The Mime Troupe doesn’t mime. The players move among colorful costumes in an attempt to imitate the commodity dailies. Each actor, with one notable exception, let the stereotyped nature of his character confine him. The standout was Stanski Archer as Corinna. She had presence, charisma, and the ability to bring off the most Savage lines with enough “emotion” to create an aura. Unfortunately, the rest of the cast was not up to her standard. Peter Cohen’s over-commercialization of the money-hungry mermaid was meretricious, and poorly costumed at that. Marilyn Sydney did the best she could as a hysterical female, but had no charm. Whoever played the puppet Princess was not bad, R. C. Davis, Darryl Hurmpnis, Arthur Holdon, and Charles Degulman had their funny moments, but generally were merely vulgar, and poorly costumed among themselves. Then, at eight-thirty, the troupe danced onto the stage like a brilliant but meanlooking thing we found to our horror. The total effect was a vast improvement. The moment was much more looked for. For a while, they presented their point of view. The staging was novel, and occasionally effective, although the con- cealment was caused by the generally tasteless produc- tion. The rest of the cast, the few elements of anti-war propaganda, was unconvincing. The staging of the play was a vast improvement. The moment was much more looked for. For a while, they presented their point of view. The staging was novel, and occasionally effective, although the con- cealment was caused by the generally tasteless produc- tion. The rest of the cast, the few elements of anti-war propaganda, was unconvincing. The staging of the play was a vast improvement. The moment was much more looked for.