

## Poverty

A railway train and a radio studio are part of the props used when Toronto Workshop Productions brings its immensely successful production of *TEN LOST YEARS* to the Rebecca Cohn Auditorium, Dalhousie Arts Centre, on Friday, October 31 through Sunday, November 2.

These props will be a good deal less bulky than the company's costumes and lighting equipment. In the same way, theatre-goers will be introduced to more than 100 different characters in the course of the performance and yet, the company is travelling with no more than ten actors and five behind-the-scenes personnel.

How ten actors manage to portray so many different personalities in so many different scenes from the Canadian Depression, is due to the versatility of the actors themselves and to the clever stage adaptation of Barry Broadfoot's book. The credit for the adaptation goes to composer-actor-singer-writer Cedric Smith and Moose Jaw-born

writer Jack Winter.

With the same facility with which the actors change right in front of viewers' eyes, they manage to ride moving trains and set up a radio studio and prairie classroom. Of course, it would be impossible to get a moving train on the stage of the Cohn. Rather than using

intricate sets, the whole effect is achieved by the clever use of mime and lighting. In the background, actors sit with bowls, cans and butter churns from a previous scene and turn these household implements into sound effects for the moving trains.

In a similar fashion, the stage

turns into a classroom to hear the news of the abdication of King Edward VIII. Family and friends gather together to listen to the Joe Louis fights and hear dramas on local radio. These scenes and others provide a view of the role played by radio in seeing Canadians through those tough, bitter years.



## The Wind and the Lion, the tiger and the rain, the beaver and the snow

by Ron Norman

If you are an American and your spine tingles every time you see the cavalry come swooping in to save those courageous settlers from a fate far worse than death at the hands of those nasty Indians, then you will definitely be titillated by *The Wind and the Lion*.

The film revolves around the bear-like attitude of the U.S. at the turn of this century. Nowadays, with U.S. power muted and existing really in the form of the CIA and not the marines, the U.S. public will lap up a film like *The Wind and the Lion*, wherein the U.S. marines actually take over a foreign government as an indirect means of recapturing a kidnapped American woman and her two children (really!).

The plot actually progresses something like this: an American woman (Candice Bergen) is kidnapped by an Arabian outlaw (a bearded Sean Connery) and is held ransom for the return of Morocco

to its righteous rulers (of which Sean Connery is the leader). Teddy Roosevelt, smelling a hot election issue in the making, demands the woman's release, or else - and so the plot goes (somewhat comically, it must be added).

The film is really concerned with two megalomaniacs - Roosevelt and Rassuli (Connery) - the *Wind and the Lion*. Set in the past, and quasi-historical, the film presents these two characters as the end of a dying breed - signifying the end of an heroic era. It is the last of a time when individuals could widely affect the lives of many people, when times were not so complex and one man could control a whole country.

The film is not an actor's film. Characterization is superficial and really quite incidental to the theme; there are two stock characters - the just and tough town sheriff, Roosevelt, and the good outlaw, Rassuli (Sean Connery has a perfect

Irish-Berber accent). Candice Bergen as the kidnapped woman relies on about four different facial expressions, though her vocal repertoire is a little more extended. The Sultan is almost a parody and reminds one of King John in the television serial "When Things Were Rotten" (at one point he even whines 'It's hard being a Sultan'). The minor characters - the German commander and the American captain - are both typically stiffly German and gung-ho American. The production is the major element of the film; the sets are ideally Arabic and the camera work is excessively lavish - lots of red sunrises and sunsets with horses on the desert sands picturesquely in the background.

What is really frightening is the sex-violence motif expressed in the film. Candice Bergen never once lets her hair down, but does get some sort of special charge from both the Arabian sword (curved) of Rassuli, and the American Winchester of Roosevelt. Sean Connery must slay close to fifty men -

everything from the chopping of heads (at least three heads visibly drop to the ground) to the slashing of bodies. Violence is undoubtedly presented for the sake of audience enjoyment, on the seeming principal that setting the film in the quasi-historical past and in a foreign country the viewer will least identify with the violence and thus better enjoy the movie - sick! Even Bergen's son, about 8 or 9 years old, transforms from a pink-faced American boy into an Arabian marine, slicing men's necks and continually fondling knives.

Finally the concept of the holy war is too much; both Roosevelt and Rassuli express the idea that God (or Allah) is on their side. The movie is excessively entertaining if you are particularly partisan to the American ideology, and simply entertaining if all you want is some action. However, the film's premises surely make it difficult for the film to be accepted as anything other than a lampoon of the "classic film" by the discerning filmgoer (i.e. Joe Sensitive).

### Gazette Office Hours

<b>Sunday:</b>	<b>Late copy deadline 7:30</b>
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<b>Wednesday:</b>	<b>2:30 - 5:00 , 7:00 layout</b>
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<b>Friday:</b>	<b>1:00 - 3:00 , 5:00 copy deadline</b>

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### Pierre Berton

*Cont'd from page 2*

"identity" were Berton pointed to three areas. Historically, he said, we are a non-violent country with no revolutions or civil wars in our past. Our attitude towards law and freedom are quite different than Americans attitudes. We stress order before freedom whereas the U.S. would stress the reverse. He considered regionalism in Canada a strong unifying identity factor as well. Canadians are held together by regional tensions and our attitudes are regional or individual in character. U.S. immigrants have

had more of a tendency to merge their identities in the cultural mainstream than immigrants to this country have.

The Gazette asked Mr. Berton after his talk how he felt about Gerard McNeil's challenge to the Board of Censors. Berton strongly supported Mr. McNeil's aims and said he was vehemently opposed to censorship of any kind. He hoped that if and when Mr. McNeil wins his case citizens of other provinces will challenge their provincial censor boards.