## what happened last year at the neptune theater

The Neptune is, for better or worse, OUR theatre, and not only should be, but cannot help being, important to us. Haligonians, whether or not they ever see a performance at the Neptune, are involved in this venture. We of the university are, or should be, even more involved, for two reasons: that the university and the theatre pursue certain common goals, and that we are, supposedly representatives of an interest in culture that is reflected in such things as the live drama. **INADEQUATE SUPPORT** 

Anyone who bothered to read the interview with Leon Major will remember what he had to say about the relation of the theatre and the university, and about the theatre's educational function in a community. Perhaps the first thing to say about last summer's season is that a real attempt was made to realize this function. TWELFTH NIGHT played to packed houses of high school students this fall, and made a great impact upon them. The Shake speare Weekend this summer was another brave attempt to realize various possibilities in this theatre. The weekend was an intellectual and artistic success; local support, however, that is patronage, was disgustingly poor. One can only hope that the Neptune and Dalhousie will have the temerity to attempt a similar project

As for the "season" itself, it can only be called a success, however much we find we have to qualify that term. Five plays, plus a special play for children, playing in repertory for the whole summer, went a long way towards demonstrating the special virtues (and defects) of this slowly maturing company of players. For a repertory theatre ideally exists to present plays in a unique and individual style belonging to that company alone. Our own Stratford Company is a good example of this. After ten years they are a cohesive whole, and their productions are distinctively their own. After less than two years, such a statement cannot be made about the Neptune company. But there are signs, and they can be

PLAY FOR LAUGHS

What becomes obvious, then, especially after this past summer, is that this company leans toward the special type of production that can be generalized as "comic". Such a generalization is necessary, here, for the five plays of the past season all call for different approaches, and promote vastly different reactions in an audience. Nevertheless, all five plays were given what can be broadly called a comic treatment, and one, at least, THE GLASS MENAGERIE, so gained

as a different play from the original. Curt Reis apparently recognized the comic potential of his actors, and took advantage of that fact to direct a somewhat comic, Brechitian, or objective, version of what had always been known as a serious, sentimental memory-play. The result was a wealth of fresh insights into the play and its meaning. For this reason THE GLASS MEN-AGERIE might be considered the artistic success of the season, as ANTIGONE was of the previous summer. Certainly, like ANTIGONE, it played to the smallest houses. But the popular successes of the past season were also interesting and stimulating productions, even the Broadway fun game, COME BLOW YOUR HORN. This last, although most of the actors were unable to participate in its peculiarly Jewish milieu was at least interesting for the performances of Bernard Behrens and Mary McMurray, who gave sterling comic characterizations as the two parents in the play.

WANTED - ORIGINAL PLAY DAD, POOR DAD was an extremely interesting production, because it demanded a special kind of comic approach. It can be considered a qualified success, because too much of a sense of insecurity, of misunderstanding, hung about the production. There were some fine scenes, however, and it gave some of the younger members of the company a chance to attempt characterizations of some complexity. JOHN A. BEATS THE DEVIL is more to be faulted in the writing than in the production, for this production gave as much life and depth as was possible to the script that had been provided. It was well done, and because it was a brand new play, it allowed the company a certain freedom of style. In a few years this company may be ready to do a really distinctive job on a good original play, provided the latter can be found.

"TWELFTH" DEFINITIVE

The climax of the summer's productions, and one of the high points of the theatre's short history was their production of TWELFTHNIGHT. It was not faultless, indeed there was one fault in the casting that was almost irreparable, and yet it attained to a very high degree of success. It was deliberately played for humour, and it forcefully demonstrated the high comic potential of the company. Certain of the scenes with Sir Toby, Andrew Aguecheeck and co., could not have been improved upon, Bernard Behrens once more demonstrating his capabilities, and Ted Follows showing his talent for slapstick. I feel that the scene where Malvolio reads the false letter was perhaps the single most laugh provoking scene of the whole summer. No small credit for this

