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Another Glendon man is Ron Bottaro, who plays the cynical and joking Bamforth (the part taken by Laurence Harvey in the movie version).

Peter Brodmore struts about as the military man, the sergeant, who just may not get them back alive.

Excalibur's wild and wonderful entertainment editor Don McKay, also does marvelous things, both backstage and on it.

You'll never know how much I want this production to be a success. The director is nothing short of brilliant. A Founders' chap who has done many great things in the past.

He has taken this scruffy lot and turned them into superb performers--a regular Pygmalion. I can't seem to get his name out though. It just chokes me all up. (Editor's note: The director is Frank Liebeck).

## The Family Way

by Rick Blair

"The Family Way" is a novelty among the sex films of today. Unlike the Americans who play with sex, and the French who try to paint sex, this British film successfully attempts to make this intimacy appear a real and natural part of life.

Starring John Mills, Hywell Bennett, and Hayley Mills, the movie deals with a teenage marriage. Because of numerous problems beginning on the wedding night, the shy groom finds he cannot consummate his marriage.

Thus the frustration mounts and both newlyweds wonder whether they are sexually potent and both parents wonder what to do about this "tricky situation". Now - you think you got problems?

As far as acting is concerned, John Mills is the star. His portrayal of a working class father is superbly funny and touching. He is not the only bright light, however. Hayley Mills (his real daughter) comes of age profoundly in her first adult role, complete with nude scene. Hywell

"A Body That's Dead"

## In The Heat Of The Night

"A Motive That's Murder"

by Frank Liebeck

There hasn't been a good private eye movie on the silver screen since Paul Newman's "Harper", so I suppose "In The Heat Of The Night" will have to do. What it lacks in story it makes up in the acting of its two stars, Sidney Poitier and Rod Steiger.

Steiger was the man I really enjoyed. He plays a gum-chewing Southern sheriff trying to pin the murder of a prominent citizen on somebody, anybody. "All I know is I got a body that's dead, and a motive that's murder". How's that for logic?

Poitier is a super-detective from Philadelphia, and is of course arrested, being he's a strange Negro in town just passing through. He finally helps Steiger solve the murder, after a series of marvelous scenes where they act at each other.

At first Poitier doesn't want to help, then he does, and Steiger wants him to, then he doesn't. The two of them are arguing, Poitier looming over the sheriff with that poetic form he possesses, and Steiger, about two heads shorter than he is, squinting up at him through his cool shades, chewing gum obnoxiously, not really liking the entire mess he's in, the body, or this dark chap who knows more than he does.

The plot is something out of Perry Mason. The guy who did it is the one you see least. Oh yeah, I'm supposed to mention that the director, Norman Jewison, is a Torontonionian. Okay, I've said it. Now let me get back to work.

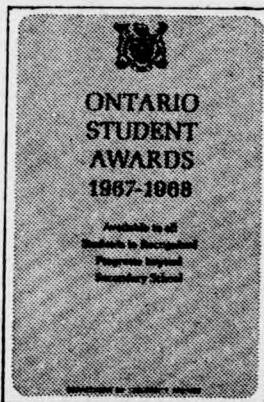
Bennett, as the sensitive groom, perhaps overplays his part somewhat but certainly not enough to taint the character he portrays. In fact, the most unique thing about this film is that no actor or actress could be considered a let down.

I advise you to see this production. If you've already seen it, go again and pick up all those subtleties, only the English could put in. Rule Britannia!

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