

Program finely played

The Pro Arte Quartet, which performed in Con Hall last Wednesday evening, was exciting to some, and boring to others. Their playing I couldn't possibly criticize; it was clean and precise and was a relief to some of us who have been away from such fine music for a few months. Unlike many quartets I've heard where the first violin is overbearing and constantly conspicuous, the balance included a lot of give and take, and it came as a change to my ear to hear often more viola than violin.

A rustic fellow sitting at my elbow took the playing for granted and was quite bored with the program. Folded deep in his chair he suffered through a terrible book on the categorization of meaning (*Meaning, Communication, and Value* by Keoskemeti, just in case you're considering reading it) in preference to the program. The sounds of Haydn he was

used to, the sounds of Session he couldn't get a thing out of, and the sounds of Debussy were not what he had been led to expect. Indeed the Debussy Quartet Op. 10 did seem to have more depth and variety of expression than one usually associates with him. The Roger Session Quartet No. 2, a succession of moods and textures was written in 1954. My ears have yet to grow accustomed to the peculiar combinations of effects and the dissonance. It made me dream of seagulls holding conversations with the fish, sun, wind and fishermen, or just bobbing up and down on the waves.

The most enjoyable part of the program was the quartets first encore, the minuet from Schubert's A minor quartet. It even brought my neighbour out of his book. The second encore came as a surprise, firstly because many people were putting their coats on and sighing and chattering, secondly

because of the nature of the piece -- a scherzo by Timmons, a Canadian composer, now resident at the University of Wisconsin which lasted about one minute and left me a little out of breath.

All in all a finely played program, though not to everyone's taste.

—Terry Sefton

McKinnon to read his poetry friday

Barry McKinnon, poet, sometimes teacher, ex-member of Irving Layton's Montreal poetry class and suspected poet/pornographer behind the alias "Rick Torch" will be reading at noon, Friday, 22 October in the SUB Art Gallery.

McKinnon was born in Calgary, Alta., and says (in the McClelland & Stewart *Storm Warning* anthology), that he has been writing poetry since he dropped out of high school. His

Auditions are being held today (Tuesday) and tomorrow for anyone interested in working in the Jubilaires' fall re-vue slated for performance for one night only on November 24 in the SUB Theatre.

The auditions are scheduled for both days in St. Steves Auditorium at 7:00 p.m.

The jubilaires are asking for ideas for skits and musical

numbers.

The Jubilaires are also planning a major production to be put on sometime after Christmas. The production has not yet been chosen.

Anyone interested in joining the Jubilaires, a drama club that seeks to give non-BFA students a chance to work on stage, or in working on the re-vue may contact Jane +79-3694.

latest book, *The Carcasses of Spring*, has recently been published by Vancouver's *Talonbooks*.

Of his writing, McKinnon is reputed to have said, "I've come to the belief that the poet is the sophisticated ad man (madman) who has special rhythmic news about the thing we call the spirit and the forces that corrupt it." If this statement sounds a bit heavy, and if one is unfamiliar with McKinnon's poetry it just

might, try sneaking down to the Canadiana section of the SUB Bookstore and spend a few minutes reading his poem "letter 11: for my wife", on page 105 of the *Storm Warning* anthology. It's one of (may be the best of) McKinnon's poems, completely fair and honest and full of "special rhythmic news, etc."

Or better yet, come out and hear Barry McKinnon read the poem himself on Friday noon.

—Sid Stephen

Dr. P. J. Gaudet

Dr. D. G. Kot

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