

BRIGADOON

A Review

By MICHEL GUITE

The purpose of D. G. D. S. is neither to amuse the Halifax public, nor to earn profits for the Student's Council; as an amateur campus organization their primary responsibility is the development of dramatic talent and of dramatic interest, within the student body.

The recent production of Brigadoon, while admirable for its success in arousing this necessary interest, failed in effectively developing available talent, and thus failed in attaining a university level of production.

PROFESSIONALS DISAPPOINTING

Disappointing, however, was not the student cast, but rather the organization's professional element. The creations of set-designer John McLellan, rather than suggest idealized love in an eighteenth century Highland village, were apparently aimed at pure theatricalism — at the more complex undertones of death, sacrifice, and the violence of emotion: These however, merely succeeded in imposing the effect of both physical, and visual bulkiness. The impressionistic frame cottage and farmhouse served not as a complement to, but as an emphasis of the lethargic green and brown backdrops. The extreme stage depth (suggesting the need for a baffle) and unbalanced microphones disturbed the audio effect, while too many complete curtains and scene changes hampered audience contact.

The orchestra, conducted by Ken Elloway, considering their limited rehearsals, worked well with the cast. (a minor difficulty here was the drowning of dialogue in seats nearest to the pit).

LINE PLAY ON STAGE

Most disappointing however, were the failures in Miss Genni Archibald's previously proved directorial talent. The chorus tended to crowd each other in their attempt at informal theatricalism, but merely achieved loose blocking. They generally lacked individuality and thus appeared superficial. The total impression was of a deficiency in character understanding, leading to an apparent lack of co-ordination.

A further fault occurred in the up-dated interpretative presentation of a highland death dance: While Brenda Mann is to be commended, her movements seemed directed away from and not toward the corpse of her lover.

Norman Hall, as Harry Beaton, demonstrated a concrete degree of character interpretation. With the responsibility of initiating the productions serious undertones his sword dance and chase scene were both valuable contributions. His father, Archie Beaton, (Stan Jacobson) displayed the talent of Jim Machielll and his rake-up

crew, while the three elderly Scots further including Mr. McLaren, (George Munroe) and Mr. Lundie (Peter Roy) had difficulty with their Scottish brogues, and their interpretations of "venerable Highlanders."

Costumes, designed by Sandra Marshall, indicated a lack of imagination. The similarities in design, and the predominance of one color conveyed drabness, rather than originality.

HIRSCHFIELD STARS

Emerging as full characters were both Cheryl Hirschfeld and Zach Jacobson. The former presented an outstanding performance through her admirable portrayal of Fiona. She repeatedly regained audience contact for the whole cast, thus raising the entire dramatic level; she successfully overcame difficulties arising from an occasional reversion to self-conscious undramatic voice-tone and apparent lack of volume. Most effective was the scene of "Heather on The Hill" with Tommy (Bob Waing). His lack of character understanding and development was compensated by his success in complementing the emergence of both Fiona and Jeff.

ZACH JACOBSON OUTSTANDING

Zach Jacobson, having previously demonstrated his ability in "Guys and Dolls" was once again well cast as Jeff and provided an amusing contrast to the carefree idealism of his new-found environment, as a very tired and very cynical Brooklyn materialist. He was most successful in his "open shed" scene, with Meg Brockie (Karen Quigley). Meg, cast in a difficult but entertaining role; as a half-gypsy, half-Scottish man-hater, showed stiffness in movement but presented a pleasing performance.

While "Brigadoon" in some respects, is a disappointment, all those concerned with the production deserve thanks for their efforts. It is sincerely hoped that the talent displayed in this year's musical will be developed and improved to contribute to a successful coming year for D. G. D. S.

ART EXHIBIT

Dutch art and architecture will be the subject of the art film program Feb. 21 at Dalhousie University.

Presented by the Dalhousie Art Gallery, the films will be shown in room 117 of the Sir James Dunn Science Building at 8 p.m. Admission is free.

CAMPBELL

On The

HALL

By LIZ CAMPBELL

The residents of Shirreff Hall wined and dined anew with a change of scenery by having 2 evening meals at the Men's residence. It seems, however, that of scenery, not of taste.

The experiment did offer some novelties to perhaps make the excursion worthwhile. Firstly, it was with glee that we ate in the company of new different faces (male!) and secondly, for those who indulge, the smoking of cigarettes with one's meal was permitted.

Another treat was added to the Friday Night meal . . . a couple of gentlemanly souls wandered about the dining room, looking horribly efficient with white towels draped on their arms as they carried trays for us feminine creatures, and escorted us to our seats. Apparently, though, 200 girls were just too much for these 2 gentlemen and so they didn't turn up again on Saturday night — at least, not in the same capacity.

But now we must turn to the pertinent facts. How do meals and service compare with that available Shirreff Hall? After Friday's "meal", the girls on the whole were ready to accept what they had at Shirreff Hall without complaint. This perhaps, could have stemmed from the fact that the lunch at Shirreff Hall had been almost exactly the same as the supper at the men's residence. Saturday night showed a slight difference in opinion — the girls were more favorably impressed. One thing that this writer particularly liked was not only the selection of fruit juices, but also the temperature — cold!

