

# Prices rise before curtain

by Donalee Moulton

Neptune Theatre has announced its new fall and winter season. Under the directorship of internationally acclaimed John Neville, the new season will be substantially shorter and more costly, particularly for students.

Student and senior citizen prices for 77-78 were \$14.00 for the seven plays. This year the price has jumped to \$24.00 for the same seats with only a \$1.50 student/senior citizen discount. There are \$17.00 seats available but only in the back rows of the balcony can you and a friend buy tickets and sit together. The \$17.00 auditorium seats are on the end of the aisle and are singles only.

Last year's subscription rates included 7 plays, five in the winter season and two during the summer. This year's subscription includes only the winter fare. Christine Fleming, director of Public Relations, says there will be a summer season but neither the number of plays to be performed or the cost has been decided. Thus the cost of a subscription is even higher than it appears on paper.

For the student the average cost of a play last year was \$2.00, and that says Flemming is part of the reason prices rose, "The feeling of the theatre is that we cannot give seats away for that little. We have 150,000 deficit and to make this theatre worthwhile we cannot give away two dollar seats."

A full 25% of last year's subscribers were students. To date only 12% of those who have subscribed are students, and Flemming says that, "We've had a lot of complaints from students. Its a major concern here."

Flemming says the primary reason for the drastic increase is the "tremendous overspending" that has been the trade mark of past directors. She added that as prices have increased, department budgets have decreased and prices have risen to bring in more revenue.

When informed that the groups suffering most from this increase were students and senior citizens Flemming stated that she had not been aware that was the case and she would discuss it with both the general manager and the artistic director.

*Neptune Theatre has just released its fall/winter subscription brochure and hidden behind the pictures and praise is news of a startling price increase in student rates. Not only have prices nearly doubled but the season has been shortened, freewheeling tickets have not been reinstated, and it appears as if the \$2.00 rush ticket policy is to be abandoned. What this means is that you pay more money and have less of a choice.*

*Students make up a large proportion of Neptune's subscribers—a large enough proportion to worry if students start to withdraw their support. In monetary terms the Neptune cannot afford to lose their student subscribers. Neptune has already started to receive complaints from students and they appear worried. If students don't subscribe and do phone in or write a complaint there seems a good chance that prices will be reduced for the summer season and subscription rates will be dropped to a reasonable price for next year's season.*

*Neptune may be in financial trouble but it is not the responsibility of students to pay for Neptune's past overspending.*

by donalee moulton



# the Big Fix

by Gregory J. Larsen

Having not seen the Dreyfuss flicks of the past I can't really compare or contrast them with his latest production **The Big Fix**. Indeed his performance does live up to everything that has been said about him, but in this case it is his remarkable excellence that allows this film to work at all.

The plot of this **Universal** picture, directed by Jeremy Paul Kagan, becomes so involved with anything and everything that the audience is not sure where it is all taking them. In retrospect it is quite clever, but it has taken me a day or so to totally understand just how everything connects. It's one of those films that seem to have drawn from all of the recent greats [**Nashville, Taxi Driver, Chinatown, McQue**], and has tried to scotch tape them all together (in Celluloid) to form a successful cohesive production. Unfortunately **The Big Fix** reminds me of one of those better than average TV detective series, that in fifty-five minutes carefully builds an excellent story, and then tries to pull together all of the complex loose ends in the remaining five minutes, invariably leaving the audience in a confused muddle.

Such is my view of this nostalgic film which thinks back to those glorious days in the sixties when riots, strikes, demonstrations, etc., were so in vogue. All of this is seen through the eyes of quasi-detective Moses Wine (Dreyfuss), who also plays babysitter, breadwinner, and bachelor.

This film has some tragic moments in which it desperately uses Dreyfuss for the sole purpose of comic relief. His performance reveals all of his dramatic talent in addition to his comical abilities, but of course comedy is what he is so highly regarded for anyway.

See this new picture, not necessarily for the film itself, but at least for your first or another glance at Dreyfuss' continuing genius.



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