



## ORACLES

### theatre lives

*Old Times* by Harold Pinter. Directed by Mark Schoenberg. Theatre 3's season opener is now running at their new home in the Centennial Library Theatre. Pinter's latest play features Gilly Brand, Bill Meilen and Gloria Perkes. For reservations phone the box office at 424-3488. Show times Tuesday, Wednesday Thursday and Friday are at 8:30. There are two shows Saturday, one at 7 p.m. and another at 10:30 p.m. There will also be a matinee performance Sunday at 2 p.m.

*Zone*, by Canadian playwright, Marcel Dube will open Le Theatre Francais d'Edmonton's 1973-1974 season Friday, 26 of October. It will run October 26, 27, 28 and November 2, 3, 4. Curtain time is 8:30, Sunday matinees at 2:30 p.m. Reservations: 467-3626 or at the door, 8406-91 St. Tickets are \$1.25 for students *en francais*.

*The Caretaker* by Harold Pinter and directed by Richard Ouzounian will open at the Citadel on October 27.

*Blood Wedding* by Frederico Garcia Lorca and directed by Frank Bueckert. At the Studio Theatre. Phone 432-1495 for reservations. Tickets are free to university students. Opens November 1 and through until November 10.

### the eyes have it

The Edmonton Art Gallery is currently exhibiting recent drawings by Edmonton's Violet Owen.

*Language made visible*, a pictorial survey of the origin, development, and application of alphabets. An exhibition compiled and designed by the University of Alberta's Walter Jungkind, Ken Hughes, and Peter Bartl. In the SUB Art Gallery October 15-November

### cheep thrills

*Frenzy* by Alfred Hitchcock. Starring Jon Finch and Alec McCowen. Student Cinema in SUB Theatre Friday October 19, 6:30 and 9:00.

*The New Centurians* starring Stacy Keach and George C. Scott. Saturday and Sunday, October 20 and 21. 6:30 and 9:00. Tickets for Student Cinema are 50 cents in advance or \$1.00 at the door. Tickets are available at the SUB ticket office.

### poetry readings

Margaret Laurence, author of *A Jest of God* will read her works on October 25 at 8 p.m. Room 117 Grant MacEwan College, Cromdale Campus, 8020-118 Avenue. Admission is free.

### chamber music

The Edmonton Chamber Music Society will open its season Wednesday, October 24 with the Cleveland Quartet. They will be offering Beethoven's Quartet in B flat, Opus 18, No. 6, Slonimsky's Antiphones and Mendelssohn's Quartet in E flat, Opus 44, No. 3. Students tickets for the series of five concerts are available for \$5.00 at room 382 in the music departments offices in the new Fine Arts Building.

### opera

*Faust* will be the Edmonton Opera Society's first offering this year. It will be directed by Robert Darling and the guest conductor for this occasion will be Jean Deslauriers. Feature artists are Eduardo Alvarez as Faust, Doris Yarick as Marguerite and Paul Plishka as Mephistofeles. November 1, 3, and 5. Tickets are available from the Bay Box Office. Students may obtain tickets at half price an hour before performance. Reports reaching this office indicate the best night to get good seats is Monday.

### musically speaking

Michael Palmer will be at the Hovel October 19, 20, 21. Jesse Winchester will be there 26, 27, and 28. Tickets for Palmer are \$1.00. Prices for Winchester appearance will be higher but hard to get hold of. 10907 Jasper Avenue.

Cellist Janos Starker will appear with the Edmonton Symphony Orchestra October 20 at 8:30 p.m. and October 21 at 2:30 p.m. \$1.00 rush tickets for students will be available one hour before the concert. Phone 424-0121 for reservations.

The first Edmonton Symphony Orchestra Walt Disney Concert will take place at the Edmonton Gardens October 22, 24, and 25 at 7 p.m. Conducted by Carmen Dragon. Students tickets are \$2.50 from the Bay Box Office. Phone 424-0121.

# Just our two selves

Do you wear black chiffon step-ins or silk B.V.D.'s? Then you are an Eve or an Adam. Do you use eau de Cologne when you have a headache or never forget to send your shirts to the laundry? If so, you are a Joan or a Darby. But, of course, if you don red pajamas and read in front of the fire in the evenings, you are just another unhappy combination.

The person who first said, and I suppose it was our friend of the Garden of Eden, that three is a crowd, certainly over-estimated the statement. Psychologists now admit that two is practically a mob. And I quite agree, don't you? Because without a doubt it is well-nigh impossible for Eve and Joan to

live together in harmony - and as for Darby and Adam - well, it just isn't done.

