

IN REVIEW

**M O V I E S**

By RAY SMITH

By ANDREW OSYANY

A KIND OF LOVING is another of those boy-meets-girl movies. Unlike ROOM AT THE TOP it takes the story past the marriage ceremony to deal with the post-nuptial troubles of the hero and his dumb blonde wife.

After getting the girl in trouble, the hero acts honourable only to meet the mother-in-law, (Thora Tid) the dragon in whose den they make their residence. The impression she gives was graphically illustrated during our visit to the Oxford: when the hero, Vic (Alan Bates) gets very drunk, argues with her and vomits on her floor (as she repeats "filthy" fifteen times). The audience cheered, clapped, and whistled its approval. The plot is an old one which ends with a bright glow of hope for the future. Vic and his wife, Ingrid (June Richie) actually walk into a rather impoverished, smog-screened sunset.

From Vic's father to the two leads, the characterization is excellently done often with perception and humour. The most remarkable touch of detail is the pair of Lolita styled glasses worn by the dragonlike Mother-in-law.

Like its first cousins, Room At The Top, Saturday Night and Sunday Morning, A Taste of Honey, and Only Two Can Play, A Kind of Loving features that old folks at home Lancashire accent, black and white photography of dingy houses on dingy streets, at least one trip to the suburbs to show the city in the distance and tea-time in lived-in houses.

In spite of its membership in this family of greats, on the grounds of style, A Kind of Loving must be judged an inferior product. The handling of the plot is too common to be interesting (except to Liceotious) the scenery is becoming too well-known to have any impact and the English working class become boring.

While the movie is, on the whole better than 98 per cent of American pictures, it only shows that the British will have to improve greatly to compare with either Bergman or the Nouvelle Vague producers in France.

The title "The Best of Enemies" is not very apt for this World War II story, and I would suggest that "How We Outmaneuvered the Italians in Abyssinia" would be far more appropriate, especially since His Majesty's Forces carry the day in spite of all the sinister machinations on the part of the Italians and the natives. Obviously this movie is a comedy — and a very good one at that.

David Niven plays the British hero who falls captive to a small Italian force, and after excusing a daring escape gains command of an expeditionary detachment because of his personal experience as P.O.W. His brilliant schemes and exceptional courage do not go unnoticed by his subordinate officers and the enlisted men who display great courage in following him to the bitter end.

The most outstanding feature of the movie was Sordi's portrayal of the Italian officer whose pre-occupation was to get out alive, together with his men, if possible. Sordi alone is worth more than the admission price.

Sordi is in charge of the Italian patrol and in all fairness we must admit that his strategic prowess are in no way inferior to David Niven's. It is a pity that when it finally comes to a showdown between the opposing forces — in a soccer game — the contest is soon interrupted so that neither side achieves a clear victory at this point.

Dino De Laurentiis' production is characterized by over-all competence that is pleasantly unobtrusive. There is continuous development and there are hardly any awkward sequences. This is all the more remarkable as the intention seems to have been to produce enduring and witty characterizations rather than present a flawless story. Certainly for me the reactions of the principal characters in the increasingly aggravating developments overshadowed all other aspects of the production. None of the actors proved to be offensive, an achievement not generally shared by American

**PROSE and CON**

By EWEN WALLACE

By K. WILLIAMS

The October 29 meeting of the Dalhousie English Society presented a dramatized reading of Edward Albee's *The Zoo Story*. Albee, whose current running on Broadway is *Who's Afraid of Virginia Wolf?*, is one of the better-known and controversial of American avant-garde playwrights. In *The Zoo Story* Albee presents, through a diversity of symbols, especially sexual, the concept of an impotent and devitalized society. To Albee life is a tortuous experience in which the ability of the individual has suffered a seemingly complete breakdown. Jerry's exertion toward communication in *The Zoo Story* ends in self-destruction. Even this violent attempt at confrontation does not necessarily achieve anything other than shock, for Albee leaves us with the picture of the stranger in the park looking aghast at the impaled Jerry. The reading of

