

Flickers

The Wall created by Roger Waters Westmount Cinema

by Mark Roppel

To put it mildly, *The Wall* is an unconventional film. It ignores such tedious dramatic devices as dialogue and plot, and is definitely not a concert movie — at no point does Pink Floyd appear. Perhaps the best way to describe *The Wall*, is as a great long video for the 1980 album with the same title: it is a brilliant blend of sound and imagery, both live and animated.

Ostensibly, "The Wall" is the story of an embittered rock star, Pink (played by Bob Geldof of the Boomtown Rats), who "walls" himself off from society. Since Pink's problems are everybody's problems, the movie becomes a tirade against the evils of society.

The death of Pink's father on the beaches of Anzio leads to some effective — not to mention gruesome — anti-war footage. Pink's troubles in school culminate in a rather stirring shot of room upon room of school children chanting, "we don't need no education, we don't need no thought control".

This sequence is certainly one of the highlights of the film, but it also serves to drive home the major flaw: when Roger

Waters created "The Wall", he may have taken on more than he could handle. All the bits are effective enough on their own, but they don't fit together as well as they should — rather like jigsaw puzzle pieces with the edges worn.

One aspect of the film that deserves unqualified praise is the animation of Gerald Scarfe. The images and transformations which Scarfe creates are worth the admission price on their own. One can't help but wonder why more of them weren't used.

If you are one of the more than thirteen million who purchased "The Wall" way back in 1980, by all means go see the film version. If nothing else, at least you can find out what all those voices and telephone calls between tracks are about.

Lest I give you the impression that I thought everything about the exhibits was excellent I do have one criticism, albeit a small one. My criticism has to do with the

works of Elizabeth Connell. I found her photographs of pictures on headstones to be morbid and gruesome.

All minor criticisms aside, both of these exhibits are definitely worth a visit and are at the Latitude 53 Society of Artists (9749 - 111th Street) until September 26th. Gallery hours are 12 to 5 Wednesday to Sunday.

Latitude 53 dispels doubts

Latitude 53 Society of Artists Linocut and Klik exhibitions

by Bruce Pollock

When I was first assigned to this story I was, to say the least, extremely sceptical and resigned to what would be, I thought, a dreary and tedious way to spend part of a Sunday afternoon.

However, upon my entering the old brick house which serves as home for the Latitude 53 Society of Artists, all doubts and fears were immediately dispelled forever.

At the time of my visit to the gallery there were two exhibit available for viewing. The first, on the main floor, was a showing of Linocut prints (made by cutting incisions into a piece of ordinary linoleum, such as that found on kitchen floors) by three Canadian artists: Jim Cave of Toronto, Arnold Shives of Vancouver and Richard Yates, a graduate student in printmaking at the University of Alberta who is also the curator of the exhibit.

Of these artists only Jim Cave uses any degree of color in his linocuts. The Liverpool native concentrates heavily on

scenery and faces and at times his use of color adds a subtlety to his prints (as in the case of his work entitled "Faces of Canada")

In the case of the prints of Arnold Shives and Richard Yates however, the use of color would be inappropriate and would detract from the impact of the subjects.

Yates deals mostly with metaphysical images while Shives is more of a naturalist and appears to have a special affinity for mountains, a subject which lends itself particularly well to this style of printmaking.

Winding one's way up the stairs to the second floor one finds the Society's offices and a recent addition in the form of the photography gallery

This is the first show in the photography gallery and features Edmonton photographers.

The first of these is Bob Zebic with a very profound and wry study of people. In particular his photograph of the girl with the bicycle was excellent as was Richard

Dembich's study of an old man strolling along a concrete walkway.

Undoubtedly the most commercial photographs were the abstract works of Ted Sheninski. The piece entitled "Red Pepper — in Search of a Green Pepper" showing a red pepper travelling down a country road on a somewhat cloudy day springs readily to mind.

often disturbing as it deals with the guts of life, death, marriage, and adultery.

Although the album seems destined to be another critical success for X, the band's vocal stylings and overall presentation tend to keep them as somewhat of an acquired taste.

Power Play
APRIL WINE
Aquarius (AQR 533)

After 15 years and just as many albums, April Wine is still pushing on... and on... and on. Their material sounds thirteen years old, and the thirteen years of flogging their product has made the band sound tired and worn out. But the band has good reason to continue pushing on. Rock audiences continue to make their money by continuing to purchase their second-rate albums of second-hand material.

CHICAGO
Full Moon
Warner Bros. Records (92 36891)

After stagnating in a self-dug hole of their own musical cess, Chicago had the opportunity to lift itself out with this release. They have a new record label and a new lead vocalist which afforded them the chance to break out of their one-dimensional jazz-rock mould.

But Chicago 16 comes off as just another Chicago album; tired, dull, loathsome. This could have something to do with the unimaginative horn arrangements, the lack of inventive guitar work, and the generally overworked and uninspired song writing employed throughout.

The best bet on the album is the cut "Bad Advice" which is performed with energy and drive that is uncharacteristic of the band. This one tune is not enough to warrant buying the album and it would be "bad advice" if I were to imply that it was. Anyhow, I think that the average Chicago fan has become so disgusted with the band over the last four years they could care less if the band releases another album, good or bad.

Up and Coming

by Peter Block

As the month of September befalls us, one may immediately look upon the coming months with a sense of desperation. After all, as the mercury drops to its seasonal sub-zero standard and midterms approach with assignments and term papers not far behind, should misery not be expected?

However, it is not necessary to despair as relief is quickly in sight right here on campus. SUB Theatre will be kept busy over the next month as its stage hosts both live acts and films. For the live entertainment, October 15 will see the Moe Koffman Quintet performing at 7:00 p.m. and again a 9:30.

It should be mentioned that the two scheduled performances of the Miroslav Vitous Quartet on October 8 have been cancelled, but SUB Theatre manager Peter Feldman hopes to reschedule this performance in the future.

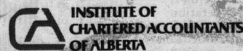
The cabaret circuit will also be strong over the next month. The Dinwodie schedule is as follows: October 1, BACUS Bavarianfest; October 2, the Reds (from Philadelphia); October 8, the Dragnets; October 9, Troc '59; October 16, the Sneakers; October 25, Tacoy Ryde.

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DIRECT DRIVE

by James L. Stevens

Welcome to the first column of "Direct Drive", the *Gateway's* answer to a record review column. I realize that I was A.W.O.L. for the first two Thursday issues for the 82/83 University session, but I had contracted a rare columnist's disease (typewriter-itis) and was unable to produce any printable matter to my editor. As I have now overcome this procrastinatory affliction, "Direct Drive" will be a regular feature in every Thursday issue of *The Gateway*, our answer to newspaper publishing. Read on and enjoy (or dispute) the weekly raves and rampages about recent releases in the music industry. And here are this week's victims...

Under The Big Black Sun
"X"
Electra (96 01501)

Based in Los Angeles, X released two albums on the independent Slash record label. The second, *Wild Gift*, was a critical success and was picked by many critics as last year's best record. This album is X's first major release and it is another first-rate album.

The music has a ferocity to it that points to the band's roots in the L.A. punk rock scene. But guitarist Billy Zoom controls the playing enough so as not to come across uneven and scattered. Through some tenacious guitar work and the music's driving rhythms, the band commands the listener's attention. The material presented is honest, serious, and