

# ARTS

## Blitzkrieg's Hitler is a foot-stomping baby

By LAUREN GILLEN

**BLITZKRIEG**  
Directed by Tracy Shepherd Matheson  
Theatre Glendon

Watching a student production is often a bitter-sweet experience. Performances are often done with a genuine love of the art that is rarely paralleled in Toronto's current professional theatre. However, genuine performance alone cannot fill the gaps when a show lacks the basic technique required to make a play come to life.

Theatre Glendon's production of *Blitzkrieg* is just such a bittersweet production. While the cast and crew are to be commended for their effort, the play requires more effrontery and exploration than the director and actors deliver.

Brian Wade's *Blitzkrieg* takes a dramatic look at the private life of Adolf Hitler and his mistress Eva Braun. It takes us into the bedroom of one of history's most powerful and frightening figures. The play exposes the audience to a violent and sexual display of one man's struggle for power and his pillage of human dignity.

For any group of actors, this would be a demanding play. The cast must not only present a clear, unbarred image of Hitler's lust for

power, but it must do so without crossing that fine line between character and caricature. Unfortunately, Glendon's production was not successful in its attempt.

I viewed a dress rehearsal, not an actual performance, and while this explains the slower-than-normal pace, it does not account for the poor character portrayals. Director Tracy Shepherd Matheson (in her first solo directing attempt) was unable to

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push the character of Hitler beyond the distorted, one-dimensional image the public is already familiar with. Presenting the many qualities of a character — even a notorious one — must be a primary goal if the play is to become anything more than a hologram. While the Hitler film footage used to preface the performance creates an interesting blend between real life and drama, Hitler's charismatic quality in the film only serves to reinforce that lack of dimension in the stage characters.

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## "A night of fine roots"

By MARY JANKULAK

It was a night of hurtin' songs, talkin' blues, guitar pickin', and mean harp solos. Or, as host Scott.B announced at the beginning of the Saturday night show at the Cameron House, "a good night of fine roots-flavoured entertainment."

Three local artists — Scott.B, Johnny Macleod, Willie P. Bennett — performed original acoustic, folk, and country music, with an '80s twist. Organizer Scott.B, who has long been a fan of Willie P. Bennett, said, "I like the idea of bringing him to Queen Street. It's a different crowd. Bennett has a lot of hard-core fans who come anywhere to see him, and you also get new people out. I

first heard him in '76, and the songs appeal to me — the honesty in the lyrics."

Solo performers are vulnerable in a bar setting; there is always the danger that the crowd will be more interested in their own chatter and beer drinking than in the music. These performers overcame that problem, and Saturday's crowd was quiet for the most part, paying rapt attention to the music.

Scott.B is a familiar face on the Toronto scene. As well as playing solo and with his band, The Scott.B Sympathy — he is a guitarist for Groovy Religion, and he hosts a folk

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**SINGING FOR SUPPER:** First year York student Trevor Digby played the East Bear Pit last Thursday in an effort to raise money for the North York Harvest Food Bank. \$156.00 and a garbage can full of non-perishable food was raised.

## Dram-O-Rama sets the stage

By NATALIE GREENBAUM

**DRAM-O-RAMA**  
Directed by Jennifer Ewart and Andrew Clark  
Samuel Beckett Theatre

York's theatre students have added a new twist to the classic charity marathon. They call it Dram-O-Rama.

Dram-O-Rama was previewed November 4 in the Samuel Beckett Theatre. The variety show was to raise money for the Ontario Society for Autistic Children (OSAC) by charging audience members two dollars each for two hours of entertainment. Lasting approximately four hours, the production raised \$170.

The concept of Dram-O-Rama was fostered by director Andrew Clark with co-director Jennifer Ewart. Clark has been involved with OSAC in the past, which prompted his decision to theatre and fund-raising.

The production itself was somewhat flat and unprofessional. Since there was no dry run-through, the directors were uncertain of the length of each act. The mood, how-

Since this show was only a warm-up for the 24-hour Dram-O-Rama on March 11, it would be nice to see students from all faculties participate.

An appearance was made by Carolan Halpern and Marie Evangelista of OSAC. Halpern, who delivered a brief speech on autism, stressed the need for autistic children to be integrated into society through school and recreation programme, and alternative living arrangements.

Dram-O-Rama promises to be a great success on March 11. If completed, 24 hours of consecutive drama will break the current world record. If you are interested in performing, contact Andrew Clark at the Samuel Beckett Theatre (extension 7326), or drop a letter in the theatre mailbox (315 Stong). Keep in mind that anything goes, and remember, you can have fun while supporting a great cause.

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ever, was casual, and the audience did not seem bothered by the breaks between performances. Everything from Irish folk dance to a four-piece band was included in the programme, with lots of singing, dancing, and comedy between.

Most participants in the production were from York's theatre department. Unfortunately, though, advertising to the University was hampered by inadequate funding.

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