

pier one theater premieres oct. 1st.

by Stephen Mills

You've heard about Pier One Theatre by now. You know it's located on Upper Water Street, has a seating capacity of eighty, is privately financed, and is youth-oriented.

You know Pier One will present two one-act plays through the month of October — "The White Whore and the Bit Player" and "Keep Tightly Closed in a Cool, Dry Place." You know all this. What you may not know is what Pier One Theatre is all about, what the plays it is presenting are like, and why it exists.

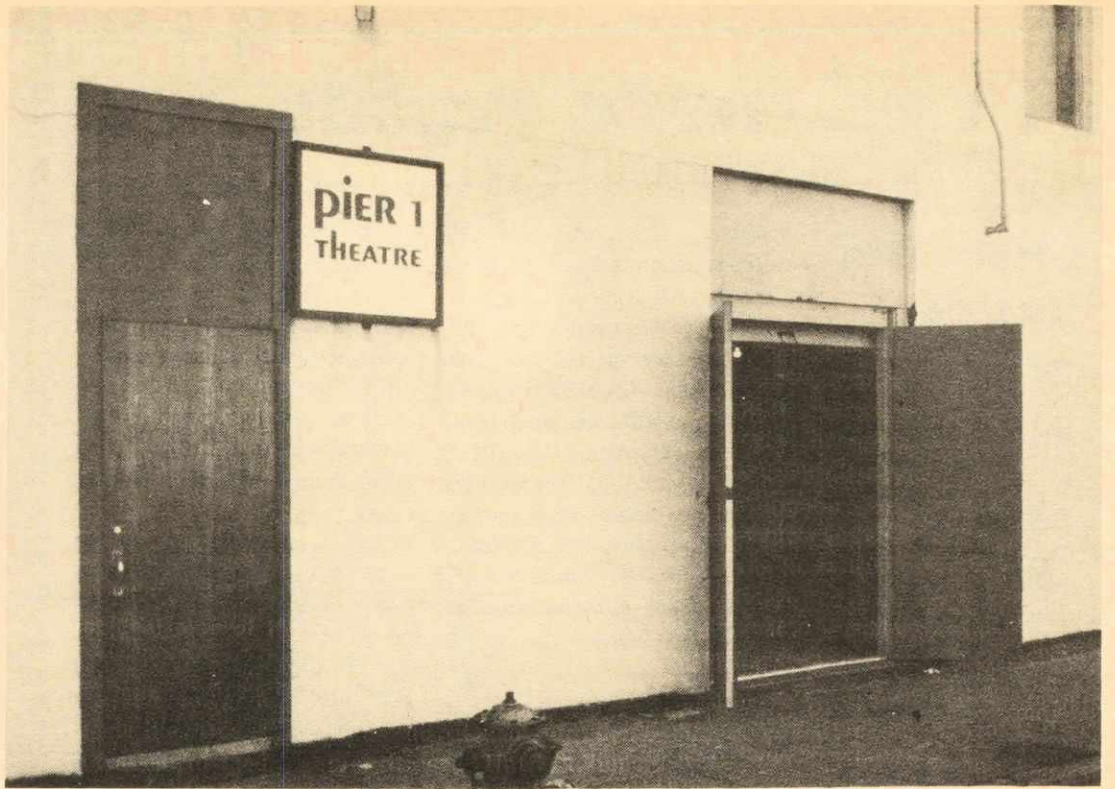
In the Halifax-Dartmouth area, there is only one professional theatrical organization — Neptune Theatre — and perhaps five amateur groups. While all of these usually give the public good theatre (and occasionally great theatre), they unfortunately concentrate on only

one kind of theatre — stand up straight-face front-event on event comedy or drama.

There are variations on the theme — theatre-in-the-round (Dal's "Inherit the Wind") or symbolic satire (Dartmouth Players' "Little Boy Blue") but basically it's all conventional theatre. Pier One is not, and for a very good reason.

Good theatre (as good art of any variety) stimulates emotional involvement and promotes serious consideration of one's own life-situation. Conventional theatre does this by using highly structured methods, so structured in fact that it too often becomes ineffective. Avant-garde theatre, as Pier One hopes to become, is instructed; it performs the functions of theatre by using radical concepts of movement, color, light, character, time and space.

As an example, consider "The White Whore and the Bit



Player". It takes place in the one-sixth of a second between the beginning and the ending of a suicide — yet the play lasts thirty-five minutes. Time is stretched and character is condensed so that a visual stream of consciousness is given to the audience. The ef-

fect can be devastating.

Pier One Theatre, as all avant-garde experiments, is not a break with tradition in the greater sense of the word. The spirit of the theatre still exists within it. It merely manifests itself in new and provocative ways.

Both "The White Whore and the Bit Player" and "Keep Tightly Closed..." will be running through October 1 to 24 on Wednesday through Sunday of each week. Tickets are available through the Central Box Office, 4th floor, SUB. ph. 424-2298.

CINEMATTERS

by Stephen R. Mills

Dal Film Society's '71-'72 season began last Thursday evening with the showing of two full-length Indian films and a



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series of shorts. Due to a misunderstanding, the society ended up with about six hours of film. I was able to see "Charulata" only.

"Charulata" (directed by S. Ray) is the first Indian film I have seen and, hopefully, will not be the last. While it is very slowly paced, it has several

excellent points.

The camera movement, facial close-ups and incidental music contribute most to the mood of sensual suppression and restlessness prevalent throughout the film. Unfortunately, the characters, excluding Charu, do more to destroy this mood than exploit

it. The husband and the brother-lover are too weak and inconsistent to really affect the audience. Therefore, instead of violently hating or loving Charu, the audience merely feels that, under the circumstances, she can do little else than what she does.

Around the end of the film, the strength that should have been its mainstay is finally realized, and it ends beautifully with a freeze frame in which husband and wife are not quite reunited. S. Ray is considered by many to be India's greatest director. In Charulata, there are touches of genius but much is left unrealized. Ray, I'm sure, has done better.

This week the society features

Ingmar Bergman's "The Silence" and next week "Stone Flower" from Russia. Screenings are on Thursday evenings at 7 and 9 in the SUB. Admission is by membership only.

* * *
The Reincarnate
(Scotia Square)

Reincarnation is a very touchy subject. People seldom openly admit they believe in the process, yet few will openly deny it. This film concerns the efforts of one man who definitely believes it and enlists the aid of several sceptics to insure his own continuation. From beginning to end, it's an utterly plausible and most ef-

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