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Poetry reading at the Citadel

John Neville, the Citadel Theatre's new Artistic Director, is introducing a new series of noon-hour poetry readings in the theatre. The premiere performance, "Love and Lyrics" will be on Wednesday, October 10th at 12:15 and will last for 40 minutes.

Students are invited to bring their lunch to the Citadel on that day, and at the same time enjoy the poetry of Shakespeare,

John Donne, Pope, Milton and Ben Jonson, together with Shakespearean songs sung by John Neville, Pamela Brook, Richard Ouzounian and Brent Carver.

The following Wednesday noontime Isabelle Ford, the Edmonton playwright and actress will offer "Who is Sylvia" - readings from the poems of Sylvia Plath, an Anglo-American poet who died

so tragically in 1966. Ms. Ford a masters graduate from the University of Alberta, is currently appearing in the Citadel's current production of "Much Ado About Nothing." These new and interesting innovations are being presented by the Houselighters at the theatre. There will be an admission charge of just one dollar, payable at the door, and coffee will be served.

HARRY, from page 8

deVere becomes an emotional plaything bouncing between the senior and junior partners that the film begins to move.

In an old fashioned denouement the long arm of the law finally catches up with our hero thieves when Pidgeon gets busted one afternoon with a recently picked wallet on his person. He's headed for the long haul when it turns out that he also had some cocaine intended for his personal use in his possession. The group is on the point of disbanding but agree to work as a team one more time to raise enough to hire a good lawyer for their busted associate. Unfortunately, this time around the pocket circuit their luck is wearing thin. Harry's reputation as a highly skilled craftsman has attracted a certain amount of heat. At this point the law really enters into the picture with the property rights of man fluttering bravely in the wind.

Bruse Geller's picture is overly long and has resorted to a lot of attractive sight-seeing shots to flesh out a very thing plot that would have been more at home on the FBI television series. There is an endless procession of pockets being picked which does nothing but re-emphasize how easy it is to have your pocket picked. It is enough to reduce you to a state

of resignation. You begin to feel that if someone has your pocket marked for a little relief you might as well write a cheque and make it a little less painful.

As Harry, Coburn does almost nothing except grimace and play the consummate professional. He nonetheless fails to endow the occupation of dipping with the dignity of a craft. Pidgeon approaches his subject as an art. He is still aglow and enthralled with the artistry of the prestidigitation involved. He is dead serious about the business and the ethics peculiar to it. Pidgeon comes across as a sage endowed with a pragmatic wisdom that has evolved through years of working at his chosen profession. In his latter years Pidgeon now takes to playing the role of reluctant guru to young Sarrazin.

On the negative side Sarrazin fails to impress one as the image of an amateur on the threshold of joining the inner sanctum of a coveted profession. He looks guilty. It is impossible to accept him as a pickpocket because he is so vulnerable to the forces of fate. As a dip he is only a modest success, too emotional to last out the long years of service. Van deVere is quite obviously present in this movie expressly for the purpose of window dressing. She has in fact, exactly the kind of looks you don't expect a criminal to have. It would be hard to get a conviction against those looks.

This is all fine and well as it makes her the ideal character for a pick-pocket but one still suspects she is in the plot solely for the purpose of providing a conversation piece.

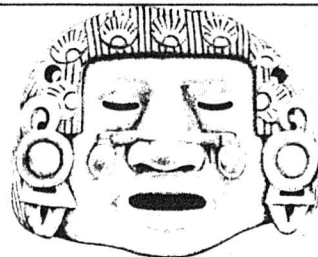
Geller's movie is treated to a cinematographic treatment which it hardly deserves. David and Austin's script is just too thin and basically weak to provide any kind of impetus. Given these problems the camera work is still insufficient to make *Harry In Your Pocket* an interesting film the whole time.

The direction is loose at times and yet Geller sometimes shows a flair for suspense which is attractive in comparison with the more boring passages. The actors with the exception of Pidgeon have been allowed to come across as screen personalities rather than as characters. There is a hollow feeling to the whole affair.

One ultimately wishes that everyone would go away and get their material together and try again with the same personnel. If only the script writers would trim the excess fat, if only the director would tighten the story line and the action, and if only the actors would actually explore the characters they are supposed to be portraying. A little more depth would make an immense difference.

If you missed it don't worry too much but if it comes around on TV you might want to think about taking a look at it.

Walter Plinge



ORACLES

theatre lives

Much Ado About Nothing continues its run at the Citadel until October 20. Harold Pinter's *The Caretaker* opens on October 27.

Forty Carats adapted by Jap Presson Allen and directed by Joe Vassos now running at the Walterdale Playhouse.

Mime artist, Pepusch will be appearing for one performance on Saturday, October 13 at the Studio Theatre in Corbett Hall. Concert starts at 8:30. Price for students is only \$1.50.

Blood Wedding by Lorca will be the Studio Theatre's first production this year. Lorca's play will be directed by Frank Bueckert who directed George Ryga's play, *The Ecstasy of Rita Joe* not so long ago.

the eyes have it

Edmonton Art Gallery is currently featuring displays by Sidney Tillim, abstract paintings by Dan Christiansen, and recent drawings by Edmonton figure painter, Violet Owen.

The University Art Gallery and Museum is currently exhibiting works by the staff of the Department of Art and Design, here at the university. The Gallery is open week days from 10:00 a.m. to 4:30 p.m. The exhibition runs until the 31st of the month.

film fare

Le Boucher, directed by Claude Chabrol. This thriller kicks off the Edmonton Film Society's International Series on October 15. Student memberships cost twelve dollars for the series of ten feature films. They will be shown in the SUB Theatre.

in concert

B.B. King with Uncle Vinty and the Elvin Bishop Band. At the Kinsmen Fieldhouse. October 9. Tickets at Mikes are \$5.50 or \$6.00 at the door, if you can get in.

Liam Clancy, Irish folksinger will be appearing in a concert at Dinwoody Lounge on Saturday, October 13. Tickets are available at the SUB Ticket Office and are \$2.00 in advance or \$2.50 at the door.