

# DGDS gets set

Rehearsals are now in progress for the DGDS production of "Inherit the Wind" by Jerome Lawrence and Robert E. Lee. Production dates are the 19th, 20th, and 21st of March, 1971. The play is concerned with the conflict during the '20s and '30s between evolutionists and hard-core fundamentalists. It is based specifically on the famous "Monkey Trial" of 1925 in which a young schoolteacher named John Scopes was charged with teaching evolution.

Scopes was prosecuted by William Jennings Bryant, who had fallen considerably from his "boy orator" days, and defended by courtroom giant Clarence Darrow, a pioneer in realizing the effects of society in creating the criminal. The trial created considerable controversy at the time and remains one of the classic battles between science and religion.

While "Inherit the Wind" is based on this event, it is by no means a history play. It is powerful drama, and the DGDS should be commended for choosing it for production.

Beginning next week, the Gazette will feature short biographical sketches of some of the people appearing in "Inherit the Wind."

by STEVE MILLS

There are many kinds of mass media, and all are different. This presents a problem for those who deal with media because they're always trying to mix them, and it just doesn't work.

This is the problem I am faced with now. I am going to write a review of "Catch 22," the film, but in order to do so, I must use The Gazette, a newspaper. So before I begin let me say that it won't work and I don't expect it to. What I do expect (and hope) is that this review will encourage any who read it to see the film.

Perhaps, before saying anything, this is what I wish to say — "Catch 22" deserves to be seen. "Catch 22" relates the experiences of WWII bombardier Aram Yossarian (Alan Arkin) who is fed up with war, who wishes to get out by convincing the base doctor he is insane but who cannot because of Catch 22, a somewhat nebulous ruling which states that anyone wanting to get out can't get out no matter what the reason.

Yossarian's experiences are not pleasant. Before the film is over, he sees all of his friends, with one important exception, killed off or insane. One is blown to pieces by US planes attacking their own base, one is literally cut in half by an insane pilot (who

# What's real is irrational — Catch 22

subsequently crashes his plane into the side of a mountain), one is killed in Yossarian's plane. The base doctor is turned into a zombie after witnessing his own death, the junior mess officer (Jon Voight) turns the whole base into an enormous, horrifying enterprise, the officers are all totally engrossed in patriotism, first to their country, then to "M and M Enterprises". The general (Orson Welles) wants anyone shot who even hints at hinting at insubordination.

By now, you're probably thinking the whole thing's crazy. And you're right. The audience is aware of it. Yossarian, as he wanders through scene after scene of horrifying insanity, is acutely aware of the fact and that he must escape.

Maybe he does. At the movie's end, he is told that one of his

friends has crash landed his plane in the ocean and rowed to Sweden. In a fit of joy, Yossarian grabs a rubber raft, heads for the beach, and begins rowing off to somewhere.

The atmosphere director, Mike Nichols must create is one of insane desolation, of sickening hopelessness. He does it very well. The viewer is not given a moment's rest. Even when Yossarian is injured or unconscious, we are flashed back to the death of his friend Snowden in Yossarian's plane. (One gets the feeling that this is the event that started it all for Yossarian).

The dialogue (by Buck Henry) is a continuing source of aggravation and confusion and is thus perfect for the film. The characters keep telling each other that everything happening around them is crazy but con-

tinue to believe they may come through.

The acting is good all round, but Arkin emerges on top, not merely because he is the central figure. He skillfully provides the point of reference amidst a mad chaos. The other characters are convincingly insane. Color, lighting, sound, and special effects are all adequate.

All in all, it was quite a well-made picture. But don't take my word for it. Like I said to begin with, my words mean nothing until you experience the film as film. "Catch 22" deserves that much and, in my opinion, a lot more. (I saw the film at Cinema Scotia Square but by the time you read this review, it may have moved to another theatre or be gone completely. In case of the latter, don't despair. Pictures of this quality usually return.)

## TEACH-IN

(continued from page 3)

or they proceed, we must answer the following questions. Is underdevelopment inherent in capitalism? Who does government serve — the people or business? What are the real capital requirements of Nova Scotia? What do socialist development theories explain? What are the historical roots of Maritime underdevelopment? And, perhaps most important, what kind of development do the Nova Scotian people want?

## COMMUNIQUE

(continued from page 1)

The FLQ is made up of groups of workers who have given themselves the objective of fighting against the daily acts of terrorism perpetrated by the State. The crime of the FLQ, in the eyes of the authorities in power, is not so much that we used violence but that we use violence against the establishment. This above all is unpardonable. This above all frightens them.

It is in the interests of the Establishment to transmit this fear to the population. Primarily to justify an armed intervention into Québec, which, they think, will give them a certain degree of protection. But also, to make it clear to the people of Québec that they had better forget about any ideas about liberation.

But the Front de Libération du Québec knows the population is not duped by such games (tricks), even if the different governments are doing their best to make it look otherwise. This is what they tried in the case of the results of the municipal election in Montreal.

We want to briefly point out some conclusive facts concerning that: the high anglophone voter turnout, the great percentage of abstentions in the "quartiers populaires" and the percentage of votes accorded to workers' candidates in those same areas. After making those observations, it's easy to see that the Civic Party (sic) was elected with the concurrence of scarcely ten percent of the population. And this they dare call democracy.

Québécois, the time for dupery is finished. Québécois, the Hautes bourgeoisies, English and French, has spoken: now is the time to act.

the Liberation, Chenier and Dieppe cells  
Nous Vaincrons  
Front de Libération du Québec

P.S.

1. Nothing that the police and the established authorities can do will stop the wide circulation of this communique.

2. While and as long as the police forces apply a partial or total censure to the publication of this communique, there will be no news from the Liberation cell. (that which holds James Cross — ed.)

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