must go to George Sperkakos, who put his sometimes bothersome affectations to the service of his characterization. The result was a comic Malvolio, which is absolutely necessary if the play as a whole is to remain comic. Two other performances stand out in this production. Roberta Maxwell's Olivia was a warm and comic appreciation of this usually frigid character. Miss Maxwell was a most important addition to the company last summer; I hope she will remain. Perhaps the best performance of the play, and an indication of the potential of this young actor, was David Renton's Feste. Ironic, and somewhat sinister, aware, ever so aware, of his precarious position in the house, this Feste balanced all the unreality of the main plot and all the slapstick of the subplot, centered our own objectivity into an awareness of time and life that gave a depth of meaning to the whole play. It was a masterly performance. Mr. Renton is one positive reason for pride in the Neptune, for he has learned most of what he knows there, and the fact that he could do so is in itself a cogent argument for the existence of such a theatre. Just about everyone turned in good performances, however, and the result was a rich, expressive production. The only real mistake was the casting of Dawn Greenhalgh as Viola. Miss Greenhalgh is not a bad actress as her performance in THE GLASS MENAGERIE demonstrated, but she was not Viola. The part required a smaller woman, and a lighter touch. Still, the final verdict has to be loud approval, and a great deal of credit should go to Leon Major who staged the play so effectively.

HAPPY FAMILY Leon Major told us that many of his actors have to UNLEARN a lot as well as learn new things, before they can finally cohere into an ensemble. Their backgrounds are different, and such unlearning takes time. What is a hopeful sign is that the company does seem to be fairly static as to personnel. If this group of actors and actresses can only stick together for another few years, the chances are we'll have a real ensemble of players. I hope that this will prove to

The plays the company plans to put on this winter are all more or less comic. It appears that Mr. Major is also aware of the comic potential that characterizes his company. It should be an interesting an entertaining season for this reason. It is surely up to us to discover this. As members, however humble, of the intellectual community of this city, it behooves us to visit the Neptune at least once. I think everyone will find the experience an

# Hopping Thru The Pasture

... The unverified rumour, that I think, extremely versatile local aptly described as "the coolest" jazzman Elmo "Spider" Hayhurst entertainment. "Ed's" own wait- is the old grabber "The Frozen will not accompany Louis Armresses perform superbly on the Logger", in which Getz wails like
strong on his engagement in Hal"Promiscuity Dance" while they nothing else to produce the sound ifax on February 5th, is, unfor- serve, simultaneously, dainty of wind howling through the air tunately true. The eighty-three morsels of fish liver on sea- vent on the septic tank. Also, year old musician is suffering water-soaked rye bread. The gay Brubeck must be commended for an acute hangnail on his left continental atmosphere diffuses his devoted attention to rhythm index finger which prevents him from French to Italian, from It- on "Beer Barrel Polka" which he from playing the chords "G sharp alian to Russian, from Russian cleverly cools to six-eight time. minor seventh" and "B flat" on to Greek, and from Greek to It would be a blunder to disregard his autoharp...I must commend Canadian, depending on the na- Brubeck's spare drummer, Ber-Frank Hennigar on his constructionality of the ships in port at nie Eggroll, and his superb, tion of a new Carnival office, the time. Your date will enjoy quick-thinking fill-in on "I got it but can't holy thinking the time." but can't help thinking that he is watching the tawny-faced, hardy, Good and That Ain't Bad" when seeking some sort of recognition. fun-loving sailors (the "regulars" Getz drops his horn on Brub's Frank, admittedly, as managing at "Ed's") jovially beat each keyboard. Strictly from Groovesdirector of Winter Carnival, has other to the floor. She will also ville ... Don't miss Sammy "the a tough job and needs an office admire the quaint, expressive Wart" Katz and his Disciples who with the luxury of solitude. How- phrases uttered, by these happy, will more than likely make an ever, the architectural anticlimax loquacious fellows, in many dif- appearance at the "Dirty O" this which he imported last week can- ferent languages. After trying Friday. Sammy is renouned not but make me suppose that our "Lazy Ed's" special delicate his "boot of lightning"...Summanaging director is producing casserole of creamed lobster mer employment is available at Winter Carnival Booze .... If you and herring, I can only say, "Long the "Fountain View Hotel" in are out-on-the-town with that time no sea" . . . Modern jazz Stanleyville, Belgian Congo. Evi-"special someone" and looking for lovers will be delighted to learn dently, the general manager there a romantic little place for after- that Brubeck and Getzhave final- needs seven bellboys, six waithours wining and dining, drop ly made the scene together on resses, four chambermaids, a into "Lazy Ed's Continental Fish Columbia. One cannot overlook bartender, a desk clerk, and a House" on Lower Barrington, in Getz' masterful "come on" dur- switchboard operator...Just Halifax. "Ed's" features fresh, ing the last sixteen bars of handed a note dated January 21:

aromatic seafood and "under- "Farewell to Nova Scotia". The The "Fountain View Hotel" has an the-table" booze, accompanied by number which could be opening for general manager...

