

music

traditional blues

It seems that the tendency of modern blues musicians lately has been to explore the roots of their music more fully. This has moved the focus away from heavy electric sounds and made the use of acoustic instruments more popular.

Two such musicians are Wally May and Nather, collectively known as Po'gy, who appeared at Room at the Top last weekend.

Po'gy draws material from the vast field of traditional blues, music by people like Jelly-Roll Morton, Leadbelly, Willie Dixon, and Mississippi John Hurt, to name a few.

If you didn't see Po'gy at RATT, try to catch them somewhere else; it's not often that you get a chance to hear traditional blues performed live, at least not in Edmonton.

T. Taylor

Scott's brilliant characterization of the veteran patrolman Andy Kilvinsky, the movie is populated by a series of stock wooden characters. The reason Scott looks so good is that everyone else is so very bad.

The New Centurions presents no important social comment nor has it any artistic merit. Its chief strength lies in its close resemblance to the T.V. series 'Adam 12' (a Jack Webb production). A large segment of the populace likes to watch the inside operations of a 'big-city' police force. Alright, I admit I like that type of action. I like to hear the talk of 'black and whites', I like to hear about Code 8's, but, you can get the same thing from the book and for half the cost. Take my advice, buy the book, and wait for the movie to come on television.

W. McKenna

records

'obscured by clouds'

If LA VALLEE, the film on which this soundtrack is based, is as obscure as Barbet Schroeder's other work 'More', then we may never have the opportunity to hear this music in its true context.

Most of the tracks are relatively simple and that in itself is unusual for Pink Floyd. Though most of their music contains threatening and primitive undertones, the title track and 'When You're In' seem particularly blatant in this respect. These cuts are offset by soft, melodic folk tunes which as far as mood goes are similar to 'Seamus' and 'San Tropex' from the last album. They contain scattered lyrics which provide a few clues as to the theme of the movie, which seems to be a youthful kind of liberation.

There is only one cut on the LP which does Floyd justice and that is 'Absolutely Curtains'. It is a study of sounds and textures commencing with an instrumental hum which obtains a startling climax and finally subsides into a surreal children's sing-song. It is a classic, holding its own against such greats as 'Echoes', 'Saucerful of Secrets' and 'Interstellar Overdrive'. Other than that the album is hardly worth the bother. For the ardent Pink Floyd fan it's a disappointment.

T. Townshend

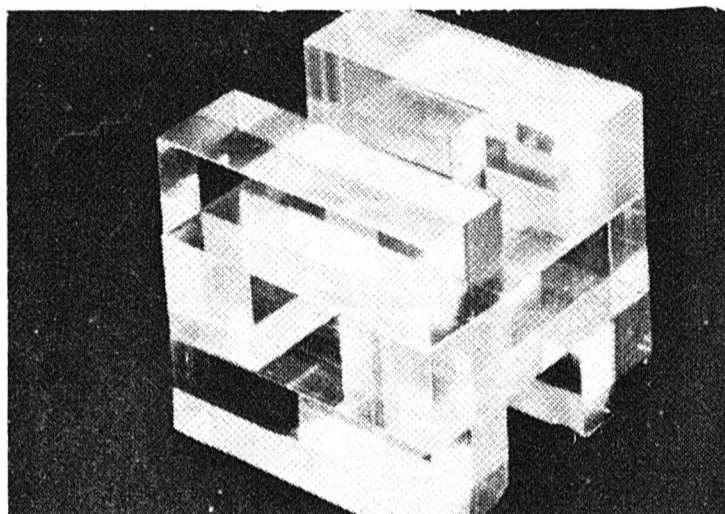
art

artario 72

An exhibition entitled 'artario 72' is being featured at SUB Art Gallery from Oct. 12 to Oct. 22. 'artario 72' is a collection of sculpture and prints and is published for sale at cost by the Ontario Arts Council as a non-profit public service, to introduce students



B-Flat Horn



Modular Constructables Series 7

and the public everywhere to some of the color, excitement and quality of contemporary Canadian art, through direct personal experience with the objects.'

Some of the artists included in the package are: Ron Baird, Don Jean-Louis, Arthur Handy, Dik Zander, Louis de Niverville, and others. If you are particularly attracted to any of the works, you can order them by mail for only two to fifteen dollars. Further information can be obtained from the Art Gallery or by contacting The Ontario Arts Council, 151 Bloor St. W., Toronto 5, Ontario.

movies

new centurions

When Joseph Wambaugh wrote his book, he obviously intended to present a biased view of the Los Angeles Police Dept., and policemen in general. He tries to show 'policemen as human beings' while, at the same time, giving them extra-human responsibilities and knowledge. Unfortunately, I think anyone with any intelligence realized that cops were human a long time ago.

The book was carefully constructed with every incident tied in so that the plot was very plausible. Now I confess I like to have things make sense, I want each occurrence to be in some way related to the preceding events. The movie is composed of incidents plucked helter-skelter from the book and then stuck together. The plot of the movie bears only the faintest resemblance to the book in that everything but the names of the characters has been changed.

The reason I write first about the book is that the movie is very bad. Outside of George C.

