

Underrated but enigmatic

W.L. Stevenson is perhaps Canada's most enigmatic painter, largely unrecognized and certainly underrated: Stevenson has remained a painter's painter. His tragic death in 1968 at the age of 61 ended a prolific career that was unduly obscure in view of its calibre.

Stevenson spent most of his life in Calgary and did little travelling because of ill-health and lameness. He was aware of the great masters of the impressionist and post-impressionist era and the influence of Renoir, Bonnard, Cezanne and Picasso is evident in early works which have survived. He filtered these influences into a matter of painting that is purely his own.

His vibrant, almost violent use of colour and ex-

pressionistic handling of paint transform our view of nature and inanimate surroundings into vital yet almost unfamiliar images.

The Art Gallery will open an exhibition of Stevenson's work on October 2. This will be the

first major search into the nature of Stevenson's art and life, includes early landscapes, and still-lives and attempts to show the progression of a style which deserves an honorable and well recognized place in Canadian art.

Banned on the run in SUB



A scene from "Andrei Rublev."

The Phallus Fable?

The Alberta Ballet Company is to offer the Edmonton public a chance to experience some 'body language', with an evening of everything from funky to fluffy dances. Aimed at shattering the characteristic class distinctions of traditional ballet, the production will take place in the unpretentious Victoria Composite High School Auditorium, where blue jeans are 'de riguer'.

Along with the traditional classical numbers, a controversial erotic ballet called "The Phallus Fable" will be staged for the first time in Edmonton.

In the true 'something for everyone' tradition, the Ballet Company also pays homage to the heavy sounds with some light footwork in the jazz finale.

The performance will run from September 29th to October 4th. Tickets are available at Woodward's and at the door.

Sun still shines for Northern Light

Northern Light Theatre began production in March of this year with a series of collage presentations - an hour of poetry, prose and song. During their very successful summer season of plays, numerous requests have been made for another show along the lines of that original format.

Life Scenes is a collage presentation of music, poetry and prose drawn from the best writers of the age. Authors include: Samuel Beckett, Roger McGough, John Osborne, Peter

Weiss, Jule Feifer, James Joyce, Tom Stoppard, Franz Kafka.

The return of a collage format sees a return to original cast members of Northern Light as well. Company Director, Scott Swan returns to perform with original Northern Light members Allan Lysell, Larry Reese and Merrilyn Gann. Joining the group, after a very successful summer season run in *Home Free*, is Kathie Ball.

Life Scenes plays September 22 to October 10 at Northern Light Lunch-Hour Theatre, Monday through Friday at 12:10 p.m. and an extra performance on Thursday and Friday at 1:10 p.m.

Northern Light Theatre is a registered non-profit society.

Two for 3

Theatre 3 is looking for two children to take roles in the upcoming production of *A Doll's House*. Needed are a boy and a girl, between the ages of 7 and 9.

Artistic Director Mark Schoenberg says, "Some stage experience, or a background in drama, would be an asset. But it's more important that the children be mature and able to work well with adults."

Randy Matthews

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The Roxy Theatre's Film Festival

Every Sunday at 2:00 P.M.
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FELLINI FILMS

September 28th	"Satyricon"
October 5th	"Fellini's Roma"
October 12th	"8½"
October 19th	"Boccaccio 70"

The Edmonton Film Society opens its 39th season September 29 in SUB Theatre with a controversial medieval style epic from Russia, *Andrei Rublev*.

Rublev was an actual monk-icon painter in Russia, who left a monastery in Moscow and the opportunity to decorate the Blagoveshchensky Cathedral in the Kremlin. The film shows a series of incidents expressive of the peculiar savage anguish of Russian history - one of persecution from the Church, the prince, the flamboyant and merciful Tartars and the ignorant prejudices of ordinary people who cannot endure any deviation from the norm. Rublev's problem, and that of the film, is to find some way of accepting the endless gratuitous sufferings of Russian people.

Rublev is given the task of painting a vengeful image of the Last Judgment. The horrors he witnesses and his reactions to these turn him into a madman who retreats under a vow of silence to the shelter of a monastery. Throughout the film, he is tormented by sexual temptation which he finds even more difficult to wrestle with than the menace of physical torture. Rublev's life is one of madness rather than of divine inspiration because so much energy is spent on mastering the conflicts within himself.

The film was made by the bright young genius of Soviet cinema, Andrei Tarkovsky, whose most recent film, *The Mirror* won outstanding acclaim at this year's Moscow Film Festival. Tarkovsky is also responsible for *Solaris*, a fascinating science fiction exercise, as unavailable in Canada.

Andrei Rublev has had a chequered history of censorship within and outside Russia. The Russians were loathe to release it at all, while commercial distributors in the West have cut some of its original length.

Admission prices are the same as last season: about \$1.40 per film. But don't try to get single admission tickets for any of the showings. You have to buy a season pass. There are four series this year, with the International Series beginning first, on Monday, Sept. 29 at 8 p.m. in the SUB Theatre. A group of ten features costs \$10 regular, \$12 students, and concentrates on recent foreign products, acclaimed in festivals all over the world, which have not received commercial booking from regular theatres. The range from comedy to heavy drama from Japan to Germany.

Advance tickets to the series and the Film Society's three others, are available at the HUB ticket office and Woodward's Stores. See the door the evening of the showing.