

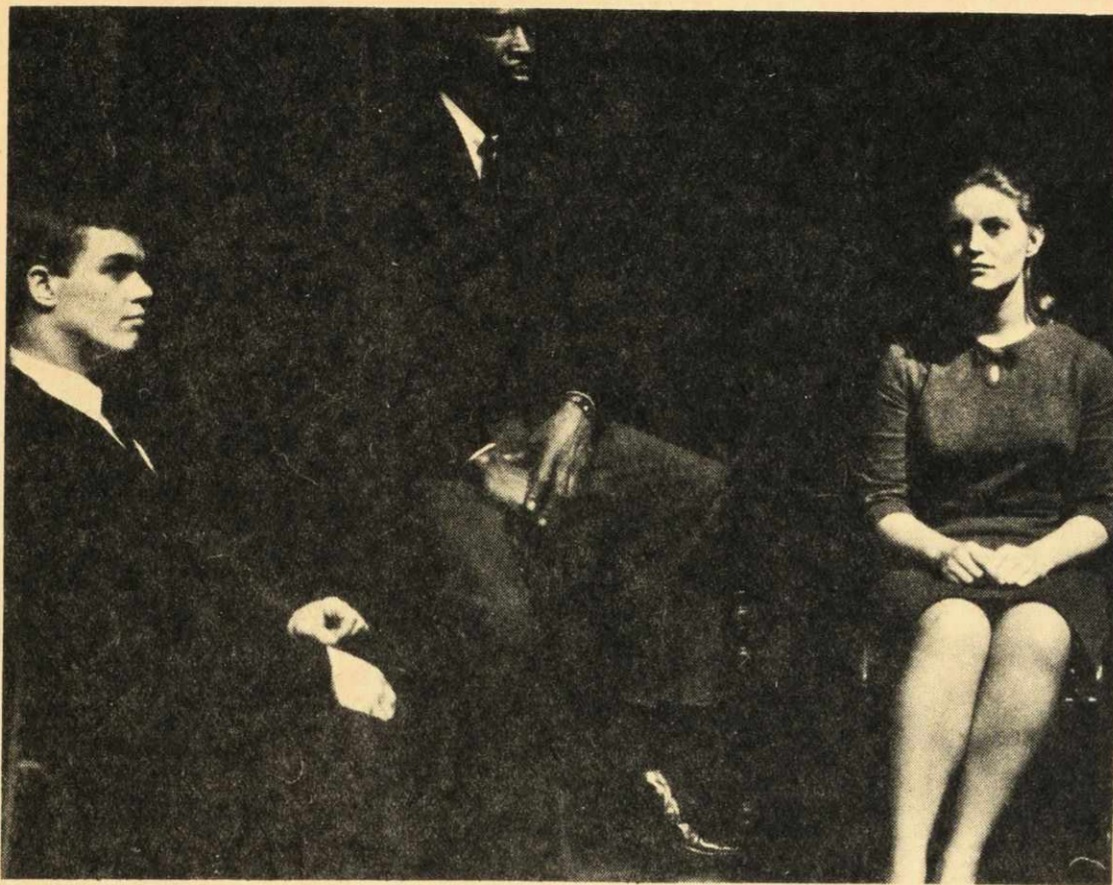
# Duberman's "White America" Workshop cast superb; glimpse into Negro freedom crusade

**Elinor Pushie stage actress is "polished"**

M.B. Duberman's documentary play *In White America* was the Dalhousie Drama Workshop's choice for their second production of the year, presented Feb. 2 - 4 at the Neptune Theatre.

This play, actually a selection of documents, speeches and interviews, attempts to present the history of the Negro's search for freedom in the United States from slave-trading days until the Little Rock integration crisis. The result of presenting these extracts from written and recorded history for television documentary yet it gained much in forcefulness from the "live" aspect of the theatre.

The play is in two acts, each ending in an emotional climax, the first the logical conclusion of the Negro slave's agonizing desire for freedom; events in the career of the first unit of freed slaves in the Union armies; the second the pure, naked confrontation at Little Rock, the pivot of the post-emancipation agonies of the Negro. The plot, is the march of events to these two climaxes.



This sort of presentation gives the audience a series of glimpses, also, more importantly in a northern liberal bias, into the American "Negro problem", neophyte actors to display their skills in the varied vignettes and orations of the play. Generally speaking everyone rose to the occasion. Happily

## theatre in review

situated in the Neptune Theatre the nine man cast approached their task with assurance and apart from a little first night forgetfulness here and there performed as well as anyone could desire. The one noticeable weakness of the evening was the singing and guitar playing of Donna Uniwin but as the play progressed so did she and by the close of the evening she was up to the level of the rest of the cast.

The entire cast really performed as a unit but three performers caught this reviewer's eye. Tom Dunphy, though suffering from the occasional forgetfulness of opening night, nevertheless brought emotional spark to a production that occasionally was in danger of a grayness of tone. One doesn't know whether Mr. Dunphy is a good actor or not but he is a pleasure to watch.

