

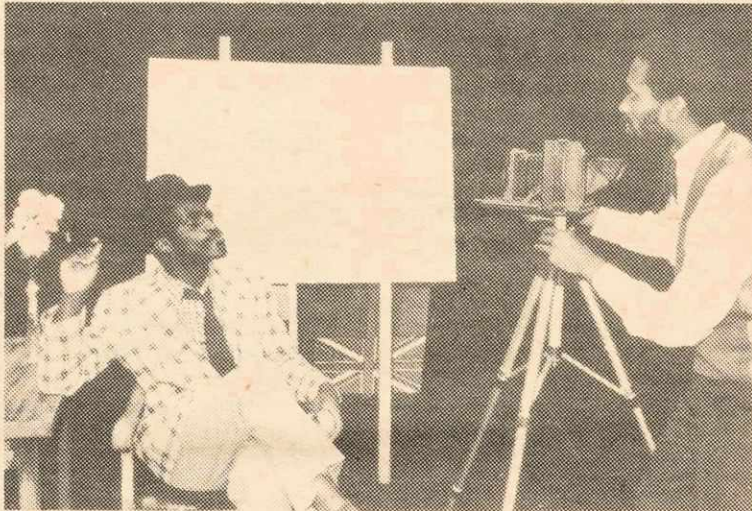
Sizwe Bansi is alive and kicking at the Mount

Due to great public demand, the Global Village Theatre Group will be returning to Halifax with their performance of **Sizwe Bansi is Dead**. The play, written by the renowned South African playwright Athol Fugard, is an effective indictment of the inhumanity of the Apartheid policy practiced by the South African government. The play is also a compassionate and humorous examination of the everyday lives of two black people.

Sizwe Bansi is Dead is perhaps the best known of Fugard's plays. It was first written and performed in Cape Town in 1972 and in New York in 1974. It explores the depths of frustration and despair a black man must go to in order to obtain the right to seek work in the "white man's" cities. Because Fugard's work has always focused on the unfair treatment of non-whites in South Africa, he has been called the "conscience of his country". He has also won critical acclaim around the world.

The actors in **Sizwe Bansi is Dead** are Karanja Njoroge and David Woods. Karanja is from Kenya, studies at Dalhousie University, and is also the producer of the play. He worked extensively with the Kenyan National Theatre Movement before moving to Canada. His involvement here with public education programs on problems of international development led to his election as president of the North-South Youth Assembly. David Woods is a writer and painter who is presently working with the Black United Front as Youth Education Coordinator.

It is perhaps the most iniquitous result of the Apartheid system that



David Woods as Sizwe Bansi and Karanja Njoroge as Styles.

most of South Africa's 26 million people have no right to a national identity. Instead, in a massive programme of social engineering, the South African government has decreed that 20 million black South Africans belong in 'bantustans', or tribal 'homelands'.

For 20 million people, this is a bewildering semantic inversion. Most black South Africans have grown up and established identities in black townships near white urban areas. Now, as they reach adulthood and apply for an 'identity' document, they are being told that they are classified as Xhosa, or Zulu, or Venda, and that they belong in a bantustan. They are 'aliens' in South Africa, and are repatriated to their 'home' country.

In 1978, of the 20 million people classified as 'de jure' residents of the bantustans, 9 million had been 'resettled' in these areas.

As immigrants (to South Africa), black South Africans have no rights to enter the country and look for work. If Ford South Africa requires labour, it applies to a government recruiting agency which negotiates directly with the bantustan bureaucracy for the release of the required number of workers. It is a system designed to maximise labour control. The identity book of the immigrant worker is stamped so as to allow him to work in South Africa. He may not remain in the country if he leaves his job. He may not change it.

Sizwe Bansi is Dead is being

presented on October 15, 1982, at 8:00 p.m. in the Seton Academic Centre at Mount Saint Vincent University. This performance is being sponsored by the Political

Studies Department there. Tickets will be available at the door; \$4.00 for adults and \$3.00 for full-time students and senior citizens.

Deliverance - an exercise in perseverance

by Geoff Martin

Despite the fact that I have not read the book - or perhaps because I didn't - I really enjoyed **Deliverance**. The film has been around awhile but finally played at the Cohn this past Sunday evening.

Deliverance tells the story of four Georgia men who decide to go 'run the river' for various personal reasons.

The character of Lewis, the gung ho 'Field and Stream' adventurer who dominates the first half of the movie, was played by Burt Reynolds.

As the four go down the river they are harrassed by two mountain men, one of whom Lewis kills, the other managing to get away. The trip becomes further complicated when the party gets into trouble running the rapids, resulting in the death of Drew (played by Ronnie Cox), the most nondescript of the group.

Lewis breaks his leg, providing the opportunity for Ed (Jon Voigt) to become the de facto leader of the group.

From then on, the movie is a study of the perseverance of Ed in his attempt to get through the ordeal alive. What happens afterwards may not be as important as the implicit changes which are taking place inside Ed and Lewis.

And then there is Bob, the odd man out, played by Ned Beatty. He

does not fit into any sort of classification, as his character is mostly hidden from us.

The performances by the four main characters were very solid. I do not like Burt Reynolds, but he did a very good job with the character of Lewis, that is, he was suitably obnoxious.

As for Jon Voigt, the intensity he put into the role of Ed was impressive.

As in any good movie, the production crew deserves a good deal of the credit, as the film seemed technically flawless. Sound and camera work were right on, and continuity flowed really well.

The reason you should try to see this movie, if you have not already, is that it cannot be represented satisfactorily in a review like this. In the same way some people would argue you must read the book because the movie cannot possibly represent its content adequately.

It is a fast moving feature with almost a glut of data being shot at the viewer. In fact, its 'slow' points are deceptively slow moving, as every scene is in reality very important and adds to the direction of the film. **Deliverance** gives the viewer a building effect, starting slowly but rising to a very powerful climax which manages to sustain a great deal of interest.

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