#### Non-Canadians View Life At Nation's Universities

UNIVERSITY PRESS

OTTAWA (Special to CUP) -During the academic year 1964-65 Canada is host to some 7,900 college students who have come here from about 100 different countries in all parts of the world.

A few had been here for seven or eight years, but the majority in increasing numbers had arrived during the preceding one to three years. It is likely that their numbers will double or more during the next decade. About forty per cent of those who reported had scholarships

shifting from one protagonist's

Western) had become quite skill-

BANALITIES BORN

mirth can be explained as the

result of seeing what have since

become pictorial cliches per-

formed with perfect seriousness.

Almost every device in the film

has been repeated in one or more

of the movies that developed from

the genre it established, including

CALIGARI itself. Caligari's mon-

ster, a sleepwalking mental pat-

ient named Cesare, who is res-

ponsive to Caligari's hypnotic

suggestions, is the prototype in

manner, movement and makeup,

of the long line of semi-human

of a heroine rendered uncon-

scious through fright, invariably

clothed in clouds of diaphanous

silk, became a standard and un-

varying plot-piece which perhaps

to separate the film's art from

IMAGES ITS ORIGINS

Although the film's director,

least one re-make of DR.

came for a variety of reasons. ranging from reasonable costs to adventure and reputation of selected colleges. ONE SIXTH FROM U.S.A.-

Some came because of the

grants-in-aid, the others, par-

ticularly those from the U.S.A.,

GREAT BRITAIN

Since one-sixth of the students from the U.S.A. and Great Britain reported some difficulty, all the trouble cannot be ascribed to racial and other differences, although such comments as the following indicated that some of the students met up with unsatisfactory conditions.

One student wrote, "Many owners refuse to rent accommodation by giving feeble excuses - 'come back tomorrow and we'll see'". A second commented, "I found the college rooms registry extremely hesitant about sending me to the type of accommodation I require. Having studied in St. Lucia and London, England, and having travelled the length and breath of Europe without encountering any discrimination. . . Once oriented I found accommodation and made many friends".

The next item dealt with difficulty in making friends. Again of title cards (which, by the way, difficulty making friends. Some of the comments volunteered ever, as though the editors of here included: "I find that I am The picture was made in Ger- the English-language version well received and that the people many in 1919 as a serious artis—were fearful that not everyone tic effort. The desire of the watching a movie could read very scenarists was to portray the well). The excessive and rather treat me as one of their own, the charged extra; that professors and other students were not charged extra; that professors and other students were generally helpful. Some thought the lated"; "I am having a really wonderful time because of the spontaneous acts of kindness. My landlady is excellent"; "The Canadian people are most hospitable. seem to lead fuller less artificial lives, - one certainly feels part of the community"; "During my three years in Canada I have been impressed by the kindness and thoughtfulness of most Canadians I have met. This has helped me adjust to a Not a little of the audience's new way of life".

As might be expected when youthful students come to a new and relatively young country a fair number of the comments were derogatory. To select a few: "On the whole I find lack of sincerity among people in Canada. Most people tend to show interest in other people only because 'it is the thing to do'. As a result a false stilted atmosphere is created. From a financial point of view I never would have made as much money elsewhere": "The sum total of Canadian society monsters extending from him- seems to be ignorance and hyp-self to television. The abduction ocrisy tempered by mateseems to be ignorance and hyprialism". "Canadians are not interested in anything outside Canada - too busy with the rat race". "I find Canadians very touchy on political issues"

