



# The world's a stage



by Stephen Mills  
"Tora, Tora, Tora" is a twenty-five million dollar depiction of the events leading up to and including the Japanese attack on Pearl Harbour during the last World War. The picture was made by both Japanese and American crews so there is some basis for its claims of objectivity.

I saw the film at the Casino over the Christmas break and found it quite entertaining. Its strong points included its color photography, its music and its plot (the close attention paid to details was most refreshing).

Weak points included acting but I personally felt this was excusable considering the constant switching of locals and the number of characters introduced. Also, the dialogue left much to be desired. Special effects, for the most part competent, in some places were horrible.

Objectivity? Surprisingly the picture was very objective and the main point (that the attack, and indeed the whole war, can be attributed to bumbling incompetence on the part of men both at the top and bottom of the military and bureaucratic heap) came over well.

All things considered, "Tora" is a very competent picture. I recommend you see it.

Over the holidays I was also unfortunate enough to see "There's a Girl in my Soup". Apparently many, many people who attended the flick enjoyed it very much. I personally found it unbearably unfunny. Peter Sellers was a big disappointment and Goldie Hawn, while she looked nice, also let me down.

I wouldn't recommend this bomb to my worst enemy. Pictures worth seeing now at local theatres include "Five

Easy Pieces" and "Love Story". All others avoid like the Plague.

Next week: How can you tell if a movie's worth seeing?



Saint Mary's is showing an excellent series of films each Wednesday evening beginning on Jan. 13th. The films are being shown in connection with English department studies at Saint Mary's and since four of seven films are well known adaptations of Shakespeare's plays, they will probably tie in with theatre and English courses at Dal.

Show times are at 7 and 9 each evening and admission is free.

The movies scheduled are:  
Jan. 13 — "Last Year in Marienbad", directed by Alain P. Renais  
Jan. 20 — "The Taming of the Shrew" with Richard Burton and Liz Taylor  
Jan. 27 — "The Importance of

Being Earnest", Oscar Wilde's comedy starring Dame Edith Evans, Michael Redgrave and Margaret Rutherford.

Feb. 10 — "Othello", Sir Laurence Olivier as Othello

Feb. 17 — "The Wrong Box", a black comedy with guest appearances by John Mills, Michael Caine, Ralph Richardson and Peter Sellers.

Feb. 24 — "Henry V", Sir Laurence Olivier's production

Mar. 3 — "Hamlet", Olivier stars in his own production.



### DAL FILM SOCIETY SCHEDULE

Showings at 7:30 and 9:30.

Jan. 14 — Falstaff

Jan. 21 — Open City

Jan. 28 — The Idiot

Feb. 11 — Bofurs Gun

Feb. 18 — Gladiators

Feb. 25 — Redbeard

Mar. 4 — Black Orpheus

Mar. 25 — Martyrs of Love

April 1 — Virgin President

### poem in punctuation

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?? ----- "'"  
*****!*****  
#####!#####  
*#####*#####*  
& * # . . .
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He asks her if she will (??)  
She thinks (-----)  
And with a thrill says yes ("'")  
He is pleased (\*\*\*\*\*!\*\*\*\*\*)  
She is too (#####!#####)  
So they do (\*#####\*#####\*)  
And (&) they are one (\* #)  
Forever (. . .)

Stephen Mills

## And in the Beginning ...

by Lorne Abramson

Theatres are founded in a dozen different ways, but the Canadian theatre is probably unique; it began in desperation, invented to avoid a mutiny, by an experimental farmer with a raft and four canoes.

In the year 1606, Marc Lescarbot was stationed in the tiny French colony of Porte Royale, near what is today Annapolis Royal in Nova Scotia. Jurist, farmer, historian, and amateur poet, he was the very model of a modern man-about-the-world. He was also liable to leave the world quite suddenly if he did not act, for the Governor was absent, the Indians restive, and the bored

soldiers about to revolt.

