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## Tom Smith: potty

Tom Smith is exhibiting a collection of his prints and drawings in the Faculty Club for the month of November. Not only is he a teacher in the Faculty of Education at UNB, but he is currently completing a reproduction commission of nineteenth century earthenware for King's Landing Historical project. Mr. Smith has had his paintings, drawings, and sculptures exhibited in competitive and invitational exhibits, and has exhibited in most U.S. national and regional ceramics competitions. The present exhibition was shown at the Université de Moncton immediately prior to the Art Centre Show.

"The pieces in the current show represent mostly work begun during the past year. There are a few earlier pieces included which show some of my ramblings with form and surface and technique and which were somewhat influential in my present work. Most of my recent sculpture is no longer pot-related, while some of my

so-called "pots" are rather sculptural - especially those in which the demands of function are minimal; the large slab platters are examples. Where the pots are strongly utilitarian, such as the teapots, there is no attempt to "glue on" sculptural gingerbread; they are teapots and they function remarkably well. This is not to put down the funk and dada; it's just where I am with pots at this time. The ideas and machinations of funk and pop are frequently running around in my thinking about sculpture, but I never seem to bring them all the way through. On the sculpture entitled "Hitching Post", I built that whole thing in order to hold up that wonderful old iron "handle" which I found at Dickinson's "antiques". It would have looked silly as hell just lying around on the floor by itself. To the glorification of the blacksmith and an old iron handle."

-Tom Smith

His works will be in Mem. Hall from November 13th to the 29th.

## Glassworks

An exhibit of New Brunswick glassworks will be displayed in the Fine Arts Room of the University of New Brunswick's Harriet Irving Library November 4-30.

Products of Mactaquac Glass Works the pieces are all free blown-made without any mechanical assistance. Members of the Mactaquac studio include Martin Demaine, Bill Graff, Gord Sellen and Frank McCullough.



Yuk! Yuk!

## Beaverbrook Art Gallery Extension Program

### 'Colville-Pratt-Forrestall'

After completing a tour of ten provincial centres, the Beaverbrook Art Gallery Extension Exhibition, "Colville-Pratt-Forrestall" will be shown at the Beaverbrook Art Gallery in Fredericton during the month of November 1974. Colville-Pratt-Forrestall is the fourth in a series of travelling exhibitions intended to bring works of art to centres in New Brunswick, which do not have the facilities to enable them to mount exhibitions of this nature.

The exhibition, "COLVILLE-PRATT-FORRESTALL" consists of thirty works by three major realist artists of Atlantic Canada:

Alex Colville, Christopher Pratt, and Tom Forrestall. Each artist is represented by four paintings and six prints or watercolours. An attempt has been made in this exhibition to show the evolution within each artist's work by including early and late works. Paintings, prints, and watercolours have been selected to illustrate the various media used by each artist.

The 1973 travelling exhibition "Nine New Brunswick Artists", was enthusiastically received by 8500 visitors in its fall tour. The continuing support of previous exhibitions has encouraged the

maintenance of this extension programme of quality exhibition. After the November showing in Fredericton, the exhibition "Colville-Pratt-Forrestall" will be on display at the Memorial University Art Gallery, St. John's, Newfoundland, during the month of December 1974.

The Beaverbrook Art Gallery is grateful to the many galleries and private collectors who have generously consented to the loan of works for this exhibition. Without their support and the financial assistance of the Beaverbrook Canadian Foundation, this exhibition could not have been realized.

## CBC's Ryga re-creates BC's colourful past

A cavalcade of colorful characters from the gold rush era parades through a series on B.C. history through a series on B.C. history written by playwright George Ryga for The Bush and The Salon. Titled, Miners, Gentlemen and Other Hard Cases, Ryga describes it as "a contemporary reinterpretation of B.C. in the latter part of the 19th century. It highlights individuals as a catalyst of history, and by going back to our roots, brings to light our own mythology."

The six-part series will be broadcast Sundays at 3:03 p.m. EST, from Nov. 17 to Dec. 22 on CBC Radio (Fridays, at 9:03 p.m. from Nov. 22 to Dec. 27 on CBC-FM).

Ryga has based his scripts on stories from N.L. Barlee's now defunct Canada West magazine. The two writers are neighbours at Summerland, B.C. Each hour-long program has two parts, and a

subtitle: She'll Be Comin' Round the Mountain - Or Will She? (Nov. 17); Measure For Measure in the Pioneer Court (Nov. 24); The House-warming and the Claim-bake (Dec. 1); Fiddler Bill's Yarn (Dec. 8); A Claim Is Like a Beautiful Dame (Dec. 15) and A Workman's Course is Full of Woe (Dec. 22).

