

twist and shout

with Stan Twist

It's a shame Ian Matthews is best known for a song Joni Mitchell wrote. Matthews Southern Comfort were being hailed as the British Crosby, Stills, Nash and Young last June when their recording of "Woodstock" sat in the top position of the English charts for six consecutive weeks. It was also at this time that Ian Matthews decided to leave the group and go solo. This wasn't the first time Ian had made this decision either. He left Fairport Convention, a popular English folk-rock group, to go solo a while before this. Upon his exit from the group he recorded a solo album called "Matthews Southern Comfort",

which contains some beautiful music. He then decided to form a group, using some of the musicians from his solo album, and named it after the album. After Matthews left MSC, the band continued as Southern Comfort and recently released an album on Capitol called "Frog City".

The album is quite good, despite the panning it received from Rolling Stone. The sound is basically the same as it was when they had Matthews, in fact Carl Barnwell sounds suspiciously like Ian Matthews at times. The group is noticeably weak in regards to lyrics, but outside of a couple of bum cuts (Randy Newman's "Ken-

tucky Home" and "Return to Frog City"), the band maintains a competent level throughout ("April Lady" is one of the most beautiful songs I've heard in some time).

Ian Matthews on the other hand, has recorded another solo album with the help of some friends and ex-members of Fairport Convention. As far as I'm concerned, Matthews functions better as a solo artist than he does in a group (Same goes for Rod Stewart).

Matthews wrote all but three of the songs on the album and as usual the album has been mixed so that the vocals are dominant and the music secondary. And that's good, because

for the first time I was forced to listen to Matthews lyrics. (There also printed on the album cover.) He's nobodys' fool in that department either. Just take a look at the words to "Hearts"

And the light I find reflected
Guides the way among the
hearts left by the road
By the way you seem affected
I can almost taste the bitterness
you show

Fly away from me
Try to find the reason
And in a day you'll be wander-
ing again

The albums more orientated towards folk than rock, but that's cool. I'm a bit sick of all this "heavy" shit that I'm con-

stantly assailed with day and night anyway.

The final track on the record "Thro my Eyes" is a duet Matthews does with Sandy Denny, who also plays piano on the cut I could say something clever like this track sums up the whole record both musically and lyrically, but it doesn't so I won't.

Now this isn't an album for everybody. Personally I prefer albums like this as opposed to listening to Robert Plant screaming about how many chicks he balled the last time L.Z. were in L.A. I suppose it's a matter of taste. Let me put it this way, if you like good solid music, by all means cop this record.

At the Beaverbrook Art Gallery

Ian Eyre exhibit

Thirteen of Ivan Eyre's threateningly surreal canvases will go on exhibition at the Beaverbrook Art Gallery on October 15. This exhibition which was organized and first shown at The Winnipeg Art Gallery is now being circulated nationally.

In a conversation on his work with Sibly Blake of The Winnipeg Art Gallery, Ivan Eyre states:

"Maybe it will turn out that only a few people will 'see' my work. It's hard work doing or looking at art. That's what makes it worth something in our lives. If there is anything meritorious about these paintings they will somehow survive unpopularity and trends. If they don't live on; if they cannot draw interest to themselves, then the paintings live only for me."

Ivan Eyre was born in Tullymet, Saskatchewan, and

studied under Ernest Lindner and Eli Bornstein. After graduating with a B.F.A. from the University of Manitoba School of Art, in 1957, he became a Graduate Assistant at the University of North Dakota and later an Instructor at the University of Manitoba School of Art. He lived in Europe from 1966 to 1967 with the aid of a Canada Council grant.

Eyre's paintings defie categorization in many of the modern trends in the visual arts. His uniquely personal vision evokes grotesque hallucinations, a composite of the imagery of Bosch and Bacon. Eyre is aware of the remoteness of his work from the viewer, but declares that his paintings must live for him before anyone else. The objects and figures of his paintings are strewn about on a tableau or stage forming a visual walpurgisnacht. Images of violence and sexuality are juxtaposed. The incongruous assemblage of fragmented objects gives the feeling of the aftermath of an atomic explosion.

