

The Confederacy

Sworn to succeed



Andrew C. Rowsome
Her Majesty will be pleased. Her "Sworn Servants" perform admirably and with style.

It is a pleasure to be entertained and enlightened at the same time. When the heavy message or stated point is abetted by humour, the evening at the theatre is doubly enjoyable. In this respect **The Confederacy** succeeds amazingly. Although the opening scene was confusing and lacking in focus, the play soon gathered a break-neck momentum which drew the audience along as if on an amusement park ride. Even the lengthy pauses for set changes were forgivable.

The play itself is wonderful: a familiar plot garnished with jokes, ironic social commentary and some truly engaging characters. Athena Voyatzis, as Flippanta the maid, has the best of it with lines that spin madly or are flung with a wink to the audience. When characters, who are themselves having such an obviously grand time, invite us to join in, who can resist?

Other notable performances include Guy Babineau who gives

a marvellous comic turn as an elegant foppish klutz and Anne Creighton as a lovable yet vicious gold-digging wife. Marilyn Norry, Tara Cates and Dan Lett also shine for moments which add immeasurably to the comic tone. Beneath it all was a solid supporting cast ticking lick clockwork, and timed for a hilarious explosion.

The Atkinson Studio space is too small for such a lavish production and the audience was quite frequently puzzled as to where all the props were stored offstage. But the sets and costumes were breathtaking. The garden was as convincing and as beautiful as the drawing room. And when these settings were populated by stunningly costumed performers spouting witty dialogue, the resulting effect was slick and quite magical.

I'm sure that Her Majesty has knighthoods (or at least critical baubles) in store for all involved in this energetic and entertaining show.



Craig Hildebrand

New Dawning of Dead Boys

Doug Meneilly

Last week, the latest version of the Dead Boys—America's answer to the energy of the Pistols in 1977—brought their raw musical assault to Larry's Hideaway for three nights of *Deja vu*. Old fans will be happy to know that singer Stiv (Master) Bators has retained his reckless style of stage acrobatics and self-abuse, while the band, with two new members on bass and lead guitar, still sets up a wall of sound as well as they ever did. Along with such old classics as "Sonic Reducer" and "Ain't Nothin' To Do", the band shows a determined effort to expand their horizons to include a few very accessible pop songs, done surprisingly well for a band previously best known for its screeching feedback guitar intros.

Numbers like "It's Cold Outside" and "The Last Year" are possible AM radio hits on record, and simply devastating in concert. George Harrison (not the hippie), replacing a sadly addicted Cheetah Chrome on lead guitar, gives the band a new stability, necessary if the Dead Boys are ever to escape their now-passe punk roots.

The show was tight, without any of the energy or spontaneity sacrificed. In fact, they were greater than the heady days of the 1978 Horseshoe Tavern.

Stiv's choreography was brilliant, riveting the audience's attention on his red leather pants, with scrotal slit. Jeff Junes on bass is far more interesting to look at than his introverted predecessor, Jeff ("Mr. Excitement") Magnum, while Jimmy Zero (rhythm) and Johnny Blitz (drums) perform with customary intensity. Jimmy's pink boots served to send more than one female into heat as he handed out dirty looks to all and sundry.

All in all, a super show, attended by a surprisingly calm and reticent audience ('cept us). The band is currently shopping for a recording contract, but you can get Stiv Bators' latest solo efforts (quite listenable for old fans as well as MOR people) on a couple of 45's released by Bomp Records of L.A.

Death-watch

J.P. Chassels

The Samuel Beckett Theatre of Stong College is the suitably stark setting for **Deathwatch**, a play by French writer Jean Genet. This prison drama directed by Otmar Gauer is a disturbing insight into the lives of three convicted criminals who share the confines of a prison cell. It is a challenging piece that requires the actors to maintain an almost frenzied level of frustrated energy.

This demand is met by a fine cast composed of Walter Villa, Kevin Magill and Stuart Hughes as the inmates, and Steven Hill as the prison guard.

Villa exudes an air of coolness and strength as Green Eyes, the "boss" of the prison, who commands the respect and envy of both the inmates and guards.