this play and the ensuing discussion were overall successful. However, this meeting was not as well attended as the first, and the society executive wishes to repeat that these meetings are open to all interested students, whose suggestions for the future programs we would appreciate. Presently in plan are a record session, a fighting-words panel and a drama production. The success of the Society does require the participation and co-operation of all major and post-graduate students in English, as well as any student who wishes to attend these tri-weekly meetings. The Society is not a narrow academic one, and its object is to present enjoyable, but also thought provoking, entertainment and discussion. We ask all English students to make an effort to attend, and welcome all students regardless of year or field of study.

**SCREEN vs. TUBE**

**VIEWING FARE**

Ripping aside a wealthy suburban community's facade of smug respectability, a team of psychologists conducting a sex survey dramatically reshape the lives of four women in the "Chapman Report", the provocative Warner Bros. Technicolor motion picture opened Monday at the Capitol Theatre.

Efrem Zimbalist, Jr., Shelly Winters, Jane Fonda, Claire Loom, Glynis Johns, Ray Danton and Ty Hardin top the cast of the Darryl F. Zanuck Production which is based on the controversial

novels, and, from natives to the Italian patrol's cigarette-devouring creditable work. All in all, "The Best of Enemies" provides refreshing entertainment. In fact, I am sure it would cheer up even a group of unattached co-eds on a Friday night.

ial best selling novel by Irving Wallace. Because of the subject matter, Producer Richard Zanuck and Director George Cukor closed the film's set during much of the shooting.

A runaway best seller in the United States, "The Chapman Report" has enjoyed outstanding success as a novel internationally. Its first French edition of 30,000 copies sold out the first week it was on the stands. The book has also been published in Great Britain, Denmark, Holland, Finland, Germany, Israel, Japan, Norway, Portugal, Spain and Sweden.

The spectacular new version of "The Phantom of the Opera," filmed in exciting colour, is set to open here Friday on the screen of the Casino Theatre.

Acknowledged as the classic of all screen classic thrillers, the picture stars Herbert Lom in theat

title role played in the two previous versions by Lon Chanley and Claude Rains. Heather Sears portrays the heroine, the role played previously by Mary Philbin and Susannah Foster.

Made on a lavish scale, with thrills, tension, suspense, mystery, musical spectacle, and horrifying moments, the story concerns a monstrous musician who terrorizes an opera house. The picture is a Hammer Films production and is released by Universal-International and produced by Anthony Hinds and directed by Terence Fisher.

"Pressure Point" is a motion picture without a safety valve, a timely and frightening story of what happens when white-hot rage and black fury reach the pressure point of human emotion. Starring Sidney Poitier and Bobby Darin, it opened yesterday at the Casino Theatre, through United Artists Release. In the tense drama, Poitier plays a prison psychiatrist who uncovers the startling background of Darin's vicious character and then comes into direct bitter conflict with the race-bater.

Kramer, producing only, gave the directional reins to Hubert Cornfield, who also wrote the screenplay, with S. Lee Pogostin.

On the same bill is *The Joker*, a French comedy starring Jean-Pierre Cassel and Anouk Aimee.

On Sunday, November 4, at the Council Chambers of the Municipality of the County of Halifax, Armdale, two well-known political figures met in a national television debate.

Liberal member of Parliament, Allan MacEachen (Inverness-Richmond) and the Progressive Conservative member of Parliament, Robert McCleave (Halifax) debated at a public meeting the pros and cons of the resolution - "Is the government fulfilling its responsibilities for regional development?"

The national debate was recorded on videotape for CBC-TV's Citizen's Forum, and will be telecast November 11 and 18, at 6:00 p.m.

The first program was given over to debate between the two participants, and on the second, the audience questioned the protagonists.

These programs were produced by John Mackay.

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