The mining era in the Kootenay-Boundary region is seen from the vantage point of 1974 through the eyes of a newspaper editor. The style is entertaining, rather than informative in traditional textbook style, and ballads, arranged and performed by Dick Clements, are interspersed throughout the episodes.

Ed McNamara is narrator for the series which was directed by Esse W. Ljungh (former head of CBC Radio drama, now living in Victoria), and produced by Don Mowat in Vancouver.

Since 1962, a number of works by Ryga have been given exposure on CBC Radio and TV. Ryga first came to national attention with The Ecstasy of Rita Joe (the Royal Winnipeg Ballet version of this play will be telecast on CBC-TV's Musicamera series Wed., Nov. 20 at 8:30 p.m.). Some of his other plays include Captives of the Faceless Drummer (also aired on CBC Radio), Sunrise on Sarah, and Portrait of Angelica.

His newest one, Paracelsus, which uses an obscure figure of the Renaissance as its pivotal character, is a departure for Ryga in that he uses a non-Canadian theme. The text of Paracelsus is reproduced in the fall edition of the Canadian Theatre Review. Currently he is collaborating with Greek composer Mikis Theodorakis on a cantata about the west coast scene.

Support your local Bruns by sending in your inspirational and not so inspirational pieces of work like graphics poems short stories reviewing talents even if you're not so talented cuz we sure would would like to have 'em cuz we know some of you are dying to send something in but are too shy or sumptin so just pop 'em in to the office and won't you feel happy?

## Wrack n Roll

by Alex Zappa

Did you see the Perth County Conspiracy concert the other night? I did, and I must say that rarely has a musical event given me such an enormous psychic lift. Everyone leaving the Playhouse that night was floating! Not a single complaint was uttered, and that alone was a virtual first for Fredericton. Anyone interested in more of the group's wit and warmth should check out their two albums on Columbia, and send for their self-produced L.P. on Rumour Records [\$3.50 to Box 173, Stratford, Ontario]. The Conspiracy is supposed to return sometime in the spring, and wild horses or final exams won't stop me from attending.

Another interesting concert is shaping up, with Horslips headlining for the Fall Festival. To be frank, I haven't heard the group, but they are reputed to be very intriguing. I'm going to borrow their albums and [THIS IS A PROMISE, PAY NO ATTENTION!] review them for next week.

My two chosen albums for this week are culled from the front and center of the avant-garde: Frank Zappa has been in the vanguard of progressive music for ten years now, and Brian Eno is currently the darling of England's decadentsia.

Their new records are, respectively, concerned with smoothing off and refining new forms, and with pushing the popular song past its limitations. Zappa's live record, ROXY AND ELSEWHERE, is the more successful, mainly because it is so highly polished. I doubt if there are any bands which can produce studio music comparable to the quality of the Mothers' live work. The tightness evident on ROXY is so impressive that it obscures some of the musical qualities of the record, and the music is sublime. Zappa has assembled an aggregation of top-notch jazz and rock musicians; the band has played [individually] behind such diverse personalities as Paul Williams and Captain Beefheart. Together, they produce unparalleled difficult music. Zappa's compositions are fast, intricate and intentionally awkward from an harmonic viewpoint. They must be ungodly demanding pieces to play, yet these guys don't even use sheet music! Musicians will appreciate the record as a piece of sonic architecture, other listeners will note the superb drumming throughout, George Duke's magnificent keyboards, and Frank's own contortionist antics on lead guitar. I'm given the impression that a film or TV documentary is going to accompany the album; but the only audio that suffers from the lack of visual stimulation is "Be-bop Tango", an audience-participation piece which takes up side Four.

The Eno record is also difficult, but in an unusual way. The basic conventions employed by the singer-keyboardist are those of the 1960-1966 era's pop tunes. The immediate inspiration for Eno's raw, urgent style seems to be those frenetic first two Velvet Underground records. In light of all the sophisticated technology employed on the record, and considering the rather eminent roster of English stars in attendance at the sessions, it is either amazingly refreshing or irritatingly obnoxious to find those harsh beauties reproduced so well.

In keeping with the general tenor of decadent England, the lyrics are obliquely catty. While both Bryan Ferry and Ron Mael are producing more interesting words, Eno proves himself to be quite clever and certainly superior to most of Bowie's recent efforts.

Robert Fripp and Phil Manzanera both appear on guitars, and contribute some stunning moments of sound. The other backing musicians are more than competent, but most of the credit for the record has to go to Eno's peculiar ear for arrangement.

Despite Rolling Stone's hatchet-job of a review, this is a good record. However it demands a listener who analyses his music, and it should be recommended only with the caution that it is not to be played for aged relatives or as background sound. It's angular, thick and often annoying, but ultimately satisfying.