days*, will open at 8 tonight in Graham Memorial. The play, billed as "a true history that never happened," is directed by UNC graduate student Fred Corlett as his final master of fine arts directing project.

Corlett, who received his bachelor of fine arts degree from UNC in 1971, this year directed a Lab Theatre production of Ibsen's *A Doll's House* and appeared with PRC in *Hamlet*.

The play centers around a hypothetical meeting in 1680 between several well-known persons who lived during England's King Charles II's "golden" reign: Charles' queen, Catherine; his brother, James II; his mistresses — actress Nell Gwynn, the wealthy Duchess of Cleveland and Louise Carwell from the court of King Louis of France; scientist Sir Isaac Newton; portrait artist Godfrey Kneller and George Fox, founder of the Quaker movement.

Director Corlett describes the characters as "the most improbable

collection of people who congregate by sheerest chance." Corlett said that despite the unbelievable coincidence of their meeting at Isaac Newton's house, the characters themselves are very believable. He added, "They are all notorious, but all independent of type."

Corlett said the play is not so much a history of Charles II, rather it is more universal, a "play about identity." He said the play is "alive and vital" and reflects the attitudes of England in 1939 toward the rising fascism in Europe. For those reasons, they chose to use a modern setting and modern costumes, he said.

The large number of substantial characters is a plus for the production, Corlett said, because they provide "good solid roles" for the graduate acting students. Ten graduate actors and one undergraduate will appear in the play.

Performances will be at 8 p.m. Wednesday through Saturday in Graham Memorial. Free tickets to guarantee seating are available outside the Playmakers Box Office in Graham.

People come to life in 'September, September'

BOOKS

—By WALTER SPEARMAN—
September September
Shelby Foote

and occasionally goes off into lyric rhapsodies not germane to the character. Other sections of auctorial explanation tie the monologues together. Each character also gets an opportunity to reminisce about his own life, so the author himself does not have to tell all.

One of the more impressive features of the novel is the skill with which Foote notes the changes in his characters' relationships to

each other: the fickle Reeny shifting slowly from Rufus to Podgo; the consternation of a busy Rufus when his sexual dalliance with Reeny is interrupted by little Teddy — and Reeny has to explain that they are "just rassing." In the black family, the father, Eben, grows strong enough to make demands upon his wife Martha and to face up to the domination of his wealthy father-in-law.

Foote has been living in Memphis for some years and makes the sleepy, hot, race-conscious city come slowly to life as the three kidnapers sit out their waiting-for-ransom period in a dilapidated old house perched on the river's bluff. It's hard to care much about any of the characters emotionally but as they grow and change and work their way into difficulties and out again, it is also difficult

not to accept them for very real people rather than just figments of Foote's healthy imagination. *September, September* makes you wonder what the author will tackle next.

Books in Brief

Valley of the Kings. By Elizabeth Eliot Carter. (E. P. Dutton, 231 pp. \$7.95.)

A historical novelist writing under a pseudonym retells the fabulous story of the Pharaoh Tutankhamun, whose tomb provided the treasures recently touring the U.S. She cleverly weaves in the story of Howard Carter, the British archaeologist who discovered the tomb in the 1920s, shifting from the Carter period back to the Pharaoh Tut period with ease and interest. In fact, she even invents a new premise for King Tut's untimely death.

Troubled life of Plath

Oral interpretation tonight

Patti Tush will perform *The Disquieting Muses of Sylvia Plath*, an oral interpretation of Plath's life and poetry, at 8 p.m. Wednesday and Thursday in Rooms 213-215 Carolina Union.

The performance incorporates eight of Plath's poems with facts about her life.

Plath is best known for having written *The Bell Jar*, in which she relates the first suicide attempt of a 19-year-old girl, actually Sylvia

herself. Plath ultimately did commit suicide when she was 30 years old.

Plath also wrote four books of poetry: *The Colossus*, *Crossing the Water*, *Winter Trees* and *Ariel*. Tush used poetry from these books in the adaptation of the script which is part of a senior honors thesis in the speech department.

The performance is free.

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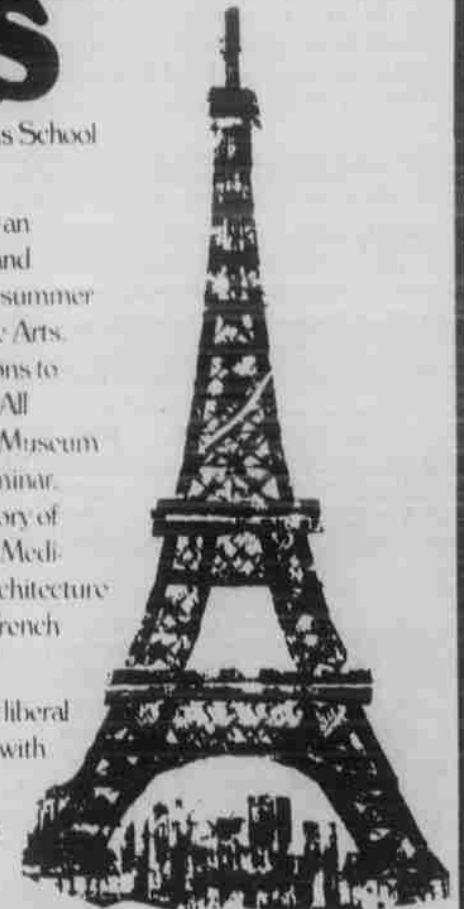
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