

# Truckin' into SUB

Wednesday  
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We've put a man on the moon, but a Mack truck in SUB Theatre?

Well that may be just what you'll see when Tarragon Theatre cruises in on the 11 and 12 with their truckin' musical comedy, 18 Wheels.

Tarragon Theatre is nearing the end of a seven week tour which has taken them to many communities in Ontario, Manitoba, Saskatchewan, and now Alberta. It is the first tour undertaken by this Toronto theater group which was founded in 1970 for the advancement of new Canadian plays.

18 Wheels unfolds against the vast backdrop of Canada. It's a high-spirited show that takes the audience on a lively jaunt through the world of long-distance truckers, CB's and country music. The play stars Terry Harford, Jessie Thompson and Ian Gillespie; is directed by Timothy Bond and features three musicians.

18 Wheels was written a few years ago by Vancouver playwright John Gray who decided to provide what he saw as this country's need for a "good cheap Canadian musical." Since then, his play has earned great reviews in the Vancouver and eastern press, as well as the necessary \$30,000 from Canada Council which makes the current tour possible.

You want a chance to wear your shit-kickers and Shell Oil hats? If so, 18 Wheels gives you the opportunity this Thursday and Saturday at 8:30 p.m.



Terry Harford, Jessie Thompson and Mack from the play 18 Wheels.

photo Nir Bareket

CINEMA

Edmonton Public Library, 7 Sir Winston Churchill Square

Oct. 13-14, 2 p.m., *The Quiet Man*. This is the last film in the series, "John Wayne in the Movies." Very different from most Wayne films, it tells the story of a boxer who returns to live in his native Ireland, where he meets and pursues a girl he has fallen in love with. The film co-stars Maureen O'Hara and is directed by John Ford.

SUB Theatre

Oct. 14, *Top Hat*.  
Oct. 17, *The Day of the Jackal*.  
Oct. 18, *Zabriskie Point*.

THEATER

Walterdale Theatre, 462-0721

Oct. 9-20, 8 p.m. Walterdale's first production is *The Prime of Miss Jean Brodie*. Jean Brodie is the teacher who has gathered about her a knot of favored pupils, much to the wrath of the headmistress of the school, Miss MacKay. Miss Brodie's career unfolds against a background of her dedication to the rising Fascism in Italy, and her sexually charged conflict with the art master. Season tickets are now on sale at the ticket sales outlet of the Bay's downtown store. Ticket prices this year are: \$3.50 for Monday, Tuesday and Wednesday, and \$4 for Thursday, Friday and Saturday performances. Children's prices are \$2. Catalyst Theatre Society, 433-1634

Oct. 5-18, *On And Off The Street*. This is an original play about a juvenile who is in trouble with the law. The play is showing at Theatre Three, 10426-95 St., 426-6870. Tickets are available at The Bay, SU Box Office, and Theatre Three.

SUB Theatre

Oct. 11, 13, 8:30 p.m. Tarragon Theatre hits the road with *18 Wheels*, a truckin' musical. Tickets are \$5 at all BASS outlets.

MUSIC

Jubilee Auditorium

Oct. 12-13, 7:30 p.m. The ESO's Master Series 2 begins the 1979-80 season with Edmonton pianist John Hendrickson. Guest conductor Farhad Meckat will guide the orchestra through works by Saint-Saens and Tchaikovsky. Tickets are by subscription or at single ticket prices which are \$6, \$8, \$10 and \$12.

SUB Theatre

Oct. 10, 8 p.m., The Edmonton Chamber Music Society begins its 1979-80 season by presenting The Dalart Trio. The trio was formed in 1976 by violinist Philippe Djokic, cellist William Valleau, and pianist William Fritt, all performing faculty members of the music department at Dalhousie University. They will be playing Beethoven's "Kakuda" Variations; "Metamorphoses" by the Canadian composer Clifford Ford; Shostakovich second trio and the Mendelssohn Trio No. 2 in C Minor. Admission to the concert is by season membership in the Society. Tickets for the six Wednesday concerts are \$25, with a special \$12 rate for full time students and senior citizens. They can be purchased at SU Box Office, at Canadiana Gifts and at the door.

Espace Tournesol, 11845-77 St., 471-5235

Oct. 14, 7:30 p.m. Two internationally acclaimed musicians, Pranesh Khan and Ashish Khan, will be giving a concert of original improvised music of India. Both are nephews of Ravi Shankar and both are master musicians in their own right. Pranesh plays tabla and Ashish the sarod. They have toured and performed extensively with Indian musicians as well as with artists like Alice Coltrane, Charles Lloyd, George Harrison and Eric Clapton. Tickets are \$4 at the door and reservations can be made by calling 471-5235.

Orange Hall, 104 St., 84 Ave.

Oct. 13, doors open at 7:15 p.m. Two of Alberta's more talented folk musicians are playing at the hall this weekend. Sweetgrass is a duo that can do it all; cajun, celtic or good old country blues. Also appearing will be the fine traditional singer Paddy Tutty, accompanying herself as usual on guitar and dulcimer. For ticket information, phone 475-1042 or 475-2260.

GALLERIES

Students' Union Art Gallery

Oct. 3-15, 11 a.m. - 5 p.m. weekdays, 1 p.m. - 5 p.m. weekends. Jim Davies and Doug Dunford, two graduates of the university's MVA program, are exhibiting their paintings.

