



Alberta's past for sale

Alberta at the Turn of the Century, a collection of photographs by pioneer photographers. Edited by Eric J. Holmgren. 45 pages. Provincial Archives of Alberta. \$3.75.

This province's early stages of development were recent enough to be captured on film and that is exactly what *Alberta at the Turn of the Century* is about. In its first publication of photographs the Provincial Archives of Alberta has presented the public with an attractive, comprehensive history of their pioneering past.

The completion of the Canadian Pacific Railroad in 1885 made the settlement of the western territories possible. By 1896 an advertising campaign to attract settlers to the

west was in full operation.

The campaign worked. It drew both the farmer and the small businessman. Before long, industry became a central force in the area, exceeding the importance of agriculture.

Of all the communities, Edmonton and Calgary grew the most rapidly. This was primarily because of the strategic locations of these two centres. A comment in the Calgary Eye Opener of February 4, 1905 shows the growing competition between the two cities, a rivalry that still exists today:

"Edmonton now estimates that it has a population of over 4,000. Estimates are easy to make. Calgary, with her bona fide population of 11,000 is seriously thinking of estimating

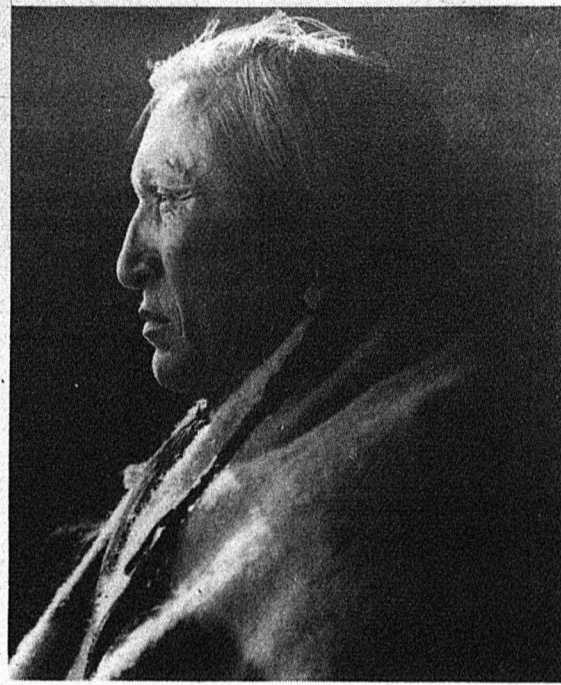
her population at 25,000 just to

prove that is imagination is not inferior to Edmonton's."

There are people living in Alberta today who were young men and women in the early days of Alberta's growth. Some of these people remember when the Calgary Public Library was just newly built and others recall Edmonton's incline railway. Both were erected in 1909, but while the first structure still stands, the other does not. Ever the four photographers, Ernest Brown, Harry Pollard, C.W. Mathers and Robert Hoare, whose photograph collections are contained in the book, died only in the past two and a half decades, one as recently as 1968.

The photographs in the

The arts



The wiz behind King Arthur

Rick Wakeman, one of rock's great virtuoso keyboardists will be appearing at the Jubilee Auditorium, Thursday, Nov. 4. Establishing himself as a superstar with Strawbs and then Yes, Wakeman has been on his own since 1974, with three solo albums under his belt.

Wakeman's most recent ventures include scoring the music for Ken Russell's (maker of *Tommy*) next film, *Liszt and his own solo album, "The Myths and Legends of King Arthur and the Knights of the Round Table."* The style of "Arthur" is very similar to his previous work, "Journey to the center of the Earth", full of his famous keyboard talent, and complete with orchestration for symphony orchestra and choir.

When Rick Wakeman tours his performances turn out to be major events, for he brings his orchestra and choir as well as regular rock rhythm section along for the show.

Tickets for this Brimstone Production are available at Mikes Ticket office or at the door.

Imported from Africa

Although you may have seen an African mask or head-dress at one time or another, have you ever seen a bronze Ashanti weight for measuring gold dust or a Wari game board? Between October 17 and November 30, the Provincial Museum is providing a unique opportunity to examine these and other fascinating items in an exhibition titled "Decorative Art of West Africa."

The exhibit is designed to reveal the creative talent of the African craftsman as it manifests itself in items from his daily life. Besides wood, metal and ceramic, other materials used include cowrie shells, raffia and fur. The objects range in function from culinary utensils to a Rhythm Pounder used at spring planting festivals. Religious items, musical instruments, house posts, a chief's staff and even a granary door will broaden the museum visitors' understanding of some of the cultures of West Africa.

The exhibition is located in the Provincial Museum's Feature Gallery No. 1, and can be seen daily until November 30.

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Audran and Michel Piccoli transforms these characters into people about whom one care even as one laughs at them.

One of the murders - a staged auto accident, id directed by Chabrol in a manner reminiscent of Garnett's *The Postman Always Rings Twice*. Linking death to the excitement of passion, the lovers are placed against a background of flames from the burning car for a kiss, with strings of saliva stretched between their mouths, flashing in the light like lines of the web into which they have fallen.

The film is part of the Society's International Series. Season tickets will be available at the door for the remaining 8 films. Prices are \$11.25 regular; \$9.75 students.

Hopeless impotence

Claude Chabrol's *Wedding in Blood*, which Edmonton Film Society will screen on Monday in SUB Theatre at 8, has the shape of a classic triangle-murder, and, in fact, is based on an actual case that occurred in provincial France.

The film is typical of the French director, who strives in most of his films to keep the audience at a safe, almost dispassionate distance from the action - a method directly contrary to that of the film maker with whom he is frequently compared, Alfred Hitchcock. Chabrol admires Hitchcock but insists that similarities in their work go little farther than the large number of corpses littered across the screen.


This film, one of Chabrol's most recent productions, deals with Paul, the mayor of a small town, sexually impotent, deeply vulgar and stupid, who married Lucienne in spite of (or, considering his impotence, because of) her having had an illegitimate daughter. Although

Lucienne acts the role of the perfect political wife, listening with seemingly rapt attention to her husband's hopelessly pompous speeches at school theatricals, she and her daughter are accomplices in a constant game of macking Paul behind his back, joining in laughter at his ludicrous sleeping positions and sonorous snoring.

Paul has a land scheme which requires a partner above any suspicion of political corruption and chooses Pierre, a man above reproach. Pierre is married to Clotilde, a sexually repressed neurotic who believes herself to be a near-invalid. It is not long, of course, before Pierre and Lucienne are lovers. We are not, however, offered a romantic solution to provincial frustrations. Chabrol so controls the love scenes of the two so they are as hilarious as they are erotic. No grace or style, no charm is allowed the couple - they seem stupid and vulgar. It is no small achievement that Chabrol, via Stephane

Eve Rose

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