Audacity: Canada East

The exhibition entitled Diversity: Canada East, currently at the Edmonton Public Art Gallery encompasses a very wide range, both of artistic methods and of quality. To this confusion is added the bewilderment of seeing so many apparently useless efforts being displayed as if someone valued them as art.

Now one can, as an art critic has recently done, succumb to this confusion, throw up one's hands in despair and talk about the 'diversity' of the exhibition. But the organizers of the exhibition, The Edmonton Art Gallery and the Norman Mackenzie Art Gallery, have already latched on to the word 'diversity' and exploited it both to cover up the fact that the exhibition is characterized not by diversity, but by utter disorder, and to provide some sort of artificial theme or unity to the exhibition. But to say that there is unity in the diversity is a Spiro-Agnewism, that ranks with other such language-destroying gems as 'We are fighting for peace in Vietnam'.

Instead, I would like to offer some reasonable explanations to the whole perplexing thing.

The first possibility, of course, is that the majority of this stuff is art after all, and that in my naivety I can't tell garbage from art. It could just be for example, that a work by Pierre Ayot, entitled 'Party Time' is tremendously deep or beautiful or clever or something. It consists of several balloons stuck onto a square board with a few black markings on it, but perhaps I have missed something. Perhaps it shows insight into the nature of our two-dimensional representations of a three-dimensional world. Perhaps it is intended not as an explanation but as a stimulation to further thought. Perhaps it is

only a technical exercise that is designed to appeal to another artist. Perhaps it is just bad art.

If it wasn't for the fact that the exhibition does contain some good art, the disturbing thought that I have missed something in the other works would not persist.

For example, I can see the point of Edward Zelenak's 'Convolutions' where the huge fiberglass coils look like a painfully contorted worm or a gut in a spasm. The artist has not exercised any particular talent in its construction, since it is very simple and since the seams are visible and detract from the effect, but at least in this case the idea is reasonably clear.

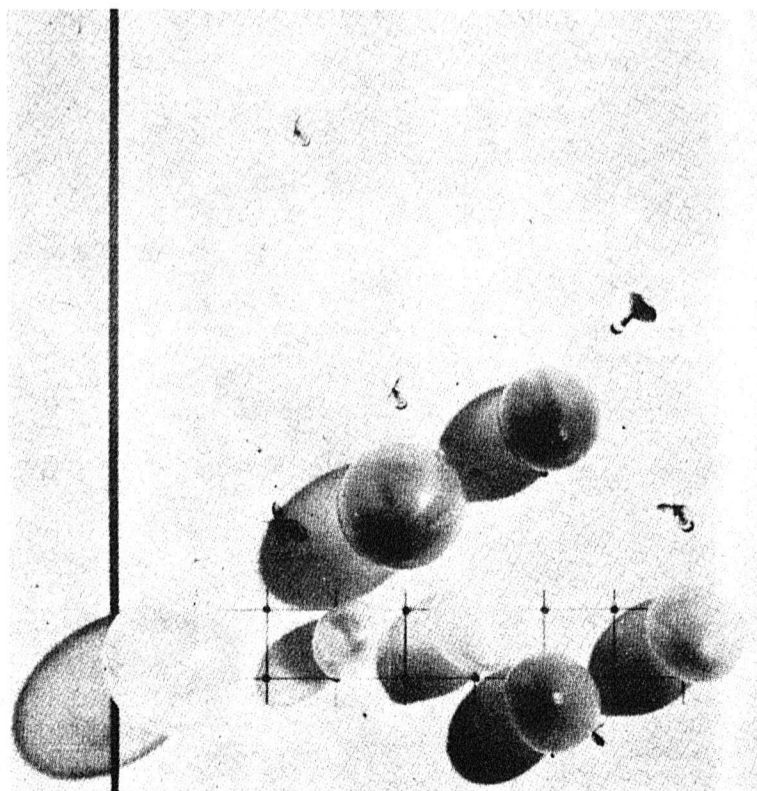
Walter Redinger's sensuous sculpture 'Spermatogenesis II' is also interesting to look at and seems to involve creativity and possibly a good deal of skill.

A better explanation for the entire phenomenon of this exhibition is that many of the

artists are deceiving themselves, art critics, art gallery directors, and buyers, into thinking that what they are doing represents talent when it actually does not. Such a system would be protected by the Catch-22 of the art biz: 'If you don't appreciate the genius and profundity of this work, then you are an uncultured ignoramus.'

I suspect that this is the explanation of such items as 'World No. 38' by Ron Martin. It is a simple pattern, such as might be found on a checkered shirt, but the artist ascribes tremendous profundity to his creation by its title. In a work such as this, the art gallery directors, not to be outdone, nod their heads and rave about its brilliance, the art critics state that it adds to the diversity of Canadian art, and the buyers speculate on a picture that they secretly think is artless. In short, nobody admits that, in fact, the emperor has no clothes.

A. Savage



Party time

SUB THEATRE

TICKETS— \$0.50 in advance \$1.00 at the door

6:30 pm and 9:00 pm

FRIDAY
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