But as for the characteristics of these charming creatures, let's deal first with the males. Take Adam (I wish I could) - he is a delightful, easy-going chap with not enough stamina to boss his own wife, and that is enough to make any self-respecting woman touch forbidden fruit. However, he is very good company - "a pleasant pastime for an hour," to again quote my favorite poet. He is not above capping your story with one of his own, but always staying within the bounds of propriety, or almost within - for, above all things, Adam is a gentleman where ladies are concerned. That is

what started Eve cavorting with the serpent, I'm afraid. I can't really identify him with any physical characteristics. I mean that to say he has blue eyes would only be true in part, for though I know an Adam with eyes that put Waterman's ink to shame, I also know one with the come-hither type of brown eyes. So it is up to you to decide who's who and act accordingly.

Dearly as I would love to pair off my male and female characters, I feel that they can do it better themselves. And dearly as I would love to point out a moral, I can't. For the duchess said that everything has a moral if you can only think of it. I, alas, can't. Can you?  
November 10, 1933 -F.M.J.

## CENSORED

### C.M. Damkwick

A few weeks ago we made some uncomplimentary remarks about censorship of motion pictures. We'd like to set them out again, but think it unnecessary; arbitrary suppression of facts and situations which are considered obnoxious by a small board of so-called experts, will always be abhorrent. But there is another field in which censorship, as guided by the common sense of all the people, is a necessity. When a picture not merely depicts a risqué situation, but instead has as its theme a story of obviously dangerous implications, then it should be stopped.

How many youngsters go to the movies on a Saturday afternoon? No statistics are available, but in many families it has almost become a ritual to hand Johnny and Jimmy a quarter after lunch and pack them off to a show. Often they are dumped by busy mothers in the front row of the local flicker house early in the afternoon with a caution not to move away till Mummy calls for them at five-thirty. The lady, who loves both her boys dearly and hushes her husband over the supper table if he drops a "damn", trots off to do her shopping, never realizing that what Johnny and Jimmy may see, will cause not only temporary indigestion, but may leave its mark on the child's sensitive nervous system.

Children don't look at movies the way adults do. They live them, they project themselves into the action on the screen, and identify their own lives with those of their heroes and heroines. With many it has become a religion to see every cowboy movie; it's not Gene Autry who is chasing the "bad guys" all over the stage till he finally catches up with them and turns them over to the law. Heck, no! That's Johnny commanding the cattle rustlers to stock 'em up, while Jimmy dashes through the night to fetch the sheriff's posse. It's exciting and good fun and the "right guy" always wins, because that is the way it should be. Everybody knows that blackmailers and hold-up men are "bad guys". So when they're finally caught there is a tremendous cheer that shakes the roof of the theatre, and then the second feature starts.

First, there's weird music and gruesome changing and superimposing of skulls and hangmen's ropes. Kids move up to the edge of their seat, and Jimmy takes Johnny's hand.

Everybody waits for the Ape man and the Werewolf to make their first appearance. The audience isn't quite sure whether to be thrilled or scared, and for a while they manage to tell each

other and themselves that it isn't real. But then just fifteen feet in front of them the beautiful lady suddenly begins to turn into an awful looking animal. One minute she looks almost as pretty as Gene Autry's girl friend, and then her nails turn into long black claws, the skin on her face becomes wrinkled and dark, her teeth grow bigger and bigger, her eyes are small and mean looking. How can a thing like that be a fake? It's right there in front of them on the screen.

A few of the more daring leave their seats and edge up to the stage to investigate. Sure enough, that's what it is. People can be made into animals if only you inject a certain fluid into their bones. It's very scary, and Jimmy would just as soon go home, but Mummy won't be back for another two hours, and they'll have to see it all over again. So he tells little Johnny not to squeeze his hand so hard, that there's really nothing to be frightened about and that Gene Autry would soon be on again. That night neither Johnny nor Jimmy sleep very well, for they both have bad dreams. But they

don't tell Mother or Dad about it, because if they do, there'll be no more candy before bedtime.

Not long ago the board of censors ordered the actual newsreel scenes of the execution of a German homicidal maniac to be cut. But little, if any, objection is taken to the flood of pictures streaming out of Hollywood in which are detailed the most cruel and inhuman methods of torture ever devised by a perverted mind. These monstrosities, the products of warped imaginations, placed on the market by people devoid of any sense of responsibility, these are the subjects of censorship.

Don't blame the manager of your theatre for showing them; he has no choice, for he is bound by contract. But let the censors stop looking for imaginary inuendos and vague undercurrents in comedies. Let them instead judge a picture on the obvious effect which it will have on an impressionable audience, which may include your daughters and sons. Let them condemn those shows that contribute nothing and injure many.

Nov. 8/46.

## STUDENT CINEMA PRESENTS

DIANA ROSS & BILLIE HOLIDAY

SATURDAY & SUNDAY

OCT. 27 & 28

"Lady Sings The Blues"



FRIDAY ONLY! OCT. 26  
"Last of The Red Hot Lovers"

TICKETS: 50 CENTS ADVANCE  
\$1.00 AT THE DOOR

ADVANCE TICKETS SUB INFO DESK  
ALL SHOWS AT 6:30 & 9:00  
SUB THEATRE 2ND FLOOR EAST

## NEXT WEEK