Kevin Magill is well cast as Maurice, the weak but cunning young punk who depends on



Green Eyes for security and protection. Stu Huges is LeFranc, a deeply disturbed psychotic who idolizes Green Eyes and will do anything to achieve status in the eyes of his criminal peers.

There was a tendency at times for the actors to rush the dialogue in order to maintain the furious pace of the play. But on the whole, it is a convincing, moving portrayal. The skillful blocking patterns and simple effective lighting are a credit to director Otmar Gauer.

Deathwatch runs March 19, 20, 21 at 8:00 p.m., and a matinee performance at 2:00 p.m. Saturday, March 22.

Simply superb

Claude Sautet's **A Simple Story** is one of the most engaging films released so far this year. The film, as its title suggests, is a modest study of the complex relationships in everyday middle-class society.

The film centres around Marie (Romy Schneider), whose superb underplaying won her the Cesar, France's Oscar, for Best Actress. Schneider plays a middle-aged woman, about to enter the 'autumn of her life', who realizes that the baby she carries, and her current lover, are an unacceptable fate. A chance meeting with her ex-husband leads her to re-examine her whole relationship with him—past and perhaps future. She must re-assume control of her life and take the responsibility of facing her future, alone, as an individual.

The film reveals a panorama of lost characters. Each relationship is treated with a complexity and intelligence that is rare in films. Tragedy often strikes, but the characters deal with it optimistically.

The supporting cast sparks what is a slow-paced film, although Sautet's strong direction is consistent. There are really no narrative elements to the story, yet the film is cyclical and the many human dramas are resolved in the end.

A Simple Story is a modest little film, one which draws its strengths from the sensitivity, intelligence and honesty of its characters.

Richard Zywockiewicz

Claude Sautet's **A Simple Story** is an important film which should be seen for its cinematically creative attempt at exploring the phenomenon of middle age crisis. However, as a statement about feminism and socialism, the film is teasingly brief.

Romy Schneider, the heroine of this, Sautet's seventh film, is a mysterious woman whose gypsy 'love of life' philosophy spreads to all those around her. She causes a brutish former lover to give up alcohol and become 'human'. She fills her young son with a refreshing permissiveness towards sex. And she takes it upon herself to save a friend who has lost both his job and self-confidence.

A Simple Story moves along unconventionally; slowly unwinding in a leisurely manner. There is no set pattern, rather Sautet zooms in on the characters and zooms out. The high points along the way are simple things; the breaking of a dish, a lovers quarrel, and a simple hiking of Schneider's skirt a couple of inches. No mystery, no crime, no murder.

The problems begin when the film takes on more than one person at a time. Grouping people together, discussing socialism is awkward and out of place. Also the attempts at feminism never work. Schneider's character may be a woman, but more than that she is a strong-willed, beautiful person, whose strength owes nothing to her gender.

Sautet's superb cinematography echoes the work of many fine European directors. In fact, **A Simple Story's** greatest feature is its ability to capture the small habits and nuances that make it tantalizingly real.

Banana Peel

A special cabaret

That Little Special Something, a new musical Review coming to Mac Hall on March 27, 28 and 29, should not be missed. Produced by McLaughlin College in co-operation with Cabaret, this nostalgic review, conceived by Alix Chochinou and Graham Thompson is based upon the History of American Musical Theatre.

The show is choreographed and directed by Chochinou, creator of the last Cabaret of '79. Two songs, "That Little Special Something" and "You Missed It" are original and composed specifically for the show by the Musical Director, Graham Thompson. The technical direction and design is by Cabaret's resident technical director, Kevin Clark. The cast consists of twenty-one talented musicians, singers, dancers and actors from all departments of York.



You must remember this, A kiss is still a kiss, A sigh is just a sigh, The fundamental things apply, As time goes by.



get more than they bargained for. The two are swept through the eras of the Minstrel Show, Vaudeville and the Revue. They are touched by the songs of George M. Cohan, Gershwin, Rogers and Hart, Kern, and many more.

It's fun, free and licensed. Come reminisce through the songs and dances of the musical theatre.

Dr. Rat-tat-tat