What his men needed, Lescarbot decided, were bread and circuses, so he collected the first for a feast and wrote the second himself, a 'masque', or symbolic pageant to welcome back the Governor with song, dance and declaimed verses. He called it 'The Theatre of Neptune', and set the little colony rehearsing to occupy its time and raise morals.

When Governor Poutrincourt sailed back into the Annapolis Basin on Nov. 14, 1606, Neptune, god of the seas, and all his court in full regalia, floated out to meet him. Poutrincourt unsheathed his sword and saluted, governor to god, government to

the arts. From all sides Indians in canoes came swarming, offering presents, while Neptune and his seacourt chanted, "Hold then thy course, and fortune go with thee." For Lescarbot the author, fortune did. The mutiny was averted, and he became a famous historian of New France. But he always seemed to hope that he had started something, that day in 1606.

Years later, home in France, he wrote "Yet if it come to pass that there should come a day among the mountains and brooks of Porte Royale, that the Muses . . . grow more gentle . . . then in their songs, let them remember me."

In keeping with our policy of introducing the cast members of the various plays planned for this year, The Gazette talks with Hank Fliesser and Anna Mendel, from the cast of "Inherit the Wind".

### HANK FLIESSER

I was born in Vienna, Austria, as was my father. My mother comes from the Swiss Alps.

In 1954 we moved to Canada and took up residence in Orillia. Then we moved to Tecumseh, a small town near Windsor, Ontario, where I spent most of my early life. I attended school there up to grade seven before moving to Aurora, a suburb of Toronto. After completing grade eight there, we moved back to Tecumseh.

After graduating from St. Anne's Senior High, I entered St. Clair, a community college, in an Arts program, with journalism as my major. I dropped out after Christmas simply because I found that this vocation was not for me.

I worked for four months in a clothing store, but grew tired of it, and decided to pack my bags. With a sleeping bag, some clothes, and a little bit of food, I headed to the 401. I spent the summer thumbing through Ontario — an experience I shall never forget.

I then applied to Dalhousie because I had heard so many great things about the Maritimes. And right now, I am satisfied with my choice.

My courses include psychology, sociology, philosophy, German, and theatre. I hope to make theatre my major.

The play is quite tiring physically, as well as mentally, but the effort put into it is well worth it.

The character I play, E. K. Hornbeck, is quite different from myself, but it is this diversified existence on the stage that I relish. The opportunity to play different characters provides an insight

as to how to understand people in society.

The psychological transformation is quite complex, but come opening night I hope to be E. K. Hornbeck.



ANNA MENDEL

photo by Steve Wright

I am from Halifax West High School, and I am in first year Arts at Dal.

I don't have any idea what I want to do, or even what I want to major in. Some of my interests include skating, swimming, hypnotism, theatre, and music.

I have become very disillusioned with Dal — it's just a glorified version of high school. I think having experimental courses is a good idea because this gives you a chance to study what you want and not what somebody else thinks you ought to.

In "Inherit the Wind" I play Melinda, a thirteen-year-old girl. I enjoy rehearsals, and I also think the play will turn out very well. We have a good technical staff and plenty of time to work on the play. One drawback to working on a play for so long is that you have time to lose first enthusiasm for it.

I have always been interested in theatre, but up until now I haven't had any real chance to act. In high school nobody gives a damn, and there aren't many opportunities in Halifax for people to get involved with the theatre.

**ERRATUM** — Please accept our apologies for the mix-up of names in the December 10 column of the "World's a Stage"

## Neptune Theatre schedule

January 28 - February 13	Midsummer Night's Dream
February 18 - March 6	Long Day's Journey into Night by Eugene O'Neill
March 11 - March 27	The Caretaker by Harold Pinter
April 1 - April 24	The Fantasticks by Tom Jones and Harvey Schmidt
July 2 - August 28	In repertory — "Blithe Spirit" by Noel Coward; "Star Spangled Girl" by Neil Simon; and "The Importance of Being Earnest" by Oscar Wilde.