

Nascent celluloid here

by Sheena Masson

Are you tired of **Chain Saw Massacres** and **Sex Life in a Convent**? Well then, Dal can offer you not just one but two alternatives - the Film Society and the Film Theatre. Both groups show movies that alluded public attention during their seven day stay or alluded Halifax, Altogether - the Hollywood classics, European films and unusual or off-beat movies such as **Putney Swope, If**, and the yet to come **Brewster McCloud**. These two groups also provide a change from commercial movie prices at less than one dollar per show for members.

The Film Society has been in existence for over ten years and, in fact, was larger in past years when there was less competition. Before moving to the Arts Center, the Society ran out of the McInnes Room and the Dunn Building. The Rebecca Cohn amply seats the Society's some 500 members and their guests; the Society would like see about 300 more. Last year they operated at a loss, and while a non-profit organization, they would like to break even. Both the Film Society and Film Theatre are managed by the Arts center's Cultural Activities staff, the Film Theatre having greater priority as it has been longer located at the Arts Center.

One move this year toward breaking even was to provide a greater variety of films so as to attract a larger audience. There are fewer political or 3rd world films this year which were previously a priority with the Society, and more European or non-English films which has helped increase the membership. The films are chosen by a committee of five or six members, mostly Dal graduates, who have been on the committee four or more years.

One member, Robert Rosebrugh, is also on the Film Theatre Committee. The two groups, he says, are not competitive; rather they work together for they are trying to provide essentially the same kind of service. Co-operation between them means that a well rounded program is presented, and they try to make sure that at least 4

years elapse between the showing of the same film. While the Film Society has concentrated more on minority films, 3rd world and more obscure European movies, the Film Theatre's emphasis this year is American comedy; catering to lighter and more popular tastes.

Another difference between the Film Theatre and Film Society is in the membership policy. While the Film Theatre does sell membership with reduced admission, you may also pay as you go.

You must be a member to attend the Film Society or a guest. (3 per year per member). Once you have paid the six dollar membership however, the films are free for you and your guest. With commercial rates up to \$3 a show, the Film Society likes to think that their fee is like paying for two movies and seeing all the rest free. Memberships for both groups are available from the Arts Center box Office.

One reason for "members only" admittance is so that the Society can be listed as a Club. This means that they do not have to pay Amusement Tax. It also meant (in theory), previously, that the Society could show any films. In practice, however, the distributors refused to send them censored films waiting for the day that censorship was removed and they could get a better price.

The film Society and Film Theatre show films roughly every two weeks, on Wednesdays and Sundays respectively. There are many reasons why they are not shown more often- expense, availability of the Cohn, competition for audience with the commercial theatres and even the S.U.B., not to mention the work involved for the committee members and Arts Centre Staff in obtaining the films. The film schedules of both groups are available just inside the main entrance of the Arts Center.

Some highlights of the Film Society coming up are **How I Won the War** Dec. 8 starring John Lennon and that famous British comedy **The Lavender Hill Mob** Jan. 26. Each movie is shown just once so don't miss them!

siastic audience approval.

Apart from a few minor annoyances (the back-up was sometimes much too loud and Venuti kept looking at his watch -were we boring him?) it was a good show given by an outstanding artist. It made the audience want to investigate his recorded work, perhaps Leon Redbone's "On The Track". Now, do you think we could get Stephane Grapelli to come to the Rebecca Cohn?

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fiddling best. The medley ended with Venuti's patented trick of placing the violin bow under the violin creating some unusual sounds. (It has to be seen to be truly appreciated!)

The second half was composed of old country and jazz favorites. The playing of Venuti and Wilcox, along with the swinging rhythm section, gave "Muskrat Ramble" a real old time good Dixieland feeling. They next performed the famous country classic, "Wabash Cannon Ball". It wasn't much like the country versions of, say; Johnny Cash but it was expertly performed and did have a lot of folk influences in it. The program ended with a beautiful George Gershwin medley, which included "Summertime", "S Wonderful", the theme of "Rhapsody in Blue", and "I Got Rhythm". "Summertime" was slow and very bluesy; this was a moody interpretation of the song. "S Wonderful" was given the snappy and peppy performance it needs. As for "Rhapsody", the emphasis was on the piano along with the violin; this created the sweeping mellow sound that spotlighted Venuti's ability with the classically oriented songs as well as the fast jazzy tunes. The show closer was the people's choice, "I Got Rhythm". Venuti really let go on this one, with a lot of crazy fast fiddling and his unique style of improvisation. At the show's end, Venuti was greeted by enthu-

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