

Masquers play a success

Firebugs yields heat

By JOHN OUGHTON

The York Masquers successfully resuscitated Max Frisch's "The Firebugs" with their production which ran last week at Stong College. The Masquers made a good choice of script with "The Firebugs"; the play is an interesting mixture of absurdist and political themes written by a not very well-known member of Germany's post-war Groupa 66 movement. The plot of the play, briefly described, involves a small group of arsonists who take advantage of the self-righteous hospitality of a community leader in a small German town. Once established, the firebugs who came to dinner set up and execute their plot with the confused co-operation of their host.

Frisch uses a chorus of fireman for satiric interludes. The firemen chant little fire prevention homilies for the benefit of their cozy town and occasionally engage in dialogue with other characters. They are given little dramatic action. The chorus was the weakest part of the Masquers' production. As comic elements, the firemen could have been played as either pompous guardians of the public order, or unthinking automatons programmed to be anti-fire. Unfortunately, the chorus in last week's production spoke their lines too weakly and gestured too little to qualify as either. Choruses are admittedly difficult to use in contemporary productions, but the Masquers should have either cut the firemen out of the script or else worked harder on integrating them with the rest of the play.

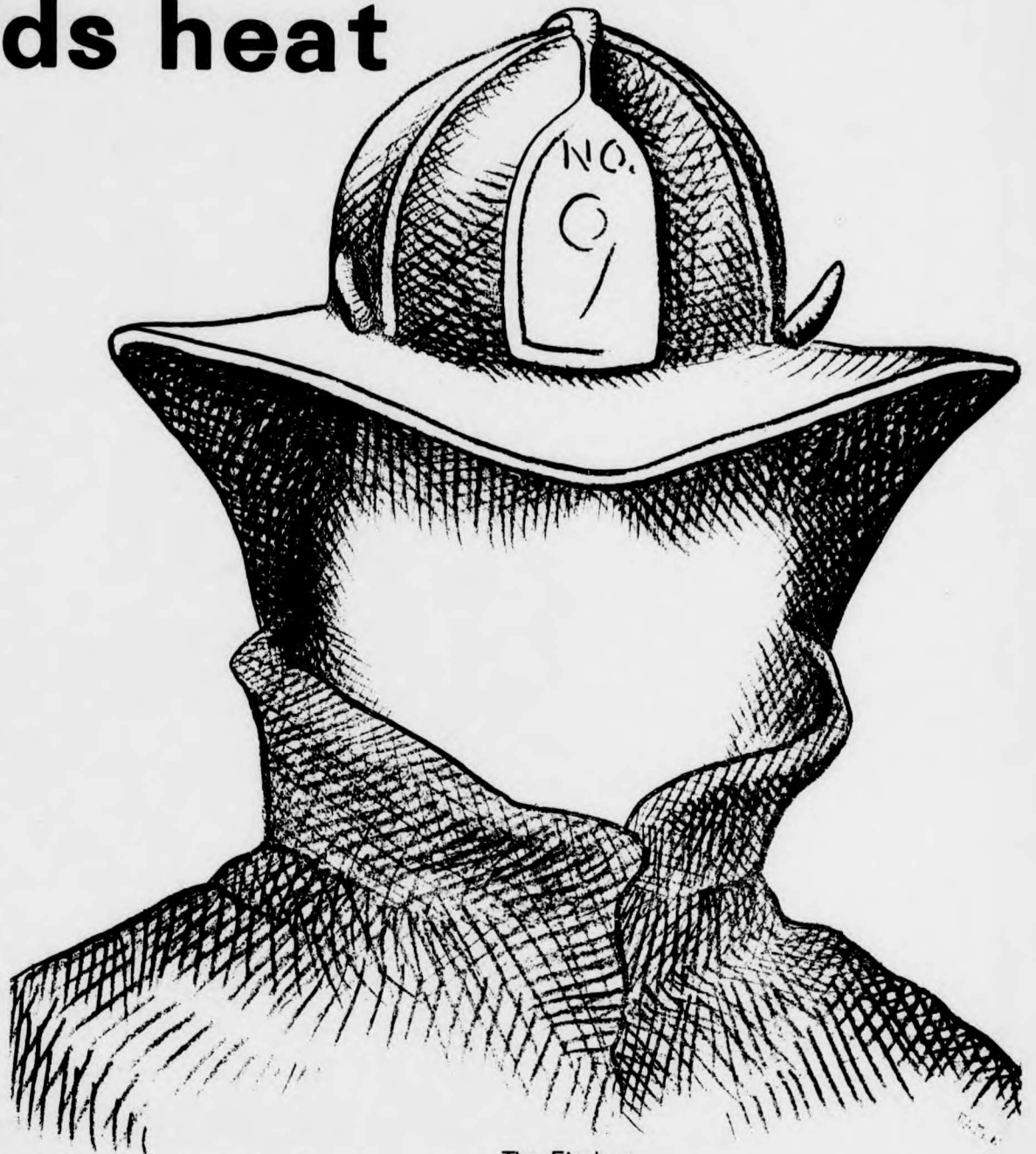
The set and main characters, by contrast, were almost good enough to belong in a professional production. Frank Giannotti deserves commendation for both

