

## Goodrich Roberts exhibition

One of the life-enhancing qualities of a work of art, is its ability to convey a powerful sense of inner vitality to the spectator. Achieving this through purely formal elements while maintaining an original yet naturalistic vision of nature, is an ability possessed by few.

The late Canadian master Goodrich Roberts, whose works are featured at the Downstairs Art Mart until October 14, achieved this many times.

That vitality may exist without reference to subject matter is apparent in *Green Jug and Blue Cloth*. Its elements are set so unhesitatingly and so skillfully in the picture space, that the resultant construction overshadows the importance of its component parts.

Color, in this picture, serves to amplify the underlying design by preserving its two dimensional aspect, and the boldly calculated brushwork stimulates one's awareness of the picture space as a flat and autonomous entity.

*Trees near St. Alpinse* is another example of a picture whose color is subordinated to its design. A monochrome scheme is maintained by subdued greys and greens of the same value, while looming black tree trunks and meandering shapes in the foreground create a flowing yet tightly held design. Flecks of grey and cream lend a sense of spontaneity to what is in fact an assiduously constructed picture.

The name of Goodrich Roberts will without doubt become increasingly well known with time. The heightened sense of awareness evoked by his pictures, even if one does not care to analyze them, makes his art worth seeing.

Elizabeth Herbert

## Your chance to become an actor

Studio Theatre is looking for a total of 34 people to fill roles in its production of *Camino Real* later this season. Director, Mark Schoenberg, will hold auditions Wednesday, October 9th, Thursday, October

10th and Friday, October 11th, from 5:30 to 7:00 p.m., in the Thrust Theatre of the Fine Arts Centre, located at 112 Street and 89 Avenue.

*Camino Real*, scheduled for December 5-14, is Tennessee Williams' most exciting play. Set in a mysterious Latin American village, the action explodes in a kaleidoscope while bringing together characters from myth,

history and literature ... Camille and Casanova - Lord Byron and Kilroy - Don Quixote and Sancho Panza - all come together in an exotic space of the mind. The pace of the play is

the rhythm of the fiesta, and the scenes spill off the stage into the theatre surrounding it, involving the audience in Williams' vision of people at the crucial moment of their lives.

## No touchdown for The Longest Yard

*The Longest Yard* is supposed to be a film about the clash between that great American game, football, and reality. It is however a film without a great deal of cohesion, almost to the point of being two films in one—a prison film and a football film. Worse, these two main parts do not complement one another. The film suffers as a result.

Burt Reynolds plays Paul (the wrecking) Crewe, a former pro quarterback sent to the Citrus State Prison for sinking his woman's Maserati in about ten feet of water. Warden Hazen, played by Eddie Albert, lives football and wants Crewe to coach the prison guards' semi-pro team. Crewe refuses and to get back at him Hazen

forces him, behind the guise of progressive reform, to make up a team from the inmates. The inmate team is supposed to play the guard team. Winner take the pride.

Between the time Crewe arrives in prison and the football game, director Robert Aldrich goes to pain to show some aspects of the humiliation and brutality of prison life. These sub-plots in their violence damage the overall balance of the film, and although they in part make the film out to be a statement on the U.S. prison system, the statement is not really made clear enough to mean anything.

The football game, extremely well done, is

disappointing: in execution if not in conception it is virtually a carbon copy of the MASH game. Aldrich uses the split screen RV replay technique for key sections of the game, though, and this is both innovative and successful. And there were also a very few scenes where really superb attention was payed to lighting, to yeild an uncanny yet brilliant effect.

With the football game, too, the real rent in the film becomes apparent: men presented as caged animals in one part of the film are shown as boyish football players in the second. The jump is immense, and is not successful. *The Longest Yard* as a whole is left in no man's land between the 'fierce' prison scenes and the 'funny' football scenes, a situation in which neither the fierce nor the funny really survive.

Despite the film's structural flaws, both Eddie Albert and Burt Reynolds put in a good eprformance. As Hazen, Albert revelas an unexpected strength of portrayal. He has in fact come a long way from his bumpkinish role in *Green Acres*. Reynolds for his part is a real jock sob. And even if he has had a lot of experience in these type of roles, he still manages to add a certain depth and uniqueness to Crewe. Bullwinkle the moose would not have sufficed in place of him.

*The Longest Yard* is currently showing at the Paramount.

Kirk Lambrecht

Four performances of William Shakespeare's *Measure for Measure* will be given at the new Thrust Theatre, Fine Arts Building University of Alberta, on October 19 and 20. This 'problem comedy', directed by second year M.F.A. directing student Martin Fishman, is one of the Bard's more powerful yet lesser performed works. Because of the nature of the play - its dark comic elements, bitter satire and cynicism - the critics of the nineteenth century found *Measure*, in the words of Coleridge, to be "a hateful play."

However, to a modern audience the play has a manifest

appeal in the exact elements the critics of the nineteenth century found distasteful. In many ways *Measure for Measure* is the fore runner of the stark and grotesque comedy we now attribute to the avant garde theatre.

Performances for *Measure for Measure* are as follows:

Saturday, October 19, at 2:00 p.m. and 8:30 p.m.

Sunday, October 20 at 2:00 p.m. and 8:30 p.m.

Tickets are free and are available in the General Office of the Department of Drama, Fine Arts Bldg., 3-146.

Student Union Cinema presents....



"Bertha"

FRIDAY & SATURDAY

October 11, 12

Two Shows Nightly

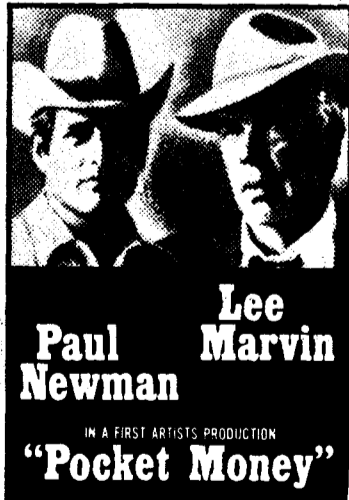
Doors open 6:00 & 8:45 p.m.

"Pocket Money"

SUNDAY, October 13

Two Shows

Doors at 6:00 & 8:45 p.m.



ALSO FLASH GORDON AND CARTOONS

ADVANCE TICKETS  
at SU Info Desk  
SU Members \$1  
non-members \$1.50

AT THE DOOR

SUB Theatre

2nd Floor

Students' Union Building

Student Union Theatre presents....

# BLUES

thurs. oct. 17

# SPARKEY RUCKER

IN CONCERT

8p.m. s.u. theatre

Tickets available at  
S.U. Box Office (9-4)

STUDENTS \$2 NON STUDENTS \$3