

Blood-curdling camp art for Hallowe'en movie fare

"The Thing in the coffin writhed; and a hideous, blood-curdling screech came from the opened red lips. The body shook and quivered and twisted in wild contortions; the sharp white teeth champed together till the lips were cut, and the mouth was smeared with a crimson foam."

King Kong is back (startled gasp)! Count Dracula again pitilessly robs the graves of the innocent (hysterical sob)! The awful Dr. Caligari stalks the night (cataleptic freakout)! Wolfbane and warlocks, murder most foul, and things that go bump in the night have returned!

On October 27, a foul cloud of horror and intrigue will settle over the H. M. Tory Building (the Tory Building?) as the Edmonton Film Society presents the first movie in its Classics Series. Dominated by vintage horror films, the series is already a near sellout.

Beginning with the chronicle of a monstrous gorilla who goes ape

in New York (*King Kong*), the program includes vampirism (*Nosferatu*), alien invaders (*Village of the Damned*), catalepsy (*The Fall of the House of Usher*), and prophetic dreams (*Dead of Night*). Dementia, hysteria, necrophilia and any number of horrific goodies are served up by early cinematographers Jean Epstein, Luis Bunuel, and Paul Leni.

For the benefit of the faint of heart, these chilling awfulnesses will be interspersed with Gay and Frivolous Extravaganzas. Mae West (a light flutter of eyelashes) will be seen in *She Done Him Wrong* (a scandal in 1933), Jeanette MacDonald and Myrna Loy sing nostalgic old love songs (a sudden palpate of the heart) in *Love Me Tonight*, and Harold Lloyd presents the uproarious world of *Safety Last* for your delertation.

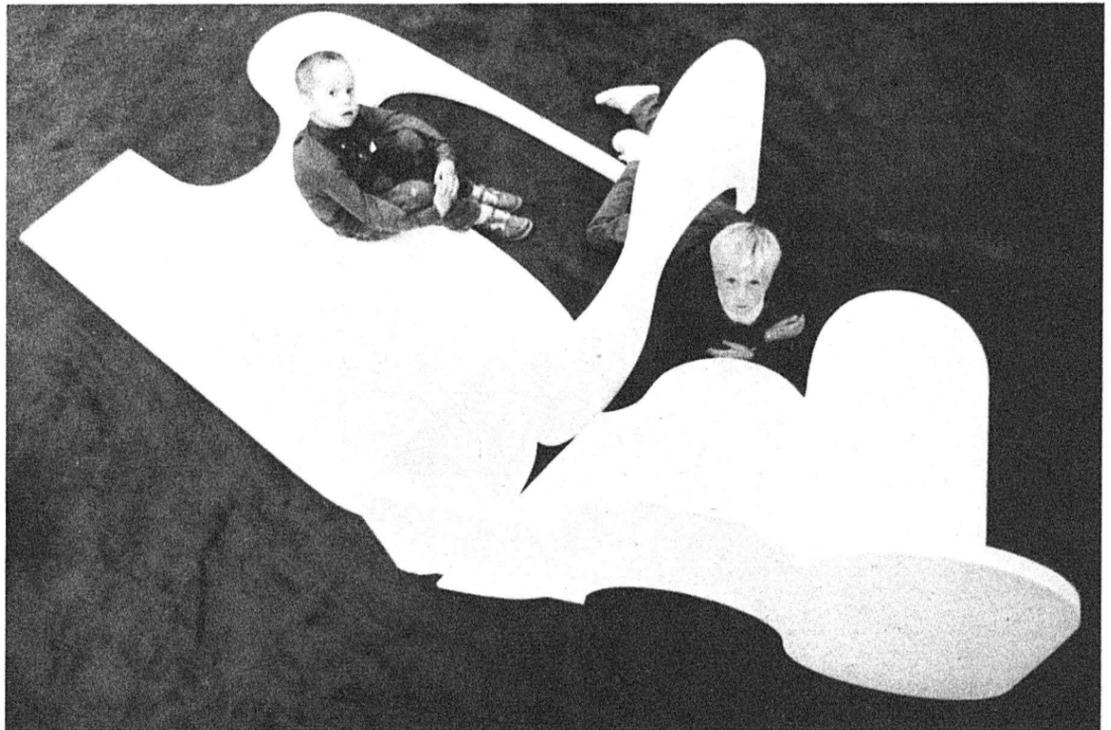
Seasonal tickets may be purchased by loyal patrons at the SUB Information Desk (wild clapping of hands, cries of "bravo").

Watch these pages
for further
comment and
criticism regarding
the arts
in Edmonton

COMMERCE
MAKES
CENTS

'Things' do not an art show make

If you drive, don't draw



I followed the yellow arrows that led me to the SUB Art Gallery where two exhibitions are currently being shown. It was a pleasure to see that a student exhibit opened the fall show; and it was no doubt a surprise to some to

discover that we have art students alive and doing well.

Doing well implies two things: ideas and technique. It is at least apparent that the complement of good ideas and capable techniques no longer applies only to the professionals. However, was the fact apparent that some ideas were related (as solutions) to problems assigned during sculpture labs?

Perhaps this is why some of the units in "Sculpture '68-'69" failed to receive a response of "Yeah, it comes through". *Movement Analysis* is a rather ambiguous work; I am not sure M. Lytle's communication is effective enough. Can this be one of those ideas needing that extra two- or three-sentence blurb on the wall (as the Art Department is wont to do) about the related problem?

Around the corner and keep to

the right. You are on a road trip to . . . ? Actually, you are on Bob Sinclair's road trip to . . . ? "The things in this show were executed during a three month, fifteen-thousand mile journey," he tells you, and there it is.

If you want to believe what he says, you can look at all of those "things" and experience the monotony or implied (is it successful?) quiet solitude of his trip.

The exhibition in SUB Gallery would be more successful if we could hear the taped music (or was that your car stereo cassette?) played on opening night. Mood music always helps when you can't think.

Everything at the show is for sale and inquiries can be made at the office in the Gallery. If you would like to rent, print rentals began Wednesday.

—L. Buck

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STUDENTS

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at the
Canada Manpower Centre
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Students' Union Building
for:

1. Part-time Employment
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Be prepared, arrange early appointments with national and local employers who will be conducting employment interviews commencing October 27th.