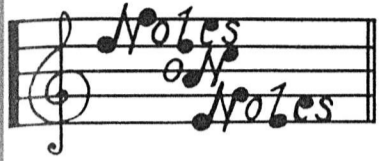


FINE ARTS



by Ross Rudolph

I am as susceptible as most people to the ingenious, guileless and unsophisticated charm of youthful performers, but the Obernkirchen Children's Choir and its directress, for all their obvious qualities, tried too intently to have their cake and eat it. This is meant as an objection not so much to the performances which were for the most part unexceptionable but against the programme choice.

The Goliard's frank avowal of their pleasure sounds rather precocious from these youngsters notwithstanding Oriff's idyllic music, unless personal development courses begin earlier and delve deeper in Germanic countries. Similarly, one could object to the inclusion of the delightful Jannequin opus which requires greater resources, a wider differentiation of timbres and levels but which was well received even so. Finally, one can question the advisability of including transcriptions from other media when there can never be any question of the original's superiority.

In the second half devoted to folk songs, one was puzzled by the mixing of nationalities and styles with keyboard introductions borrowed from Bartok's Roumanian Folk Dances and Brahms's Intermezzo Op. 117 No. 1. Otherwise the accompaniment was unobtrusive, virtually nonexistent. This was a compliment to the choir whose a cappella singing was practically faultless, which is no mean achievement as any local Freddy Frat songster will readily testify. If the performance took skill and rehearsal, the enjoyment didn't.

This concert hardly answers my objections about the calibre of the series as a whole. I am frankly envious of my parents who heard in the halcyon days of Edmonton concerts Rachnaminoff, Kreisler, and Gabrilovitch at the height of their careers. The present series with few notable exceptions is an insult to musical sensibilities. This condition need not be tolerated. The University is in a position, as I will outline in a future article, to remedy the situation. In the meantime no one genuinely interested in music should forego the opportunity to hear good music honestly performed (often better than that) in the concert of the University Musical Club on Sunday, Oct. 28 and of JMC on Tuesday, Oct. 30. Bon appetit.

Art Club Established

Appearing for the first time at the U of A is an Art Club aimed at increasing its members' and others' appreciation of painting and drawing. Rather than striving for advanced skill, the Art Club hopes to enable members to enjoy creative art together. To improve their technique, the group will use study models.

Throughout the term, several exhibitions will be held displaying the better works of the group, and several travelling exhibitions. This is done usually in connection with the Edmonton Art Gallery and the Art Department here on campus.

The Art Club requests that all interested artists get in contact with Jerry Tighe at 455-1839.

Arts Calendar

- Andrew Dawes, violinist**
Jeunesses Musicales
Tuesday, Oct. 30 at 7:30 p.m.
Alberta College Auditorium
- Legend of Narayame (Japan 1958)**
Edmonton Film Society
Monday, Oct. 29 at 8:15 p.m.
Jubilee Auditorium
- Barranca** by Jack McCreath
Walterdale Playhouse
Friday, Nov. 2
- Il Trovatore**
Friday, Oct. 25 at 8:00 p.m.
Saturday, Oct. 26 at 8:00 p.m.
Jubilee Auditorium
- Juno and the Paycock**
Friday, Oct. 25 at 8:30 p.m.
Saturday, Oct. 26 at 8:30 p.m.
Studio Theatre Education Building
- Irving Layton**
Poetry reading
Friday, Oct. 25 at 8:00 p.m.
Convocation Hall
- University Musical Club Concert**
Sunday, Oct. 28 at 3:30 p.m.
Convocation Hall

OCTOBER TOO, REMEMBERS

*I stood in falling leaves today—
And walked as slow and lovingly
As hearts—who walked past loves
Of yesterday.*

*First silent, then the rustling leaves
Dropped, beautifully sad
From reaching arms—
As up into the still more naked blue
Flew summer's last song.*

Mary Lou McDowell
Ed. 2

Layton Poetry Preview

FOR LOUISE, AGE 17

She came to us recommended
By the golden minutes and by nothing else;
Her skin glowed, sang with the compliments,
Which these same minutes paid her.

Her hair burned like a yellow fire
To celebrate the strange beauty of her face;
Herself, she walked unconscious
Of the need she started in us to praise, admire

The elegance we found in us
Like a vein of rare silver when we saw her;
But all our thoughts were caught in the
compass
Of her royal arms and we sank down

Into the dark were the blood sings after dark,
Into the light because it was the light,
Into the clear valley where her body was made,
Her beauty had lain, now resurrected

Raised by the minutes which start, slay,
Their ivory hafts fiery with sun-motes
Which, crying, we seized to make an immortal
ring
For beauty which is its own excuse and never
dies.

