

Lunch Theatre Strikes Again

by Michael Greenfield

Tuesday afternoon the Lunch Hour Theatre presented **Daggers** a short play written by Dal student, Morris Walker.

The play concerned itself with the theme of the outcast versus the social worker mentality. Agnes, played by Trish Vanstone, was the socially alienated person whose only outlet was to strike back at society, her dagger serving as the force that separated her from the rest. She meets Loretta, played by Pamela Jones. Loretta is the sensitive bourgeois liberal, the social worker who feels sorry for Agnes and wants to help. Eventually Agnes succumbs to the persistence of Loretta because she is lonely and Loretta is willing to offer her companionship. Agnes gives up her dagger, whereupon Loretta picks it up and stabs her to death.

Loretta represents a society that appears to pity the lowly, but in reality, brutal-

ly suppresses them. The statement is made that those who pity and try charity as a means to help the alienated are really disarming them, enabling society to keep them suppressed. Agnes is tempted by visions of peace and serenity, visions that have no real meaning. Does the social worker, who comforts the poor and wretched, giving the poor the idea that society is willing to help, really allow only society to suppress the poor? Dagger is a story of weapons — the dagger versus society's tempting rhetoric. Society's weapons are subtle, but effective against the lonely individual.

The concept of the woman as the outcast who must strike back gives the play an interesting dimension. This type of role is almost exclusively left to males; it is about time such a monopoly was broken.

The theme of the play is an excellent one, however, the play was lacking on

certain counts. The dialogue, though in places very perceptive, at many points was too sketchy and superficial. There were numerous opportunities where more dialogue would help the play flow better.

The production of the play was generally good. The performance of Paula Jones as Loretta was quite adequate. She performed the role with the necessary intensity, her murder of

Agnes at the end was well set up. On the other hand the performance of Trish Vanstone as Agnes was shallow. Perhaps through a flaw in direction, she employed a very limited voice range. Screaming is not the only way to display emotion.

"Don't you understand?" was employed too many times to have any deep meaning.

Technically the production worked well. The use of

lighting added to the play, while the set was a simple one of different coloured shapes. Here, perhaps too many colours were employed as the variation did add to the play.

With this production, the Lunch Hour Theatre continues as a creative focal point on the Dal campus. This play, although a fine attempt, should just be an indication of more originality to come.

Cabaret makes an impression

by Donalée Moulton

The movie for the week was "Cabaret", starring Liza Minnelli, Joel Grey and Michael York. Set in Berlin in 1931, the film centered on two distinct characters — Brian Roberts (Michael York) and Sally Bowles (Liza Minnelli), a philosophy professor and cabaret girl respectively. In an original and highly entertaining characterization, these two personalities met, loved, lived and parted. However, the film was not as my brief resume might lead one to believe.

Both main actors portrayed their characters with such natural force that they came alive with reality. Liza Minnelli and Joel Grey both won Oscars for their performances (well deserved ones).

Interspersed with the

love theme were the fascinatingly executed Cabaret scenes. The music and dance routines were so excellently executed, with such potency, that they achieved more than would be possible for any dialogue.

The most effective scene, however, did not deal directly with the main theme. It showed a young man - baby-faced - (Hitler's archetypal Aryan) clearly singing a lilting tune. As the melody progressed, the camera moved from the young man's face to his body, which blatantly displayed the Nazi ensign. At this point the song picked up momentum. Two other teens (both Nazis) joined in and the call to rise was heard. People carried away were standing now and

singing "Tomorrow Belongs to Me". Knowing the results of the "tomorrow", the horror of the situation really hit home - and hard - when the "Hitler hand sign" was displayed.

This scheme was one which depicted life in Germany at this time. Subtle hints of what was to come became clearer as the play progressed. "Cabaret" was more than a love story, it was a life story.

To say "Cabaret" was thoroughly enjoyable is an understatement. It was a film in which you, as an observer, were transferred from your seat to Berlin 1931 and into the lives and loves of such unique individuals as Sally Bowles and Brian Roberts.

More Staff Needed for Movie Nite

Sunday nite is movie nite at the S.U.B., and this week it was "Cabaret". With a top film such as this, the S.U.B. administration must have been expecting the capacity crowd that showed up, capacity that is with respect to the McInnes Room (I'm talking about a lot of people). However, I was wrong. If they were expecting them, they failed to show it. At 7:25 the line extended from the McInnes Room, down two flights of stairs to the front doors of the building.

Waiting in line, not knowing if there is going to be enough room to get in, is frustrating. Very frustrating, especially when you reach the entrance and your hand is stamped and your money taken - by one person. One person for a capacity crowd! No, that's

not quite true. Somebody stood behind the desk and clicked a little gadget to record the number of persons entering. This is a ridiculous procedure considering the circumstances - circumstances which were to be expected.

There are two doors to the McInnes Room - surely admittance booths could be set up at both doors, with perhaps one person stamping and one taking money. To avoid overflow, the persons who "tick off" customers could have a set limit to admit. This procedure would be just as orderly and much faster and more efficient. So why not? Why do we have to wait in an over-heated McInnes Room (and I mean suffocatingly hot) for the 7:30 movie to start at 8:00?

One woman show

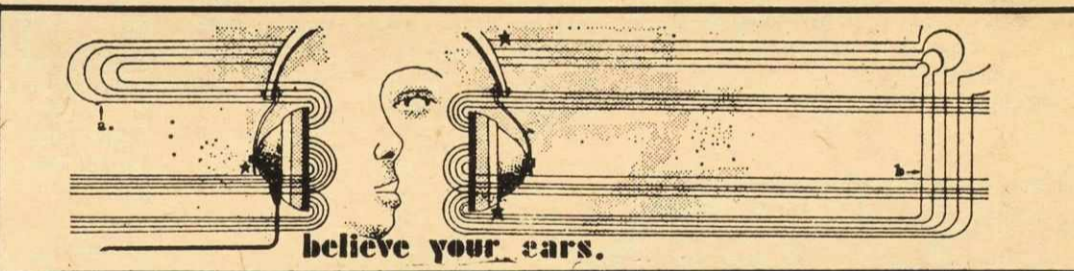
"Nancy Cole has brought to perfection a loving and living characterization of one of the great figures of the 20th century". This one-woman show Nancy Cole in Gertrude Stein's Gertrude Stein will be presented by Dalhousie Cultural Activities in the Sir James Dunn Theatre, Dalhousie Arts Centre, on Friday, March 21, at 8:30 p.m.

Gertrude Stein's manner of life was as extraordinary as her personality. As a writer, Miss Stein was passionately concerned with the word and the sound of language. Miss Cole did the research for "Gertrude Stein's Gertrude Stein" in Paris, where she

lives. Since first compiling, producing and staging the show as part of Hommage a Gertrude Stein in Paris, Miss Cole has performed it all over the world to sold-out houses and international acclaim.

Nancy Cole was born in Chicago. She was directed by Samuel Beckett in the production of "Endgame" with Jack MacGowran and Patrick Magee and played Mrs. Rooney in the American stage and radio premieres of Beckett's "All That Fall". She has performed in plays by Yeats, O'Casey, Dylan Thomas, T. S. Eliot, Archibald MacLeish and Sartre, as well as in several first plays by young poets.

N.B: Date changed to Sat., March 22.



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