

a certain translucent sinclairity

The Sinclair show, currently at the U of A Gallery, received a luke-warm reception at its opening Friday night.

This response was elicited partly by the collection itself. It was monotonous, consisting entirely of very recent works, which gave us little opportunity to judge Sinclair's range and process as an artist. The fault lay partly in ourselves: we came expecting to be disturbed and went away contemplative.

This is a tribute.

It is tempting to write a flimsy-whimsy review on this show, for one could get carried away by Sinclair's celestial, translucent colors and his simple, almost naive, composition.

This would be a gross misrepresentation, for beneath that pretty facade lurks a probing, penetrating intent. Sinclair is grappling with some very real problems which face modern art.

He is not a social-worker painter. His predominant compositional themes, that of figures turning away from one another, may be construed as a statement on alienation in this age. I don't believe this is entirely true: the emotive quality necessary to punctuate such a statement is almost completely absent.

The significance of these works lies in their true "painterly" quality; masterful experiments in form, color, and tone.

Sinclair's search for subject material borders on the Pop-line. His quest never goes beyond his own carefully controlled limits and is one of the most engaging aspects of his work.

SOUTH EDMONTON OPTICAL DISPENSARY

Office Phone 433-0647

Optical Prescriptions Filled or Duplicated
Eyewear Repairs

Lloyd P. Vaartstra, Optician
Strathcona Medical Dental Building
8225-105th Street Edmonton, Alta.

"I got that from an illustration in Playboy," he told me candidly about one of his paintings. This may be considered by some as a sacrifice of artistic integrity. On the contrary, this is a concession to it.

For here is a refreshing, down-to-earth approach to art in the twentieth century; a compromise between the absurdity (in the theatrical sense) of Pop and the purity of photography.

"Autumn Leaf Fall" represents this compromise and is THE painting in the show. In this work, we find Sinclair's superb skill as a draughtsman (his drawings are excellent; good, loose lines with a high-pitched intensity excluded from the paintings) synthesized with his highly disciplined gift for composition and color.

Everybody is talking about "repose" in Sinclair's art. I prefer to think of it as suspense. The figures looking backwards are in fact looking forward; contemplating (with his viewers) what this painter of genuine inventive potential will come up with next.

—Jackie Foord

a rueful smacking of the lips

By all means go and see the Citadel's latest effort. It needs support and if you don't go it may happen that not too many other people will.

If you do go to see Lawrence Roman's "Under the Yum-Yum Tree" you can look for a brilliant, nay, a masterpiece of a stage-setting; a piece of stage action which by sheer dint of experience and talent outclasses other Edmonton theatre; a series of ingeniously funny facial expressions on the part of Miss Bette Oliver who plays the role of Irene Wilson; and the experience of making the cast take four or five curtain calls for a play that doesn't really deserve it.

You will probably laugh (not too heartily) several times and wind up considering the play an

enjoyable part of your evening, as long as it is not the only attraction with which you plan to enjoy yourself.

One wants so desperately for the Citadel to succeed, and yet how can it with such an unimaginative effort as this?

Director John Hulbert should have his bottom tanned for letting a play go on which is not only not ready but not capable of being ready.

The major fault is the job of gross miscasting which he has done. It shows up especially in the role of Robin Austin, played by Miss Bonita Rose, who does not seem capable of honestly feeling her part, and has to rely all too heavily on all that wonderful stage technique which she learned at the National Theatre School.

The miscasting also shows up in the unconvincing love attraction between Hogan (played by Mr. Charles Matlock) and Irene Wilson. The roles of cab-driver (Don Boyes) and Milkman (George Spelvin), both walk-on parts, and the role of Dave Manning (David Bray) are acceptable as played, and that is all.

The costuming, though colorful, is for the most part ineffective. If Mr. Hulbert wants to do a ballet of color in motion, that's what he should do, instead of a jerky puppet show in which the actors themselves are not too happy.

Too much light and color tends to make it difficult to concentrate on the actors' speech especially when they don't have that driving force necessary to make the play fill the auditorium.

Mr. Hulbert could, at least, improve the production by lighting a spark under Miss Rose, by giving Charles Matlock a pair of eyes that one knows are there (the only fault is a really rather amusing performance), by giving Miss Oliver a wig that doesn't make her look like her lover's mother, and by studying the art of comedy.

DO GO and see the play. What you will be witnessing is a professional theatre experiencing birth pains with a play which, even if properly cast, should be left to the amateurs.

—Peter Montgomery

ALBERTA TROPHY & GIFT SHOP LTD.

10654-101 St. 424-5889

"Edmonton's Oldest Established Trophy House"

STURGEON SCHOOL DIVISION NO. 24

(Adjacent to City of Edmonton)

will require a high school teacher, Jan. 3, 1966
for Camilla School (15 teachers, I-XII)

Place: Riviere Qui Barre, about 15 miles north west of St. Albert (within commuting distance of the City of Edmonton)

Position: Present teacher offers English 10, French 10, 20, 30 and Typewriting 10, 20, 30

Salary:	Training	Increments
3 yrs: \$4,500-\$6,950		10 × \$245
4 yrs: \$5,350-\$8,750		10 × \$340
5 yrs: \$5,650-\$9,050		10 × \$340

Address applications to A. E. Kunst, Supt. of Schools, Morinville, Alberta, or phone Division Office at Edmonton 424-4270.

bartlett: a devil of a good time

Wednesday last saw the second of the JMC concerts for 1965-66, featuring the dazzling duo of Dale Bartlett and Sandra Munn. Dale Bartlett is one of the few really good young Canadian pianists, and Sandra Munn is surely one of the most original program-commentators now in existence.