the set design and his portrayal of Sepp Schmitz, the proletarian wrestler-actor-firebug who conquers the bourgeoisie by either his muscles or his descriptions of a disadvantaged childhood. Whether he was wolfing food or playing the ghost in the damask tablecloth, Giannotti provided the naturalistic power which the part demanded.

Willi Eisenring, a headwaiter turned revolutionary, was impersonated with flair by Michael McCabe. Eisenring was the philosopher of the play with lines like "the best camouflage of all in my opinion is the plain and simple truth. Because nobody ever believes it." Keith Batten was equally impressive as the bourgeois Biedermann, a character compounded of pride, false humanity, greed and hypocrisy. Fran Bloss as the maid Anna and June Redfern as Biedermann's wife contributed life to their basically caricature roles.

The lighting and sound were generally well done. The same recording of an explosion was perhaps over-used in the culminating scene, but the sound quality and timing was good.

Jerry Dancyger, the director, seemed to have a good understanding of Frisch's intentions and played the characters off against each other skillfully. The Firebugs remains relevant and entertaining since it focuses both on anti-establishment movements and the psychological aspects of life in a world where everything might go up in flames instantly. Frisch left the question open as to whether political arsonists are right in their actions, but they certainly seem more realistic and effective than the other characters in the play. The York Masquers generated a good deal of dramatic



The Firebug

heat and light with the "Firebugs", and they deserved a larger audience than they got on the opening night which I attended.

Shakespeare alive at Glendon

By SHARON O'BRIEN

A Mid Summer Night's Dream, a Shakespearean play put on by the drama students at York University (Glendon Campus) was just as good as the performance in Stratford two years ago according to a bystander in the audience. It was an outstanding play well worth the work that these students put into it. The love of two young people Hermia and Lysander was seriously opposed by all in the Athenian castle. Through many trials including spells by the fairies in the forest these two are finally allowed to join in wedlock.

The costumes were well chosen and gave the play a professional appearance. An outstanding character in both dress and acting was Puck, played by Bob McDonald. He was referred to as Robin Good fellow which in itself was very ironic. He was a servant to Oberon (King of the Fairies) and enjoyed doing his evil spells with great excitement. He bobbed on and off the stage, with ludicrous laughs and actions. His entire body was covered with a green dye. He constantly commented on the weird behaviour of jealous humans, but loved every chance he got to make them this way. He giggled and ran about portraying himself as the most outstanding and humorous character in the play.

Adding to the humour were a group of city labourers, practising a play to present before the Duke. Peter Quince, played by Steve Meek, was one always looking for attention. His constant interruptions brought laughs from the audience. Robin Starvelling was a squeaky little guy that played the naive pushed-around type character and was constantly having to be reminded of his cue. Snug, played by Ed Gramauskas, had the part of a lion. His ap-

pearance was quite appropriate for the role that was given him — big and dopey. His lines consisted mostly of one word — ROAR. Other characters in this humorous group of play actors were Nick Bottom, the male lover, Francis Flute, the female lover and Tom Snout, playing the role of a wall. The finished production of their play was at the end presented before the Duke. Their antics were clumsy and disorganized but this only added further to the effect of humour.