The most assured person on stage that evening was certainly Elinor Pushie who performed with polish and verve and did all that was asked of her. However it was Rocky Jones who came off best. Perhaps with the advantage of having a much deeper sense of involvement in the matter of the play he at any rate gave a sense of emotional richness to his parts. He brought at the full potential of the play and showed its complexity and this mostly by his emotional attitude.

It is to be hoped that the success of this venture will encourage the Drama Workshop to more presentations of a non-Shakespearean nature. This year's Julius Caesar proved a point; the Workshop can put on a fairly good amateur Shakespeare; now one hopes it will turn more and more to less ambitious but in the long run much more suitable and rewarding things like *In White America*.

# Student production breathes new life into "The Mikado"

**Miss Archibald shows finesse in direction**

Retrenching from last year's mammoth and expensive *Li'l Abner* the Dalhousie Glee and Dramatic Society presented this year at the Neptune Theatre Gilbert and Sullivan's *The Mikado*. Firstly, it was rather disappointing to see this cutback in the operations of D.G.D.S., D.G.D.S., in full flight, as it was last year, is a thing of impressive beauty, and who cares if it does cost money. If the money taken from the D.G.D.S. budget were spent on things of an artistic and cultural nature one would not complain so much but — oh well, let's not into that.

Probably the headline for this review should read "Student Production Breathes New Life into Gilbert and Sullivan Classic" but possibly that's a little too camp. Anyway it was a good show and a lot of fun. And with Genni Archibald directing you can bet the cast enjoyed it as much as the audience even though they didn't think so during those last weeks of rehearsals. Miss Archibald has the fine talent, clinched as it is for "getting the most out of her cast", and a pretty good cast it was too.

We especially liked Nancy White as Katisha the Mikado's "daughter-in-law elect" and Henry Endres as Ko-Ko the Lord High Executioner. Miss White is, it appears, a born ham and you're going to have to go pretty far to find a funnier Katisha. In a sort of pathetic dementia Miss White's Katisha flitted and fluttered across the stage like a cross between Madame Butterfly and a vampire bat. The audience waited for her next swoop. A sort of female Batman was this Katisha. Henry Endres did very well with the demanding role of Ko-Ko. He



Nanky - Poo and his women. -DON RUSSELL

displayed a fine voice and a good sense of fun. We were lucky to have such a competent performer in this major role. When required he sang beautifully and his comedy scenes were excellently done, with his German accent adding not a little to the overall slightly insane effect.

The romantic leads, Hammy McClymont and Rita Leitch, were very good too. They are both possessors of fine singing voices. Mr. McClymont perhaps could have given a stronger characterization, but I didn't suppose Nanky-Poo is one of the easier roles in the play. Miss Leitch was a little uneven but given an opportunity she was very good indeed.

Walter Buden as Poo-Bah was in a class by himself. This actor can do no wrong on stage — it's as simple as that. His Poo-Bah was well rounded, complete, interesting, believable and uproariously funny. Members of the audience will be able to say in a few years' time: "I remember when I saw him play Poo-Bah for D.G.D.S." We wish Mr. Buden good luck in his acting career.

Well, if the chorus wasn't up to the level of the principals, we shouldn't complain too much, for the production as a whole was of

high calibre. Indeed, Musically it was excellent — the cast had little or no difficulty with the score. The adaptation of the script was well done and there was no sense of watching a period piece except when this was a deliberate effect. Miss Archibald's directing was, needless to say, excellent. Congratulations to all concerned — it was as good a presentation as we've come to expect from D.G.D.S.

### Interview With Ryan

—Continued from Page 1 —

It is disquieting. FOLEY: Can we buy back Canada or must this drift continue? RYAN: There are two courses of action; enlarge the population and throw away city protectionist policies. This will take a generation or two, We must be cautious, because we need American capital here for the time being. You might look to Russia for investment capital, but it would be foolish, because the U.S. is the leading source of capital in the world. We must mobilize resources here — our banks, for instance, are investing a lot of our money on Wall Street rather than in Canadian stocks and bonds.



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**SCM set up World Youth Festival**

WINNIPEG (CUP) —The Student Christian Movement is investigating the possibility of creating a broadly representative Canadian committee to send a delegation to the next World Youth Festival to be held in Ghana in September.

The World Youth Festival is sponsored by the World Federation of Democratic Youth, an East-European dominated organization with its headquarters in Budapest.

In a letter Feb. 10, Rev. William J. Hutton, SCM general secretary outlined the reasons for the proposal:

"The World Youth Festival had originally been created by WFDY which is communist-oriented. However, we understood that the Festival Committee was becoming more autonomous and that in later years the Festival was changing from a propaganda generating organ to a forum where young people from all over the world could come together and participate in discussions, panels, forums, sports and culture activities."

Hutton indicated that the existing Canadian Festival Committee had agreed to dissolve itself in favor of a committee more representative of Canadian youth.