Juno Jolted

by Don Wells

Last Thursday Studio Theatre opened another season of drama with Sean O'Casey's *Juno and the Paycock*.

This play was first produced in 1924 at the Abbey Theatre in Dublin, Ireland. This was probably the best production the play ever received because it was done by Irish actors for an Irish audience at a time when its social aspects were more relevant.

To attempt the play today, in another country, for a non-Irish audience with a non-Irish cast—to achieve the poetic Irish spirit—is an almost impossible task. However, in Canada and especially in Edmonton, where we have not yet developed a full and mature culture, one could say it is a necessary task.

Juno and the Paycock is basically a character play about the poverty and war in Ireland at the beginning of the century and their effect on an Irish family. It is a very difficult play to produce, not only because of the brogue, nor its dated social significance, nor its unique Irish character (despite underlying universal quality), but also because it is a strange fusion of stark realism and poetry, and of comedy and tragedy. The play is poorly written technically. It seems to be thrown together carelessly, using contrived entrances and exits and obvious devices, such as the will, to further the action. However, there is an over-all poetic spirit and an ambitious zeal which makes the play great and universal.

For the most part, the Studio Theatre production achieved this spirit and zeal, even without the aid of authentic accents.

The opening recorded prologue by O'Casey was unfortunately a bit muffled. The set, designed by Mr. Gordon Peacock, was functional and fitting for the tragedy of the play, but the comedy warranted a little more color, especially in the first two acts.

The cast reached some good ensemble acting. The delightful combination of Walter Kaasa, as Jack Boyle, and Stuart Carson, as Joxer, in a comedy two-some was a good example of teamwork in acting. Exceptionally well-made-up Mr. Kaasa did a masterful portrayal of his character. The accent troubled him, however, and due to poor timing he missed a few comic lines. Although at times through over-acting he let the comedy of his role get out of control, Mr. Carson adequately proved his prowess as a character actor.

Teamwork was also displayed by Lois Jha, playing *Juno*, and Grania Daly as Mary in their highly credible mother-daughter relationship. Although at first rather stiff, once Lois Jha reached her level she sustained it. Her final speech was superb; a fitting climax to a well-developed characterization. Kenneth Welsh as Johnny established early the sombre mood required for his role and main-p.m. to 5:00 p.m. Sunday.

tained it—despite inferior support from the Irregular Mobilizer and the Furniture Mover in the last scene.

Although the major roles were well done, the supporting cast had some flaws. Mrs. Madigan gave a full, strident performance which was charming for the most part, but over-done in places—especially in her song. Also, her third act speech, where she reprimands the impatient police, tended to become chatty and unconvincing. Charlie Bentham could have been a little more the "con man". Jerry Devine seemed restrained in his more demanding scenes. Although effective visually, Mrs. Tancred's vocal delivery seemed false and without feeling.

Juno and the Paycock, though effective enough to warrant commendation for the director, Mr. Frank Bueckert, does not match some of Studio Theatre's previous productions.

Chopin Manuscript Exhibited

An exhibition of books and pictures about Chopin and a collection of early editions of his musical scores are on display in the Rutherford Library at the University of Alberta.

The collection is touring Canada under the auspices of the Polish Institute of Arts and Sciences in America (Canadian Branch). The materials included in the display were loaned by Polish libraries in Paris.

The exhibit includes many biographical and critical works in many languages; some of which are early and rare editions. Many of the musical scores were published in Chopin's lifetime and some of the facsimile reproductions of scores, written in his own hand, are of particular interest. The photographs that augment the collection give an insight into the places and persons that Chopin intimately knew.

The exhibit can be seen until the 31st of October in the main rotunda of the Library between 8:00 a.m. and 11:00 p.m. Monday to Friday; 8:00 a.m. to 5:00 p.m. Saturday and 1:00 p.m. to 5:00 p.m. Sunday.



HOLD THOSE NOTES! . . . 160 unfamiliar and unexercised diaphragms creak to sustain the notes demanded by conductor Richard S. Eaton, seated at the piano. New music is to be presented at a Feb. 4, 5, and 6, concert in Con Hall.
photo by Kendel Rust