Fantasy becomes a part of all

Shakespearean plays. In this play the fairies in the forest took this part. As mentioned before Oberon, played by Jack Wetherall, was the King of the Fairies. He was in love with Titania, the Queen, played by Rita Davies. The costumes of these fairies were well made-up and gave the scenes a very realistic atmosphere. The female fairies had gold luminous paint around their eyes.

On the whole the play was well done. With this mixture of humour, fantasy, and drama the audience was kept entertained.

Proceed- art as a form of behaviour

All events are free and take place in the Stong College JCR Proceed. . . Blues concert — today at 8:15 led by Rick Mather.

Proceed. . . Continuous tape music (electronic) Friday 1 - 5 pm and Saturday 1 - 5 pm, compositions by members of the Electronic Media Group.

Proceed. . . Contemporary Music Recital Friday 8:15 to include:

The King of Denmark.....Mortion Feldman
October Mountain.....Alan Hovaness
Study No. 1.....David Wollman
Untitled.....Bernie Diecheck
Untitled.....Doer-Mather
Short WaveRick Mather
MississippiississimD. Rosenbaum

Proceed. . . Jazz and Riley Concert Saturday 8:15 pm.
Original compositions.....York University Jazz ensemble.

intermission

In 'C'.....Terry Riley

Lennon's best album since Beatles breakup

By STEVE GELLER

John Lennon (Apple S W3372). . . This is definitely the best thing that Lennon has recorded since the Beatle break-up. It's a deeply personal album in which Lennon shows a thorough understanding of himself and his life in relation to his family and society. Musically, Lennon mixes his emotions with his always interesting interpretation of the great rock and roll era of the fifties.

Lennon takes care of the vocal work without the caterwhaling of Yoko, who is preoccupied with the wind instrumental back-up. Musicians such as Ringo Starr, Klaus Voorman, Billy Preston, and Phil Spector provide a more than adequate accompaniment for Lennon's efforts. The cuts that stand out most are Mother, Working Class Hero, and Well Well Well.

Jesse Winchester (Ampex 10104). . . Jesse Winchester has emerged as perhaps the best contemporary solo country gospel artist to appear in a long time. The influence of other country musicians is evident in his material but Winchester seems to have incorporated the fine-points of The Band or David Rea for example — who, by the way happen to contribute to the vocal and instrumental back-up — and has definitely combined them along with his own talents to come up with his own unique style.

Lyrics with religious overtones and nature imagery depict the honest simplicity of rustic life. Because the music compliments the flowing lyrics, a solid sense of honesty is radiated throughout the entire album. The album is highlighted by Yankee Lady, Biloxi, Snow, and Quiet About It.

Mongrel (Capitol SKAO-499).

The Bob Seger System have been a source of power on the eastern North American music scene for about five years now. Originating in Detroit, Bob Seger has already had hit singles (Heavy Music and Ramblin' Man) as well as a previous album. Mongrel features the Bob Seger System at its best, belting out its "Systemized", hard, tough, rock and roll. Big River, Mongrel, Mongrel Too, and River Deep — Mountain High set the steady pace on this fine album.

Studio Lab has another funny one

The Studio Lab production of "Where Do We Go From Here?" takes its title from the phrase supposedly uttered by a freak at the Woodstock music festival. It doesn't pretend to answer this rhetorical question. It does however take a fresh look at some seldom discussed topics.

Many sketches are done to music and others are either very graphic conversations or monologues. Most of the ideas are clever and the funny sketches are really funny. Audience participation is kept at a minimum but does add to the intimacy of Studio Lab's delapidated auditorium.

If you want to see how a social worker tries to explain the use of a condom to three African Tribesmen, or the plotting of a revolution, by old age home-inmates, go and see this very refreshing and delightful production.