

D.M.D.S. Production Entertaining

"The Boys in the Band", written by Mart Crowley and directed by Joel Sapp, has been playing for the last week in the McInnes Room. The all-male cast, with the exception of one, portray homosexuals. These portrayals range from the stereotype "fag", the jealous lover, the guilt-ridden male, and the "I'd never have known" type.

This play, however, is not just a comment on homosexuality but a comment on the whole of society, its views, controls and restrictions.

Act I is spent introducing the characters and presenting an over-all view of the play. Although much is said in this Act about family upbringing, it is obvious from the recurring phrase "there are no accidents" that the family is not totally responsible for producing "closet queens".

Comments about homosexuality are made openly

and sincerely. The views presented by the characters are similar. "It's like watching an accident on the highway — you can't look at it and you can't look away from it." "Whatever they're doing, they're not hurting anyone."

The play itself has numerous dramatic happenings which are effectively accepted as reality by the injection of humor.

The main character is Michael played by Peter Mushkat. He is excellent at representing the spoiled, lazy, guilt-ridden male. He has a power over most of the other characters except for Harold and perhaps Donald. In this respect Harold — Kim Dunn — fails. As an escapist, hiding behind a scarred face, he is all right but he does not master the authority in his personal necessary to show his control over Michael. Bill Finlay as Donald was superb — at all times the



by Donalee Moulton

part of a neurotic failure of a young man, not wanting to get involved.

To say the play was enjoyable is an understatement, but to say it was a success is difficult. That depends on the playwright's purpose. If it was to show that homosexuals are just like everyone else, it failed. Alex — Derek Ashton — as the heterosexual was the only one in the end to achieve happiness. The others just resigned themselves and fell back into the old pattern. If the object of the play was to show homosexuals as humans, making mistakes and free to live as they choose, then it was a huge success. You couldn't help pitying the characters at the end of the play, not because they were homosexuals but because they pitied themselves. As Michael says, "If we could just not hate ourselves so much, so very much."

John Ogdon - musical mastery

by Barend Kamperman

Despite inclement weather there was a heavy turnout of people who came to hear pianist John Ogdon perform at the Arts Center, Saturday, March 8th. He started off by playing Papillons, Opus 2 by Schumann. It was a delightful, impressionistic piece

that set a dreamy mood. His control over the piece was subtle and his timing perfect. He captured the irregularities of movement with clarity and inoffensive precision. Its leisurely pace was punctuated by well executed sprightly outbursts natural to the movements of the subjects of the piece. The audience was charmed, appreciative, and attentive.

What followed was an outstanding display of musical mastery that was unsurpassed all night by anything else he did. He played the Sonata in F minor, Opus 57 (Appassionata) by Beethoven. His control over the piece was flawless but never overbearing. He gripped the attention of his audience with the tension that his tight control created. It seemed that every note was carved for the moment it was played. The piece was marked by moods of tremulous anxiety and moments of pathos. Even so he at all times exercised a control over the music that was

neither too subtle nor too obvious. A masterful balance. He finished this piece to long, loud, enthusiastic applause and spontaneous "bravos" from his audience. I believe he was called back on stage twice or more to even louder rounds of applause.

After the intermission he played Ondine by Ravel. It was a short, pleasant piece of music. It seemed nebulous compared to what went before. It was a good opener for the second half but it did seem foggy in definition as well as mood. Next came Sonata in B minor by Liszt. It started off quite a ponderous, difficult work. Despite its heavy complexity he managed to keep it under control with expert timing and interpretive tension. He saved the piece from pompousity with the delightful clarity of his interpretation of its pathos. In the end he managed to win back fully the hearts of his audience with his interpretive warmth and subtleness.



John Ogdon

He again ended to rounds of loud, appreciative applause and many, many, "bravos". He was called back on stage for three encores to even louder, longer outbursts of applause. He received this adulation with neither false humility nor arrogant pride but with appreciation and a natural grace. For each

encore he played some excerpts from parts of the recital including some improvisation of his own. He took his audience through different moods with a natural skill and grace. His clarity, tension and control were subtle but arresting. If you get a chance to hear this man I would advise you to go and expect the best.

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The International Approach : Africa Night

by David M. Connelly

Only on a few occasions, does the underlying international approach to education have an opportunity to prove itself in anything but a theoretical sense, around a SUB coffee discussion, here at Dalhousie. The African Student Association here have undertaken their annual project Africa Night, in a bigger, and more exciting manner than ever before. On the night of March 15 the ASA will for a short 5½ hours, submit all those who are interested in attending Africa Night, to a brief but surely rewarding and exciting indulgence in the Africa Experience.

Particularly for academic Canadians, this promises to be an interesting exposition to the practical rather than the theoretical side of international life.

The evening will commence with Professor Ali A. Magrui of Yale lecturing on the African Experience, followed by numerous dishes of exquisitely tempting delights. Accompanying dinner will be African music and to help your coffee go down an African fashion show. To round off the evening there will be dancing to an Afro-Canadian band.

So, for all you people who could use an evening's

transformation to the depths of the unknown continent. Pick yourself up a ticket at the SUB Enquiry

Desk for Friday March 15th, at 7:30 p.m. in the McInness Room, Africa Night.

NDP cont'd from pg 3

economic situation. As far as the conservatism of the area and their monetary support goes the NDP has been working hard doing good things and increasing their support Province-wide. If this trend continues they will certainly break onto the mainland and eventually become a serious power in Nova Scotia and the Maritimes. However, the general economic situation can make or break

the NDP, if the economy continues to worsen the chances for the NDP get worse, until depression hits then they will rise. Thus fluctuations in the economy from year to year will have immediate consequences for the NDP. In the long run, however, because of the need for reforms in the system the NDP, if they can persist, seem destined to get their chance in Nova Scotia.