

## Beg, borrow, or steal....

By KAREN MAIR  
Brunswick Staff

Diane Belshaw has also appeared in another production of *The Tomorrow Box* at Centaur Theatre and Blythe Festival. She began her acting career in Vancouver and also at the School of Drama. 'Lisa' is the volatile feminist lawyer who supports Maureen in her rebellion.

Rounding out the cast is Marshall Button who plays the son of Maureen and Joe. Button is probably the most familiar of the cast as he has been based in Fredericton for several years. Not only is Button working with *The Tomorrow Box* but he is also heavily involved in The Comedy Asylum. He co-founded The Comedy Asylum in 1981 and has acted as its Artistic Director since that time. He last appeared as Philip in *Key Exchange*. According to Button, *The Tomorrow Box* is a warm play that reaches out and envelopes the audiences. He believes every member of the audience will find something to relate to in *The Tomorrow Box*.

Terry Tweed, Director, is returning to TNB after directing *Can't Pay? Won't Pay!*. If *The Tomorrow Box* is as good as *Can't Pay? Won't Pay!* audiences are in for a real treat. Terry Tweed is a diverse talent, not only does she direct (and with great success) but she has taught Drama at the University of Ottawa, she has worked for film, radio and television and most recently she has acted in Tnb's Christmas play *The Mystery of The Oak Island Treasure*.

Lastly, to continue in a name-chopping fashion, there is Julius Tonus. Tonus was the set designer for TNB's *Garrison's Garage*. Those of you who saw the play can appreciate the carefully constructed and extremely cluttered stage. Tonus is also the set designer for *The Tomorrow Box* and if the stage is not as cluttered, it certainly is as creative.

Theatre New Brunswick will be bringing in 1986 with a production aptly named *The Tomorrow Box*. This is Anne Chislett's creation that incorporates much laughter, a few tears, and certainly many surprises. *The Tomorrow Box* has achieved success in theatres

across Canada and as far away as Japan.

The play revolves around the character of Maureen and the way she deals with her rapidly changing life.

Maureen's husband of forty years, Jack, has sold their farm and planned a Florida retirement. The only problem is that he failed to consult Maureen when he made the plans. She rebels, her forty years of complacent acceptance are thrust aside and the result is humorous.

Traditional views of marriage are questioned and old views are challenged in *The Tomorrow Box*.

*The Tomorrow Box* also incorporates many role-reversals in its cast. Janet Amos, TNB's Artistic Director will appear in *The Tomorrow Box* portraying Maureen and she claims, "*The Tomorrow Box* is a contemporary comedy about married life, the generation gap, choices in life and the age-old battle of the sexes."

Dean Hawes portrays Maureen's husband Joe in *The Tomorrow Box*. Hawes is

originally a graduate of the National Theatre School in Montreal. He has played in many theatres across Canada and anyone who saw *The Mystery of the Oak Island Treasure* will remember him as Captain Bones. Hawes can be expected to give a veteran performance since he has played in another production of *The Tomorrow Box*.

Patricia Vanstones, (Maureen and Joe's daughter-in-law) is a New Brunswick native and appeared last year at the Playhouse in *The Melville Boys*. She has worked in many theatres across

Canada such as the Young People's Theatre, Blythe Festival and Factory Theatre.

*The Tomorrow Box* will open at the Playhouse on Saturday, January 18 at 8 p.m. and it runs until Saturday, January 25. There is, however, a Preview Night that includes a discounted ticket on Friday, January 17.

In conclusion, as one reviewer of *The Tomorrow Box* claims, "If you have to beg, steal or borrow the money to buy a ticket, do it... see *The Tomorrow Box*."

## To see, or not to see

By JIM ELLIS and  
DAN SAMSON.

West German Director, Wolfgang Peterson, made a noteworthy entry into the North American movie market in 1982 with *Das Boot* (The Boat), one of the few foreign language films that achieve popularity in any given year. Building on this solid reputation, he brought out *The Never Ending Story* in 1984, a well received adaptation of the fantasy classic. In his latest outing, he takes a stab at the dying science-fiction market with *Enemy Mine*. Unfortunately, even spectacular special effects have become somewhat ho-hum for the average movie-goer and the effects in this movie are below standard—a bad sign in any movie of this type. This could be for given if the story-line itself was interesting enough. It isn't.

*Enemy Mine* follows the careers of two space warriors who shoot each other down over a deserted planet. Due to poor writing or poor editing the story tends to fragment into three parts, the first of which could be sub-titled 'Tom Sawyer in Space.'

The human pilot (Dennis Quaid) is the wide-eyed, all American boy who finds out that -gee-whiz-the enemy isn't so bad after all. The drak (Louis Gossett Jr), a lizard-like humanoid (sort of a Dr. Spock in twenty pounds of make-up) teaches our boy all about truth and loyalty. This sequence is passable, largely due to the talented Louis Gossett Jr, who transcends the bad writing and

is convincing as an alien. Denis Quaid is less convincing as a human, but not nearly so silly as some of the others in this movie. Gossett has the good sense to leave the film mid-way through, becoming the first actor on record to die during child birth.