> GIRLS FRIGID A real problem, since it raises emotional responses, is that relating to the relationship of visiting students with Canadian girls. Again there was a range of opinion such as. "I love Canadian girls but I'll never marry one because they have too much freedom and do not respect their husbands". "The girls are nice,

in football". "Both climate and girls are frigid". "Women up here are a little bit nicer than I'm used to". "Canadian parents threaten deportation, police action and such to prevent their female young from fraternizing with foreigners". The attitude of the students

to Canadian universities depended somewhat on their previous school experience. They ranged from criticism because of the formal highly organized education structure with compulsory classes, attendance and a surfeit of tests to appreciation of a genuine interest in the students. "The first year studies are on a par with senior high school studies in many states". "I entered Canada with nine Polish grades and entered Grade XIII at age 15. I made an average of 90 although I knew no English when I arrived. Canadian high schools lag 4 - 5 years behind Poland. But this is not true of university standards\* "Canadian ideas on education seem strangely outmoded -- and education consists in no more than passing examinations. The atmosphere at the university is too tense, 75 per cent of the students are worried about flunking. Few A's are given. The tests are too difficult for the teaching received and time al-

lowed". Some students were pleased that outside students were not students took themselves too se riously, others criticized them for being immature, and still others thought themselves fortunate to be here. Canadian universities are changing and are looking critically at their accomplishments but there is still a minimum amount of institutional research being undertaken

at present.



# GAZETTE REVIEWS

## Lawren Harris Showing At Gallery

Lawren P. Harris was born in 1910 in Toronto, studied in the Boston Museum School of Fine Arts, and during the war served as a regimental tank officer and later af official Canadian War Artist. His work ranges from murals and mosaics to portraits, and he is represented in private and public collections across the country, including the National Gallery and the Beaverbrook Art Gallery. He is presently head of the Fine Arts Department of Mount Allison University. As these two reviews indicate his exhibit, "Non-Figurative Paintings", has aroused considerable comment and consternation at Dalhousie. It will be on display at the Dalhousie Art Gallery until January 30.

By PAUL BISCOP

since I saw an exhibition of Lawren Harris's work, but, from what remember, the foundations for the present exhibit were there: concern with space and the relation of objects to space, and the use of geometric figures. His works at that time were not as intellectual as the present ones, however.

'Intellectual" is the one word that sums up the present exhibition of Mr. Harris's works, and resulting from this intellectuality is a coldness which I find particularly frightening. His paintings are intellectual because they appeal only to the mind and not to the emotions, and their coldness is the coldness of pure thought untempered or warmed by emotion. They have left the human element behind to become exercises of the mind, exercises of pure forms in space. I say pure forms because his forms are mainly rectangular, always geometric and always extremely precise. In short, they are very controlled and disciplined.

There is a noticeable lack of

colour in the exhibition. Most of the paintings are in tones of grey ranging from light to black. This, of course, results in concentration on the subject, without the interference of the appeal of color to the imagination and the senses. But, as well, it contributes to the coldness of the works. Only three or four were saved somewhat by a liberal use of colour, and thus could appeal, at least, to the senses, if not to the imagination. The most striking of these, VERTICAL VAR-IATIONS, NO. 2, unfortunately fails somewhat, by being done on too small a scale. Number 14, YELLOW SUITE, shows an unusual psychological effect by relying on the transposition to color to visually complete it. Number

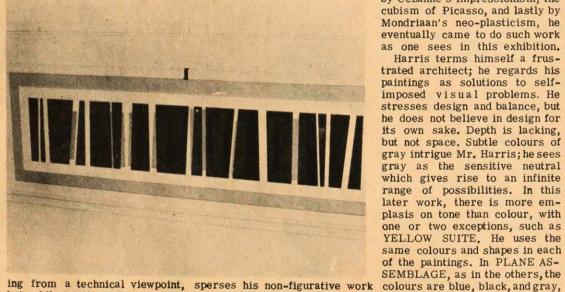
an unusual affect with its off- the question that critics and peo- will evoke something for the view-It has been six years or more centre light in the background. ple in general have been asking er. Some artists do not know From the technical viewpoint, Mr. Harris's works are interes- arises; where do we go next? have finished the work, but Mr.