Well, first things first: Dale Bartlett is a good, all-round, non-nonsense pianist, with a good deal of technical skill and a marvellous legato. His program was somewhat of a curiosity in that it contained no Beethoven.

However, he did play two Scarlatti sonatas, Schubert's "Wanderer Fantasy," "Berceuse" and "Tarantelle" by Chopin, two piano pieces by Ravel, and the Glorious Franz Liszt's "Mephisto Waltz." Whew!

That was my reaction, and by the end of the concert it seemed to be Mr. Bartlett's as well.

The Scarlatti sonatas were impeccably played, if somewhat thin in tone. The "Wanderer Fantasy" was another matter, however. The work is a masterpiece of inconsistency: the infallible manner in which superb sections are followed by execrable ones is truly amazing. As I say, Mr. Bartlett did not play it impeccably, but he played it well. He was good in the good passages, and even better in the bad, and his playing throughout was characterized by a firm grasp of early Romantic style and a solid coherence.

Neither of the Chopin pieces is a particularly good example of that master's genius, but the "Berceuse" has a sort of ethereal charm.

The "Tarantelle" is a trifle, and it was performed well enough, but the "Berceuse" could have done with a little more meat in the bass.

Ravel's "Pavane pour une Infante Defunte" (or, as it has been sometimes translated, "Pavane for a Defunct Infant"—is a very beautiful piece of music, and although I found Bartlett's unusually quick tempo quite defensible, he played the work altogether too mechanically.

The other Ravel piece, "Jeux d'Eau," was done marvellously, and was perhaps the most satisfactory performance of the recital.

The Liszt "Mephisto Waltz" was intended, I am sure, to leave us all limp and exhausted after its performance. Although Bartlett played the piece creditably, his performance was not one of those which could be called "in the Grand Tradition of Liszt."

The work itself is great fun, however, and reaffirms my conviction that had Liszt survived into the 1920's, he would have been the best silent-movie composer that ever lived. The "Mephisto Waltz" is based on the Faust legend, and contains, among other things, a Devil (naturally), an Amorous Dialogue, a Wedding, and a Cataclysm (or, as Sandra Munn so piquantly put it, "the heavens fall in except it's coming from the other direction").

Speaking of Sandra Munn—that distinguished lady is without doubt one of the most dynamic forces in Edmonton musical life. Anyone who could hear her speak of the "Walpurgis Night" as "like a square-dance party sort of" is simply incapable of appreciating greatness.

Dale Bartlett stands revealed as a pianist of great versatility and overall competence, and although he is not a performer to set the pulses racing, one is always assured of an honest and artistic presentation of music in his presence.

—Bill Beard

fine arts calendar

Two weeks ago we pulled one of the great bloopers of the century on the Arts Page: we announced that Studio Theatre was preparing to present "The Unsinkable Molly Brown," which we—correctly—stigmatized as "one of the wettest musicals of all time."

Needless to say, Studio Theatre intends to do no such thing.

Their next presentation will in fact be "John Brown's Body," a dramatic reading of Stephen Vincent Benet's long poem about the American Civil War.

This production will run from December 14 through December 18, and as usual free student tickets will be available at the Drama Department office in Corbett Hall (rm. 326).

Jack Benny—Wednesday, Thursday—Jubilee—8:30 p.m.
Edmonton Symphony (with Ruggerio Ricci, violinist)—Saturday, 8:30 p.m.; Sunday, 2:30 p.m.—Jubilee

"The Birth of the Blues"—Friday through Sunday—7:30 p.m.—Yardbird Suite.

Film Society (main): "Winter Light"—Monday—Jubilee—8:15 p.m. (members)

Little Symphony—Dec. 15—Macdonald Hotel ballroom—8:30 p.m.

Sinclair: paintings and drawings—Fine Arts Gallery—7-9 p.m.

"Under the Yum-Yum Tree"—all week—Citadel Theatre—8:30 p.m. (Remember: \$1.50 per student Monday through Thursday nights.)

GRADUATION— WHAT THEN?

A Challenging Profession?
A Role in Rehabilitation?

The Canadian Association of Occupational Therapists offers an accelerated course in Occupational Therapy to candidates of advanced educational standing. For full information, including bursaries—Enquire:

Miss Muriel F. Driver, O.T.Reg.,
Director,
School of Occupational Therapy,
166 University Ave.,
Kingston, Ontario.

SPECIAL RENT-A-CAR

WEEK-END RATES

FRIDAY 5 P.M. To MONDAY 9 A.M.

COMPACT CARS

\$10.00 PLUS 5c PER MILE (GAS EXTRA)

HARDTOPS IMPALA, GALAXIE

\$14.00 PLUS 5c PER MILE (GAS EXTRA)

CALL
422-6155

Rear 10023 Jasper Avenue