The second exciting episode depicts our remaining new raising the little Drak orphan, and teaching him such important life-skills as playing football—haven't we seen this before? One day the little tad pole notices that he has only three fingers—three big, fat, scaly fingers with two inch claws—whereas Uncle Dave

has five slender, fleshy fingers with manicured finger nails. "Gosh, we're different." But not really, neither can act worth a damn.

The orphan Drak get kidnapped by the infornate introduction of new characters, and so begins the third mini-story: Indiana Jones and the Temple of Drak. Steven Spielberg could steal from old adventure movies and inspire some life out of this stuff, but Peterson cannot even get a pulse.

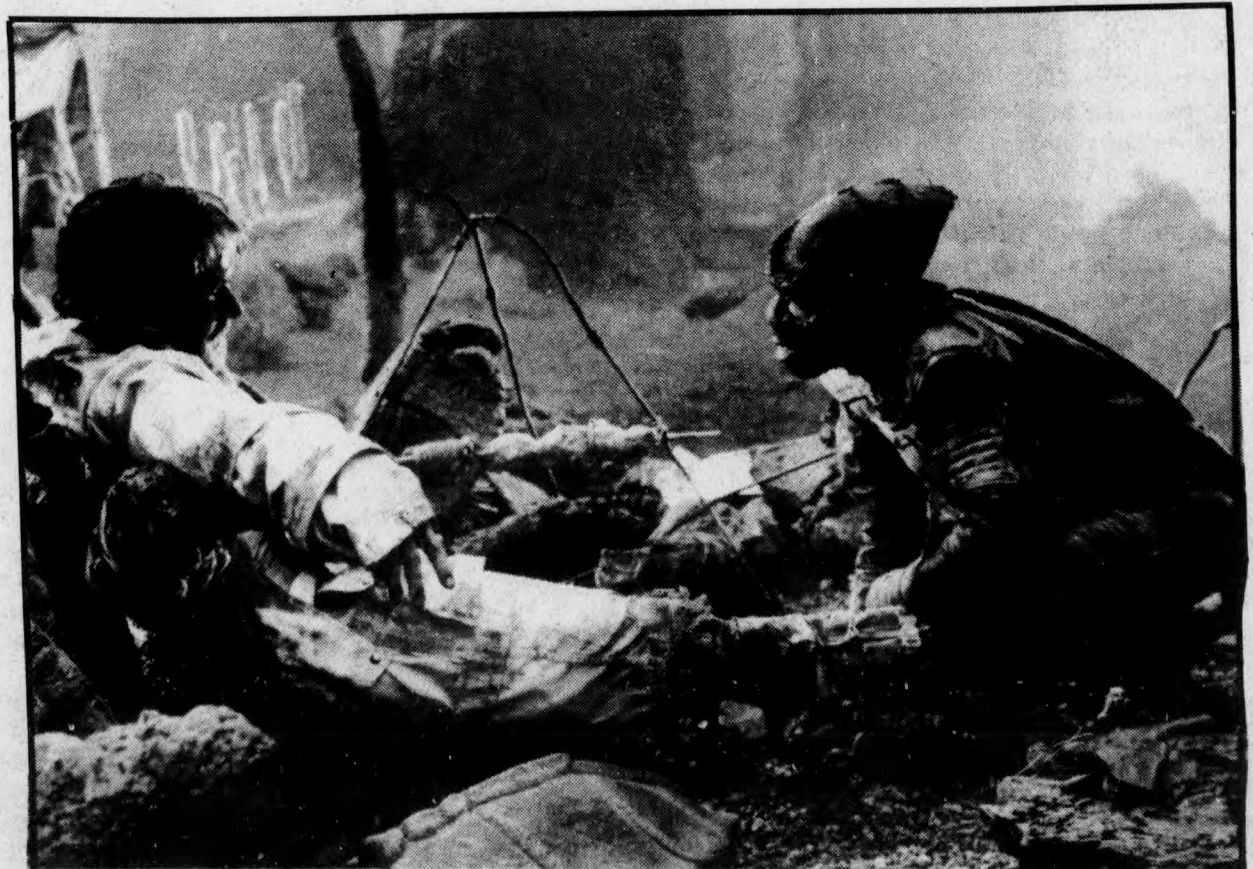
In the earlier scenes Gossett, and (to a lesser extent) Quaid, are decent enough actors to

pull off this tripe. But the soap opera actprs employed in the second half of the film cannot, and themerely dull becomes horrifically bad.

*Enemy Mine*, if you haven't already guessed, is not a good film. The simple message that we're not so bad once we get to know each other is an honorable theme; but the simple-minded treatment of this message, (in a film a wash in movie cliches) leaves this an ultimately meaningless effort.

RATINGS

JIM: ★★ ½  
DAN: ★★ ½



Marooned on a deadly planet, Willis and Jeriba (enemies in a future planetary war), must learn mutual respect to survive.