

"For the Health of It"

The evening of Saturday, November 20th at 8:30 p.m., the stage at Queen Elizabeth High School will be the site of an array of entertaining acts. "For the Health of It", as the show is so wittily named, will be featured for the third consecutive year. The show will see acts from Pharmacy, Nursing, Physiotherapy, and S.A.H.P.E.R. (Students Association of Health, Physical Education and Recreation). So too will the Tupper Corral, a Jazz Dance Assembly, and many other talented performers

make an appearance on stage.

"For the Health of It" premiered as a means to draw the Health Professions closer together. The function was designed to give a chance to students in Health related studies to meet one another. In the past years, the show has been an overwhelming success, and speculation has it that this year will be no exception.

Comments generated from the show range from "extremely entertaining and humorous" to

"delightful and down right fun".

When Saturday, November 20th rolls around and you are looking for an optimum way to spend your entertainment dollars, drop into Queen Elizabeth High School auditorium at 8:00 p.m., we are sure you will not be disappointed. Tickets will be available at the door, but try and get your tickets early on either the 17th, 18th or 19th of November at 12 noon at the Tupper Link or Dalplex. Remember, it's "For the Health of It".

Five creepy tales to thrill and chill



You never know who will 'pop' up when you give a "Father's Day" party in **Creepshow**.

by Bryan Fantie

When production for **Creepshow** began the press releases claimed that Stephen (Carrie, *The Shining*) King and George (Night of the Living Dead) Romero were combining their respective skills as author and director to make a film which would actually traumatize the audience. They obviously (and wisely) abandoned this idea and dedicated themselves to the more noble task of resurrecting the authentic mood and feel of those old E.C. horror pulps like *Tales from the Crypt* and *The Vault of Horror* which delighted so many in the fifties.

King and Romero pick up the mold-covered torch from the wall of the crypt where it was left by the Old Witch and the Crypt Keeper who were forced into retirement by the appearance of the Comics Code. Together they have created a cinematic comic book complete with panel drawings, flipping pages, and Charles Atlas advertisements. Within this format they lead us through five tales of terror and the macabre.

"Father's Day", the opening vignette, recaptures a lot of the flavour of *Night of the Living Dead*. Terrible lighting, excessive edits, and high diversity in acting talent somehow merge to create a nightmare-like atmosphere of quasi-reality. "Father's Day" is a tale of multiple revenge which gives new dimensions to the expression 'just desserts'.

Stephen King makes his ham-

ming debut (one could hardly call it acting) in "The Lonesome Death of Jordy Verrill". The comedy is applied a little more heavily in this segment but it does enhance the pathos. Poor Jordy, the self-proclaimed lunthead, allows greed to lead him into mischief and ignorance to prevent him from any hope of salvation.

"Something to Tide You Over" is an archetypal E.C. horror comic fable. Everyone is bad. Everyone pays the price (heh! heh!). Leslie Nielsen is superb as a cuckold with a true medieval flare for vengeance. The last scene certainly caused me to chortle.

"The Crate" was my personal favourite. King spoofs *Who's Afraid of Virginia Woolf*, *The Secret Life of Walter Mitty*, *Jaws* and *Alien* in this updated version of Pandora's box. This is the only tale which contains what King would term a Tarot card monster - The Thing With No Name. Performances by Hal Holbrook, Fritz Weaver, and Adrienne Barbeau make "The Crate" a very strong piece indeed.

It is here that Tom Savini, who created the makeup special effects for **Creepshow** as well as *Friday the 13th* is allowed freer reign. Anatomical correctness has been the trademark of his work and has been attributed to his experience as a combat photographer in Viet Nam. If blood and rent flesh are not your cup of tea you may choose to escape to the lobby for a cigarette during this little opus...but

then you'd miss the fun.

E.G. Marshall (remember him from *The Defenders*?) is marvelously misanthropic as Upson Pratt in the final offering. The resemblance to the late Howard Hughes is about as subtle as the opening of *Un Chien D'Andalou*. I don't want to give too much away but "They're Creeping Up on You" has a cast of thousands.

Creepshow is not a spatter film. Buckets of gore do not drench the screen. Nor are there any mad slashers preying upon helpless women. **Creepshow** is good, wholesome, frightening fun executed with the tongue firmly planted in the cheek.

We are treated to five moral fairy tales for those whose imagination muscles are strong enough to suspend the great weight of disbelief. Time is at a premium therefore the action is usually fast with the occasional pause to let us catch our breath. There are several excellent startles. Even a callous horror buff like myself was jolted four or five times.

Horror can be art. Take James' *Turn of the Screw* or Jackson's *The Haunting of Hill House*. There is also a variety which can be enjoyed like junkfood; savory, if not really epicurean - when you're in the mood.

In *Danse Macabre*, his major work of non-fiction, King says that one of the main purposes of the horror story is to release the child within us. **Creepshow** does just that...if you let it.

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