

# Rock and Roll Circus at Cafe Mokka

BY BRIAN PETTIGREW

I took a trip to Cafe Mokka on Saturday February 26. Recreation, Rock and Roll Circus with special guest MC Zooma the Clown. I must admit I get a simple kick out of Zooma's pulling a five of diamonds out of an orange, and in the better part of an hour Zooma also swallowed fire twice, made puppy love balloons, and escaped from a bald headed gin and tonic drinker; said, "I'm waiting for the time we can all be happy."

Pretty soon to be back in style was Tuesday afternoon radio personality Aaron Petrie. Petrie, along with Jason Murry and Ryan Brumwell, make up the three piece

Texas Instruments. A well-rounded Jason Murry sings and strums, Brumwell hits the bongo while Petrie beats drums. I dare you to step into their house.

I hate this feeling. It comes from thinking all the time. Anyhow, second on the bill at Cafe Mokka's Rock and Roll Circus was Servo. This four piece band sounds similar to the young Rolling Stones meets Guns and Roses; a good thing but you're only as young as you feel. Of Servo, the band named Servo, Servo, Servo, Servo; Guitarist Johann Kizer, Drummer Ryan Perice, bass player Ryan Bezeau, and singer man George Martin are all enjoying their time in the sun.

Time to come up for air. Two, the question what. What

makes the Guthries so damn cool? Is it the fact that they are all losers and pay no mind to the fact that they have gone country when every body else is either funking or punkin? It's funny how it all comes together. Matt Mays, Dale Murry, Brian Murry, Ruth Midikin, Gabe Midikin, And Serge Samson make up this fabulous six-piece country bugger. The Guthries will be playing at the Marquee Club on Saturday, March 11, check it out.

Now back to Zooma. There's no need to give in, it's part of living. Fire juggler's hands and limbs regenerate, how else did you think they did it? But dude, clown man with his hand on ice, its like Ruthie says, "Sooner or later we all come in last."

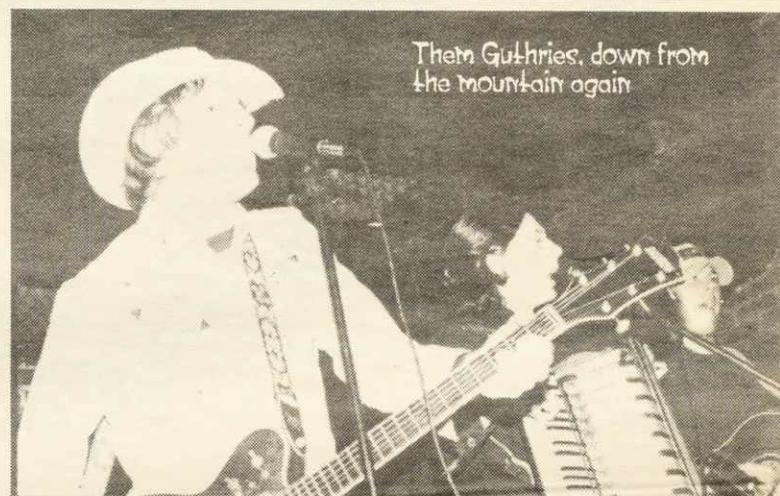


Zooma the Clown swallows fire: Texas Instruments complicates microphone

photographic evidence by Donna Lea



four Servo parts motor a tune



Them Guthries, down from the mountain again

## Synchronize yourself

KTS performs Frankl's Synchronization in Buchenwald

BY DONNA LEE

You enter a dimly lit room painted in black. The stage is sparsely set; you only see a chair, a white platform and some broken-down wooden crates. And as you take your seat, a pair of spotlights cast glaring rays not on the stage, but at you.

This is the beginning of *Synchronization in Buchenwald*, a play that dares to address and challenge its audience. Being presented by the King's Theatrical Society (KTS), it is running March 8-10 at the Pit, University of King's College.

The KTS's show marks the first time in Canada — and the second time ever — that *Synchronization* is performed. The play was written by Viktor Frankl, who was

not at all a playwright, but a psychotherapist and Holocaust survivor.

Frankl wrote it and another play, *The Doctor and the Soul*, as a result of his three years in four different concentration camps, including Auschwitz. The completed manuscript for *Synchronization* was shelved until 1978, when it was performed at the University of California in Berkeley. Then the play was sent back to storage, never to see the light of day, until a professor recently retrieved a copy and brought it to Canada. The play still has not been published.

*Synchronization*, despite the title, is not so much about the Holocaust than it is about humanity. In it, three philosophers — Socrates, Kant and Spinoza — sit around in the eternal afterlife and observe the

crumbling state of humanity 'below.' In the hopes of showing the audience a few things about what it means to be human, they take the example of a prisoner in a concentration camp. The philosophers watch and comment as the prisoner, in spite of his suffering, attempts to figure out the meaning of his existence.

The play is not like the average drama. The characters of *Synchronization* recognize the audience's existence. Suddenly, the audience becomes the object of the philosophers' discourse. In doing so, people are forced to think along with the characters and examine the nature of humanity.

*Synchronization* is an intellectual play, not a historical one. It prompts one to think long after the curtain call. So be warned.

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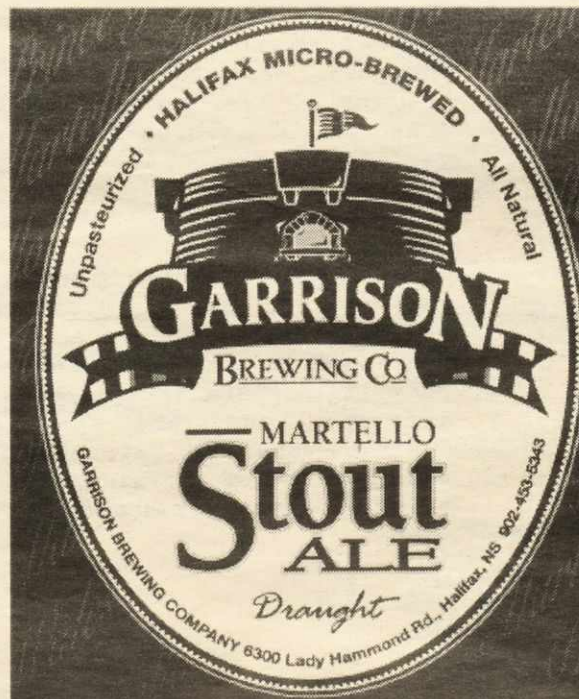


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