The service? The speed of service at the men's residence seems to be faster than that found at Shirreff Hall, but this might simply be explained by the fact that their operation is larger. It may as well be accepted, though, that there will always be a line for anything when a large number of people want it at the same time.

It is fairly well known that there is a fair amount of criticism of the meals in both residences, but some of it is exaggerated.

Institutional food is pretty much the same all over, and the majority of the Hall girls are just falling into a conformist rut when they always find fault, instead of searching for virtue.

In general, though, the situation at the Hall is quite good. As an example, 1:30 leaves have been granted frequently on Saturday nights, although still ONLY ON TRIAL. However, by and large, things are about what they must be in the case of a University Women's residence, and no one has any grounds at present for complaint.

THE LISTENING POST

by ANDY WHITE



DAL DANCES TOO EXCLUSIVE?

One of the more questionable acts of a somewhat less than brilliant student Council this year has been the introduction of a motion to limit attendance at the weekly Friday night dances to those holding C.U.S. cards, nurses, or their guests. While it is to be conceded that the admission of male outsiders could serve no useful purpose, owing to the fact that this Campus is predominantly male, the presence of more unattached girls than have been attending these dances is almost a sine qua non to the continued success of these affairs.

If students attended these dances in proportion to their enrolled numbers, things would be bad enough, there being almost 3 boys, for every girl registered here. But even this is not the case.

HALL GIRLS ABSENT

The Typical Hall Girl so beloved of Dalhousian story and song, would rather be seen dead than attending a student dance unattended. As a result of this, the situation is more acute than it would otherwise be if the light of toleration and sociability burnt more brightly at the foot of South Street than it evidently does. Since it is obviously impossible to drive the Typical Hall Girl to attend these dances by force, and attempts at mass invitations would no doubt meet with a stony cold reaction, some other means must be relied upon to provide at least approximate parity in numbers. The efforts of the various nurses residences, welcome though these may be, are only stop gaps, and are little more than a drop in the bucket.

DANCES LOSING PROFITS

Obviously, then, other means must be initiated or else all point for having these affairs, namely the provision of an opportunity for recreation to students of this University and the making of profits for the various societies which sponsor these affairs will, side by side, vanish.

Since anyone with a particle of brainpower will, no doubt admit that this latter would do nothing than increase the drabness of an already pitifully apathetic Campus life, obviously something needs to be done. The thing which leaps to view would be the admission of girls, of no matter what educational or vocational background, to these dances. There are many girls in this city who would be only too glad to attend and because of the situation outlined above would add much to it. But in-

stead of this, what do we find? An insane motion passed to prevent this very occurrence; something, which, by the way, places the hapless male student even more at the mercy of the Hall Girls than ever before.

GIRLS HEAVILY OUTNUMBERED

For who in his right mind wants to attend a social function in which unattached males outnumber unescorted females by almost 6 to 1? Who wants to pay \$.75 to stand around in semi-darkness and stare at the faces of his fellows, or that of the occasional policeman all evening?

The excuse given for this action is that it was intended to accomplish three worthy ends.

HIGH SCHOOL GIRLS IN DANGER?

There are, in their supposed order of merit, first, the imposition of a check on what was deemed to be increasingly rowdy behavior on the part of non-University types; second the "protection" of the morals of "impressionable" High School girls from the rapacious physical appetites of Dalhousie male students, and lastly, the end of making the dances "return to Dalhousie functions, rather than the local booze parlor for High School Students."

To take these claims in order, although the exclusion of non-University males is one way, admittedly an imperfect one, of reducing disorders, removing as it does, hoodlum element from the scene; however, it seems highly unlikely that High School Girls, or working girls either, are to be found among the ranks of dance-hall brawlers. Far more disconcerting to the rank and file of patrons of these dances are, undignified verbal scraps between representatives of Council and the responsible convenor of the affair itself, such as occurred between Miss Janet Young and Mr. D. Moors during the recent Sadie Hawkins Dance. Perhaps the best way to limit ungentlemanly and unseemly behavior at campus dances is to suggest to the Police that they take their duties at these dances just a little more seriously. The method chosen by Council, crippling the dances as it does, is somewhat akin to throwing the baby out with the bathwater.

The other 2 "ends" mentioned above are so closely related to the one just dealt with, and, in the case of the second in particular, are so absurd and vague that they do not deserve comment.

COUNCIL MUST ACT

The answer, obviously is the prompt withdrawal of this resolution. Such an act, scarcely new to the present council, would help rectify an obviously absurd situation. If not, the Friday evening dances will, no doubt, follow other well-meant efforts to provide the Dalhousie student, either male or female, with some form of "on campus social activity into limbo". That these opportunities are, in many cases not appreciated, and in others, frankly abused should not enter into the matter.



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