OTHER EVENTS

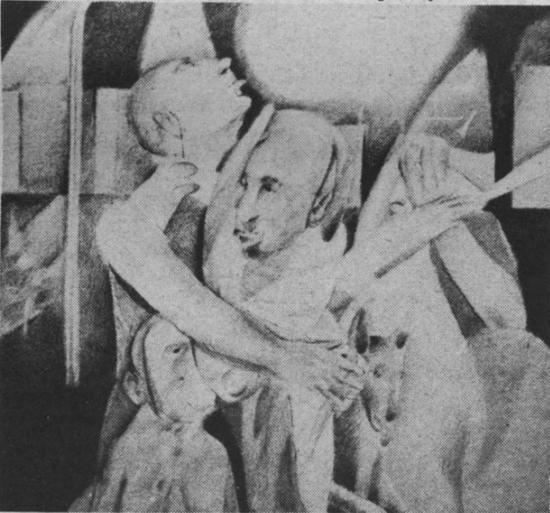
Woodcroft Library, 13420-114 Ave.

Oct. 15, 7:30 p.m. A "Writer's Series" will be held every second Monday of the month from this date. Each session will feature readings by two Alberta authors, followed by an "open reading" for participants to read their own poetry, fiction, non-fiction or work of their favorite author. The readings are organized to provide an opportunity for people to hear an author's interpretation of a writing, as well as to meet and talk informally with writers and other people of a common interest. Authors featured will include Tom Wayman, Sharon Riis, Bill Kinsella, Ted Blodgett, Aritha Van Herk, Stephen Scobie and Doug Barbour. For more information call 455-4559 or 454-7781.

# U of A artists rest

Art review by Michaleen Marte-Elabdi

The art of two young men is now on exhibit in the Students' Union Art Gallery. The work shown has been completed towards receiving a Master of Visual Arts Degree from the University of Alberta. Both Jim Davies and Doug Dunford can now rest a little easier and contemplate the products of a past year's work.



Jim Davies' Nightfall

photo Brad Keith

It is interesting to note that both of the artists have followed a similar pattern in their academic training. The two originate from Ontario and both graduated with a Bachelor of Arts from the University of Guelph in 1977. After that Davis and Dunford moved to Edmonton to live and complete a Master's program in visual art. The current exhibition displays the outcome of this latest accomplishment.

This is not the first public exhibition for either artist. Between them they have been included in many group exhibitions in Guelph, Brantford, Kitchener-Waterloo, Calgary and here in Edmonton at Latitude 53. As well as being honored by public display, both have several awards to their credit, particularly Davies who has received many in his young career.

The show conveys the direction of two individuals in their art and certainly must be regarded as so. Basically Dunford's mode may be described as expressionistic color-field painting. He paints in acrylic with colors that are profuse, clashing and rather violent. They are nearly paint-tube pure - hardly altered at times by the artist's brush. In the tradition of the Fauvists Dunford uses color as a basic code to explain man's emotional state.

Dunford invariably allows his works to become figurative. In each painting a pair of human heads emerge. Dunford provides many curious titles so that we might try to interpret the relationship between these mysterious talking heads: "Smiles and Chuckles", "Power Failure the Manic Depressive", "Jello Eaters". My favorite of the collection is "Cicada - A Midsummer's Daydream". Here the figures are very distinctive, one man is listening to another man's memory by way of a wisp of letters travelling from ear to ear.

Davies' work offers some more varied experiments in style, form and media. Like Dunford, Davies chooses to break up figure and ground into simple forms. Yet Davies is clearly a figurative painter

who seems to prefer more controlled, cool, color planes to describe people and their situation. In his own words Davies defines the purpose of this art:

"My intention, in part, is to attempt to give specific shape and form to my questions concerning personal religious as well as social problems. Spiritually I am triggered by things observed, read and felt."

Davies is a private painter who likes to combine the use of both personal and traditional symbols in his work. "The Day is Coming" is a personal favorite of the artist and stands as a fascinating image to others.

The artist seems to be in it, perhaps consulting with his mentor who advises him of what is yet to come in life.

One can't help but sense expressions of suffering, detachment and fear in many of his works. The suffering of man compared with the traditional figure of Christ is present within such works as "Imprisonment" and "Salvator Monday". The detachment and misery of the common man, the refugee, the disabled is apparent in "Expulsion", "Friends" and "On the Beach". "Nightfall" and "From the Darkness Into Light" could be viewed as Part I and Part II of a continuing cycle of fear.

Yet, there is some strange frivolity to be found. Some examples of these are "The Money Lenders", "Eclipse" and the rather absurd "He is Not Kicking".

These add some humor and lightness to a collection that is quite grave in spirit. Davies should laugh a little and spread some of his good humor around in what is otherwise a captivating collection.

The exhibition opened last Tuesday night to what I hope to be a successful ten day run. Opening night was a pleasant one with the exception of a certain group of "high brow people of the arts". Judging from their behavior, it seems that many of the people who attend such openings are more concerned with the free wine and food, and having the opportunity to perform their own stunts, rather than taking notice of the real attraction. Obviously the Engineers are not the only faculty who are capable of doing certain acts that are



Doug Dunford's Cicada: A Midsummer's Daydream

tasteless and infantile. Fine Arts is not immune to this. I'm quite sure that these people are as much a hazard to an opening night as firecrackers are inside an art gallery. Their performance was not clever or amusing or even in the least "artistic."

photo Brad Keith