ting for several reasons. Most of the paintings do not use ordinary oil paints, but rather a gloss or semi-gloss enamel. The effect of this is to leave a smooth, face is probably due to the enamel work. he uses, but the absence of even Mr. Harris has explored the skyscrpaers as cold and imper-

over the past few decades again where they

By ALEXANDRA PETT textureless surface. His forms what to look for in his paintings, painting, a nude, he displayed an are perfectly edged, and how he and explained some of the start- ability to imitate nature very has been able to achieve this ling qualities of his work. He well, although he usually preeludes me. His use of pressed also showed slides of his earlier fers not to do so. wood panels provides a novel paintings; many of these were His work of the period soon background texture, and by plac- more interesting than those in after 1946 appeals to me to a ing them one upon the other, he the current exhibit, and satisfy- greater extent than his later work. creates a three-dimensional ef- ingly unlike the linear, almost At this stage, he had a passion

the slightest brush-stroke sug- possibilities of non-representa- sonal; he sees the only freedom gests the use of an air brush as tional art with intense fascina- as being in the little crack of sky tion and devotion, but he is at between the buildings. But he In conclusion, we may sum up the same time a competent formal wanted a field in which he could



Coming Cultural Events a At Dalhousie

but coldly intellectual in approach with landscapes and portraits. lacking any appeal to the imagina - He believes each of his paintings tion or emotions and thus leaving should be taken separately as a 3, PLANES IN SPACE, produces tion arises as to whether or not experience.

this is really art. Since it lacks "There is no such thing as appeal to anything but the mind, painting for pleasure on a proit is quite easy to answer nega- fessional basis," said Mr. Harris. tively; to answer that art is ex- He is neither a spontaneous nor pression and that expression im- an emotional artist; he is conditplies communication; and com- ioned not by intuition but by demunication, to be effective, must sign. The artist must be utterly reach to the whole man, mind, sincere and honest since he is emotion, and imagination. But to his own severst critic. Mr. Haranswer affirmatively, then we ris believes. The artist alone must perhaps redefine art. And if appreciates what he is expreswe do answer affirmatively, then sing, but he hopes the painting

Harris works by design. Earlier this month, Lawren His early portraits, which are Harris gave a short talk on the absorbing character studies, are development of his technique impressive, but there is nothing which gave one a better idea of very unusual about them In one

fect. The smoothness of the sur- geometric quality of his later for vermilion. Dagger-like, sharp figures dominate. He presents the exhibition as mildly interest- portrait painter, and often inter- paint with more unbounded freedom and imagination. Influenced by Cezanne's impressionism, the cubism of Picasso, and lastly by Mondriaan's neo-plasticism, he eventually came to do such work as one sees in this exhibition.

Harris terms himself a frustrated architect; he regards his paintings as solutions to selfimposed visual problems. He stresses design and balance, but he does not believe in design for own sake. Depth is lacking, but not space. Subtle colours of gray intrigue Mr. Harris; he sees gray as the sensitive neutral which gives rise to an infinite range of possibilities. In this later work, there is more emplasis on tone than colour, with one or two exceptions, such as YELLOW SUITE. He uses the same colours and shapes in each of the paintings. In PLANE AS-SEMBLAGE, as in the others, the and the design is simply wedges superimposed one on the other. Often in the space which surout the human element. The ques- new adventure and a different rounds the lines, a round sun-like figure appears. Music is said

NOTE: All functions are free, SUITE, where several of the helplessness and hopelessness except the Basilica Concerts, for squares are orange. In VERTICwhich single tickets can be ob- AL GROUPS, one group of gray tained at a special student rate pillars is distinct from the others.

#### screening of the original German for example, the opening scene horror movie, THE CABINETOF of the town in which the action takes place, and the incompre-DR. CALIGARI: it reduced them to gales of laughter. This was hensible shot of what is apparently certainly not what the makers the town morgue after the first the town morgue after the first of the film intended. With the murder, which is not shown at all. Too little of the story is told passage of time, however, the picture has, in many respects, visually; too much reliance is become undeniably funny. Re- placed upon telling it by means about one in five reported some versing the pattern of childhood, we now laugh at what in the seem to remain on screen for-

Audience Applauds Caligari Horror Film

The audience thoroughly en- meaningless from the point of

ful.