The Ivan Eyre exhibition will be at the Beaverbrook Art Gallery until November 15, 1971.

In conjunction with this exhibition, the Beaverbrook Art Gallery will have a film screening on Wednesday, October 27 at 8:00 p.m. Films on Francis Bacon, Haime Soutine and on Expressionism will make up the program. There will be no admission charge.

Douglas Hall lecture

On October 20th at 8:30 p.m., Douglas Hall, keeper of the Scottish National Gallery of Modern Art in Edinburgh, will present a lecture entitled, "Impressionism in Sculpture", in the exhibition Gallery of The Beaverbrook Art Gallery.

Douglas Hall has been Keeper of the Scottish National Gallery of Modern Art since shortly after its foundation in 1960, and was previously Deputy Director of Manchester

City Art Galleries, where he was largely responsible for a series of important exhibitions. He graduated in 1952 from the Courtauld Institute of Art in the University of London, where he studied under Sir Anthony Blunt and Dr. Johannes Wilde.

During Mr. Hall's Keepership of the Scottish National Gallery of Modern Art the collection has grown from next to nothing to become probably the best concentrated collection of 20th century art in Great Britain outside London. An important part of the collection is a small group of distinguished sculptures. This growing interest is reflected in Douglas Hall's decision to embark on a critical book on modern sculpture which is to be published by Paul Elek in 1972/73.

This lecture, "Impressionism in Sculpture", studies the effect on European -- largely French -- sculpture of the change of orientation and taste in the later 19th century, of which Impressionism was a symptom. It will consider the controversial question of whether

there is a sculptural equivalent of Impressionism, and what its role was in Rodin, Rosso and Degas, looking also at the work of Daumier, Carpeaux and Dalou. Whether or not any of these sculptors can be justly called impressionist, they were

all deeply affected by the changes associated with Impressionism, and it is among them that one has to look for the antecedents of modern sculpture.

Vera Frenkel excused

by Rick Adams, Roy Neale, Peter Pacey, Sue Gillis

Vera Frenkel's exhibition at the Art Centre has caused a somewhat different response than one is lead to expect from the brochure accompanying the exhibition. This discrepancy is explained by the fact that Miss Frenkel is one of those artist who is known as an artist's artist. This does not mean that her art is not for general consumption, but that she is more interested in effects than in settling into a distinct idiom that is usually a prerequisite for acceptability.

In Ottawa and Toronto, Miss Frenkel is widely acclaimed because she is an inovator and experimentalist. Presumably other artists, and Miss Frenkel herself, will benefit from the techniques which she is exploring. In New Brunswick, where there is not as much experimentation in graphics, Miss Frenkel's innovations are naturally not as well appreciated. Nevertheless, the exhibition is interesting, especially the three "fold outs" which are series of impressions joined in hinged sequence. At the moment, Miss Frenkel's etchings are hung alongside the tapestry of Rai Demopoulos and the extravagant practicality of the latter serves as an interesting foil to the austere works of Miss Frenkel.

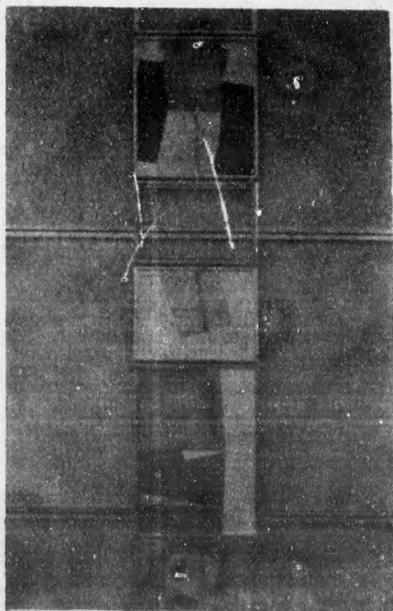


photo by De Freitas

One of the three "fold-outs" in the Vera Frenkel exhibition at the Art Centre.

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