

# CATHARSIS

Robert K. Bruvels

# SEPT. 24-30

## art exhibit

Confederation Centre Art Gallery: Until Oct. 3  
" 3 Artistas Mexicanos"  
(also permanent collection) Tue. - Sat:10:00-5:00  
Sun.: 2:00 - 5:00  
Adm: Students - Free

Confederation Art Gallery and Museum: Thurs: Sept. 26, 8:00P.M.  
An informal talk with George Zimble about photography: it will incorporate the present exhibit "Rural Architecture" by Flanders-photographs and sponsorship by N.F.B.C.

## film

"Fiddle-De-Dee", Death of a Legend, Rise and Fall of the Great Lakes and Blake: N.F.B.  
Duffy Amphitheatre  
Adm: Free

"The Adventures": U.P.E.I. Duffy, Sept. 29, Sun:8:00  
Adm: \$1.00

HOLLAND COLLEGE:  
Mon: Sept. 30, 12 noon and 8:00 P.M.  
"Goodbye Columbus"  
Adm: Students: 75¢  
Others: \$1.00

PRINCE EDWARD CINEMAS:  
# 1 Sugarland Express or Macon County Line  
# 2 Black Belt Jones or Benjii

7:00 and 9:00 P.M.  
Adm: \$2.25  
17 and under \$2.00  
Further info contact;  
2-8331

## music

U.P.E.I. Music Recitals:  
Cancelled until further notice due to renovations within the Dept.

Sept 26, Thurs; 9:00-12:30  
Pig and Whistle, U.P.E.I. Barn, Music by "Tagen"  
Adm: 75¢

Confederation Centre:  
Sept. 24, Tue.8:00 P.M.  
"The Four Poster" (T.N.B.)  
Tickets: \$3.50-3.00-2.50  
See Article

Confederation Centre:  
Sept. 25, Wed. 8:00 P.M.  
"Breath of Scotland"  
Live Variety Stage Show from Scotland which includes songs, music, comedy and dancing in the traditional Scottish fashion.  
Tickets: \$3.50 - 3.00

## misc

Again students are reminded of the "Five Special Package Deals" offered by the Centre for the Fall Season.  
Contact; 2-2467

*Due to the early publication of this paper, any section of this directory is subject to change.*

## the four poster

The "Four Poster" a T.N.B. production is a play directed by Timothy Bond who also directed "Frankenstein" which was one of T.N.B.'s most popular as well as successful productions.

The two starring actors are Ted Follows (Canadian T.V. star) and Nuala Fitzgerald.

While the divorce rate climbs (as swiftly as the cost of living), while living together becomes as common for enamored couples as going "steady" once was, people still choose the traditional path for togetherness, and "The Four Poster" offers a glimpse at a possible explanation. As newly-weds, Agnes and Michael make the best of a sparsely furnished home. The first flush of financial success (and an accompanying flash of emotions and decor) give way subsequently to moderation of attitude and life-style, all superbly described in the sets and costumes by Ed Kotahen.

### HISTORY OF THE PLAY

De Hartog conceived the idea of a comedy about a bed as the main prop and background of this story of a marriage when he was only 18 - in 1932. He got around to writing the play in 1946

and it was published in England in an inexpensive paper-bound booklet in 1947, but not produced. In 1948, since no stage production for the play seemed imminent, de Hartog accepted the offer of a British company for the movie rights, but then the company, after having paid de Hartog, still didn't make a film of the story.

De Hartog instructed his New York agent to get a stage production since no film presentation was in sight. The agent managed to rouse the interest of Jose Ferrer, who bought the play and persuaded the husband and wife team of actors, Hume Cronyn and Jessica Tandy, to play the married couple of the comedy in a series of try-out performances along a ten week route of summer theatres in the summer of 1951.

During this try-out the play was gradually changed, bit by bit, a revision here and a revision there, based on the seeming preferences of audiences on the summer circuit, until the play had, at the end of the summer, become a far different thing than it had been originally. Frantic trans-atlantic appeals to the playwright to come quick and rewrite his play were fruitless - he couldn't be found. Where was his sailing vessel, anyhow? After weeks of tr-

acing, de Hartog's ship was found anchored off a fishing village in the ZUIDER ZEE. He responded to the emergence and flew to New York to make a smooth version out of the shreds and patches that had been glued and pasted together during the summer.

After the play became a great hit, the movie rights that had been sold earlier, were taken out of mothballs, and the movie version was quickly made and subsequently shown day-and-day in a number of cities with the play. But the plays popularity was not dented by competition from the movie, and in fact the movie, though with the notable Rex Harrison and Lilli Palmer in the two roles, was less than sensational. The movie based on the original, unrevised play of 1946, while the play being given on the stage was one that had been trimmed and polished under conditions of trial and error to be a much more effective entertainment. The movie also had just two characters and one locale - the bedroom. But it had nine scenes, not the six of the present play, but also three others, that Ferrer-Cronyn-Tandy had found audiences didn't like--that took the marriage forward for 50 years, not merely 35. These scenes of the death of

the wife, return of her ghost, etc., were murder."

"The Fourposter" became the biggest hit ever scored by a two-character play in the history of the Theatre (the billing read--"The Playwrights Company presents Jose Ferrer's production") and it continued its run to May 2, 1953 for 632 performances, or 79 weeks. The Cronyns gave way to Sylvia Sidney and Romney Brent, and later to Betty Field and Burgess Meredith, as this New York run continued, while they took the play on a memorable trans-continental tour.

Cronyn and Tandy alone drew to box-offices across the land receipts that big musical comedy companies seldom touch or surpass. For example, Los Angeles paid \$58,742 to see the play during two weeks. San Francisco, \$106,642 during four weeks, Chicago very near \$300,00 in ten weeks, and similarly in Boston, Washington, Cleveland, other key-cities. The play definitely established Hume Cronyn and Jessica Tandy as a team in the same rank with Alfred Lunt and Lynn Fontanne. They continued to act in the play in various cities until May, 1953, having begun their performances in the summer theatres in June, 1951, and in New York in October, in 1951.