joyed the Dal Film Society's view of advancing the story, as,

beginning terrified us. scenarists was to portray the ultimate triumph of reason over inept use made of an iris diasenseless acts of violence com- phragm to focus attention on one mitted by insane authority. The or two of the actors is discondirector of the film changed this certing. Furthermore, the techaim by reducing it to a phantasm, nique of heightening suspense by the product of an insane mind. Thus, in the film, the story of point of view to that of another Dr. Caligari and the monster who is little developed in the film, commits murders at Caligari's although American movie-makinstigation is told by one inmate ers by this time (practising on the of an asylum to another. This, in effect, reduces the original idea that there is such a thing as insane authority, and that it is exceedingly dangerous, to the level of unbelief. The director's interpretation gives authority a beneficent aspect, which, unfortunately, was a serious error in the light of subsequent events

in German history. AMATEURISH FAULTS As a film, THE CABINET OF DR. CALIGARI has many flaws. By 1919, the technique of silent films was fairly well developed in America, yet the German picture illustrates an almost amateur approach. This is not to condemn the film on the basis of its surrealistic sets, which are entirely appropriate to telling the story of a diseased mind, nor on the basis of the extravagant gestures of the actors, which were after all as rigidly stylized in the era of silent films as during the period of the Restoration stage. However, numerous visual sequences in the film are absolutely

to have inspired at least two of person of Dr. No. The plot elehis paintings - MIDNIGHT CHIM-ES and THEME AND VARIA-TIONS. Perhaps the viewer would be more at home if he could listen to appropriate music while

Most of the visitors to the gallery are impressed by PLANES IN SPACE and VER-TICAL GROUPS. IN PLANES IN SPACE, one "board" floats in space while the others seem to be attached to the foreground. The same type of striking non-con-

formity occurs in YELLOW them any colour one chooses. sure, was no part of his plan.

reached its ludicrous extreme in KING KONG, (a picture which really DID terrify its audiences). The theme of the mad scientist is still with us today, in the ments have since become so stereotyped, in fact, that it is difficult

its artifice.

Dr. Robert Wiene, provided a rather unfortunate implication by placing the story within a frame work of insanity, he deserves

credit for opening an insight on the period in which the film was made. Nowhere but in Germany. it seems to me, could such a film have been made at that time. when a widespread feeling of pervaded society. A gloomy atmosphere of utter depression permeates the picture, if one can view it objectively. No escape lunatic asylum seems possible. The picture reflects well the type honest. Wiene also deserves credit for pioneering an enormously entertaining type of movie, although this, we may be but the sports are odd. They

Hudson's Bay Company and Henry Morgan & Co. Limited,

will have a Representative on campus to

discuss Management career opportunities in Retail Merchandising on January 13th,

for an appointment.

1964. See your Placement Office

Men's Residence ART FILMS January 21 Van Gogh and Picasso -Vincent Van Gogh L'Esperianza del Cubismo

Picasso at the Tate

Norwegian Stave Churches,

Lawren Harris Exhibit,

Dalhousie Art Gallery

Brenda Buoy Exhibit,

Dalhousie Art Gallery

January 4-30

February 2-15

February 2-15

Picasso Romancero du Picador February 19 The Art of the Film -

> History of the Cinema Very Nice, Very Nice Experimental Film Swedish Cinema Classics MUSIC January 24 (3:00 p.m.)

The Duo Pach (violin and February 21 (3:00 p.m.) piano) King's College Gymnasium January 31 (3:00 p.m.)

Ensembles from the Halifax Symphony,

King's College Gymnasium January 31 (8:30 p.m.) Brass Choir and Organ, Queen Elizabeth High School Auditorium February 14 (3:00 p.m.)

Vocal and Instrumental Ensembles of Dalhousie University, King's College Gymnasium

Halifax Symphony Orchestra, King's College Gymnasium February 21 (8:30 p.m.) Acadia University Chapel Choir.

week before publication.

of 75-cents. Art Films are held Mr. Harris is not saying there in the Physics Theatre at 8:00 is little space for exuberance in from the deranged world of the p.m. Attempts will be made to modern life, for he gives these bring this calendar up to date striking differences a prominent from time to time. Anyone wishing spot on each canvas. To me, he of chaotic social order which to notify the University commun- is saying that there is room for produced it, and is, in this sense, ity of such events (films, art imagination and indivudualism exhibits, lectures, concerts, etc), within the channels of modern should submit the information to life. One has freedom to choose the Features Editor at least one among the gray pillars, and make