



detail of Flight Lieutenant / by Carl Shaefer

Alex Colville speaks... "War" showing at Art Gallery

by Allison Johnston

The Dalhousie Art Gallery opened a new exhibition on Sunday. It consists of two separate shows. One is a collection of paintings titled "Lest We Forget: Souvenirs Nous," and the other is a compilation of film and television productions titled "Teleplays" by Samuel Beckett.

The opening, which took place on Sunday, September 9 at 2:00 p.m., was attended by the renowned Canadian artist Alex Colville. Being the guest speaker, he addressed the issue of war. He spoke of its relevance today, as much as yesterday. One of his wartime paintings is among the works. Listening to him speak of his period as a war artist gave the

display even more meaning. He stated that the "works are about a human activity that will go on as long as men and women are around."

The paintings are from both World War I and World War II. It is interesting to note the differences in the subject matter and styles of the separate eras. The first war is marked mostly by landscape, while the second deals with aerial warfare. In terms of styles there are oil paintings, lithographs, drawings, etc. Some works remind me of caricatures, while other portraits exude realism. Each manner evokes either the emotion of distance or one of empathy for an unknown soldier that might have been a distant relative.

The Samuel Beckett showing

is a fascinating look at a perception of performance art. The plays were written for film and video and have a heavy emphasis on the visual. Beckett is known as an absurdist playwright, and this same theme is confronted in the teleplays.

The curator of the gallery tried to explain the connection between the two displays. She said "both deal with futility." The diversity in the media gives an appealing texture to the exhibition. The historical implication of the war artistry contrasts nicely with the modern technology of video and film.

The Art Gallery is located in the basement of the Dalhousie Arts Centre on University Ave. These exhibits will be showing until the end of October.

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	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
8-9	The Wireless					Saturday Morning Musical Box classical	Language of Paradise poetry
9-10	Toast n' Jam folk & celtic	Elegant Voltage funk to pop	Possible World provocative	In Between Opportunities women's & folk	Taking the TV to the Dump innovative	Touchstone traditional & folk	Caribbean Profile
10-11							
11-noon							
12-1	30 Minutes At Noon						
1-2	Black Velvet Mondays urban underground	New to You new releases	Music Matters dub & avant garde	Dark End of the Street light blues	Chin Music bluegrass	Spinsters on Air wimmyn's music	Access
2-3						African Diary	Bluenotes and Bebop swing to scat
3-4	Two Hundred Labels alternate pop	My Other Life classical	Island Grooves	Girl Gang Greaseball Opera funk & punk	Day of the Dead guitars and beyond	The Hellenic Voice	Mystic Music of the East
4-5							
5-6	The Evening Affair					Island Grooves	Def Beat rap & hip-hop
6-7	Air of the Isle celtic traditional	Universal Language world music	Tosca's Kiss it's about opera	Cool Country	Canada's Finest Hour	Casa de la Musica Latin news & music	
7-8	Din of Iniquity news & grooves	Riddim Trax reggae	Lift Me Up gospel	Open Air acoustic	Grooveyard deadly rhythms	Deluxe Sandbox aggro-pop	Future visions
8-9		Postcard from Venus hip-house & funk	This Big Hush dance-pop	Surface Noise jangly & groovy	Wading Through a Ventilator aggro-pop		
9-10	Juke Joint rockin' blues				Hounddogs' Playground conscious core	Toxic Waltz metal	The In Sound from Way Out house & newbeat
10-11		On The Verge holistic jazz	Lolligagin' Wagon post-punk garage	Fifth Hand Music vinyl gems			Idle Reels
11-12	Vitalist Jazz jazz hot and cool		Your Last Battle on Earth Industrial	Beautiful Music for Ugly Children	Cosmic Moral Quagmire	Industrial Poetry dance-pop	Everything You Know is Wrong
12-1am	Voice of Authority audio art APG 906	Perfidia good garbage					
1-2			Moments in Inertia	Face the Music	Stuck in Space	In Your Face	Flying Waves
2 to 8	Rhoda Rodeo's Radio	Post-Industrial Idiocy					

Wormwood's animated by international films

by Rob Green

Playing at the Wormwood through to the 20th of September is the 22nd International Tournee of Animation, a compilation of various award-winning works from around the world.

While prices at the Wormwood have risen to \$6, this is six bucks of good laughs and fabulous animation. The film is 110 minutes in length and is composed of 18 short animated works. Not all the shorts are your basic Teenage Mutant Ninja Turtles. The shorts include cell animation, claymation, and stop-motion. It would be impossible to examine all the shorts here, but for the sake of filling space, here are some of the good and the bad.

To be honest, there was no "bad," rather some "not-quite-so-good-as-the-others!" My favourite was a bizarre French work with three crazed witches flying around a city on turbo-charged brooms. Sound amazing!? Getting a little more serious, a Russian short "The Cow" had the most incredible animation. The dark colours and

ominous music gave the impression of watching a Rembrandt walk! "The Cow" was nominated for an Oscar, but lost out to a touching Smurf episode. (Actually, it lost out to another short on this compilation, "Balance.")

What next? The pressures of being a critic are too much. I'd have to say Number Two goes to "Cat & Rat," a great short which starts on paper and ends in clay. So as not to upset the CRTC, there was some Canadian content; a short entitled "Juke Bar" which features the demise of some very hip cockroaches. "Juke Bar" was the NFB's entry at Cannes, and also won a Genie.

Last but not least was a collection of George Plympton's pencil animated shorts. These are spread throughout the film, and are most humorous! If you go keep an eye open for "Mafia of Old."

This is probably a good place for a conclusion. Before I go for some deep intellectual blurb about how this film has changed my life and now I'm moving to Tibet, I'll just say go see it. It's only six bucks. How can you go wrong?

