



Director reinterprets classic *Midsommer Nights Dreame*

by Sheena Jarvis

Ines Buchli, director of Shakespeare's *A Midsommer Nights Dreame*, promises an interesting perspective on an old standard comedy.

The play, running at the Burton Auditorium until February 1, is a production of York's fourth year Theatre Arts acting ensemble.

If the staging in winter of a play set in summertime seems slightly strange, Buchli feels it's very appropriate in light of recent changes in our weather due to the Greenhouse Effect. In the play, dissension between Titania, the elemental king, and Oberon, queen of the fairies, causes disharmony in the seasons of the forest.

When visualizing *Midsommer Nights Dreame*, one often thinks of light and warmth. "In actual fact, there's tons of information in the text that people are cold... it's summertime, but it's dank," Buchli said.

For her interpretation, Buchli used an early folio edition because she feels modern editors take out a lot of important references. "I'm really straining away from the light, airy version of the play and looking at some of the darker aspects," she said.

Buchli wanted to explore the violence and brutality in the play. "It's still a comedy," she insisted, "and there's lots of humour in it, but I'm concerned with violence in the play."

Buchli has chosen to double-cast three of the major roles. She feels this will allow the actors to explore the idea that elements of each of the characters are inside their counterparts. "I really wanted to play with the idea that what takes place in the forest is really what takes place in all of us," she explained.

To that end, the transformation of each of the characters into other characters takes place right on the stage.

Working with a limited budget, with most of the play taking place in a forest, one of Buchli's concerns was devising a stage setting that would be appropriate a wide range of action. "One of the ways I solved that problem is that all Titania's fairies and Oberon's fairies are the forest," she said. "I sort of have a moving environment that changes all the time."

Buchli hopes to transcend all time references through her use of costume and stage settings, which were created by York design students specifically for this interpretation. "I didn't want to do a strictly Elizabethan (version)

PREVIEW

A Midsommer Nights Dreame
 written by William Shakespeare
 directed by Ines Buchli
 Burton Auditorium
 unto February 1

and I didn't want to do a contemporary (version). Because of the universal themes of the play, I wanted to create our own world," Buchli explained.

Although the actors are fourth-year students, they have very little experience with Shakespeare. "In terms of a whole play," Buchli said, "it's the first time for many of them. It's frightening!"

With only three weeks of rehearsal time before the four-week Christmas break, and two weeks of rehearsal since, Buchli believes "there will definitely be a kind of rawness to it."

Classic house track from Lil Louise; an 808 drum machine under water

by D. J. Patrick T.

Afrika Bambaata
Just Get Up & Dance (US)
 produced by Mario Pinosa
 label: EMI

Funny how the only bearable mixes on this record are the instrumental versions — the "Doom Doom Mix" and the "Detroit Remix," both on the first side. Overall, very bland. Two out of five.

Lil Louis
"Atmosphere" (U.S.)
 label: White Label

The classic house track has resurfaced — bassline, keyboards and more bassline. Be careful of the bootlegs that are floating around with the "Virgo" sample. They can be spotted by the poor quality pressing. Five out of five.

Rol in Kato
"Jungle Love"
 label: Digital Dungeon

Probably one of the biggest tracks to hit a warehouse party in a long time. "Jungle Love" contains eight minutes of house beats that just keep slammin' endlessly. But this song can't be reviewed without a special mention of the saxophone solos throughout. 'Nuff respect to the sax-man. Five out of five.

Heavy D. and The Boyz
"Is It Good To You" (U.K.)
 produced by Dave Hartell
 label: MCA

Released from the LP *Peaceful Journey*, this track is typical Heavy D hip-hop: driving bottom-end bass and a solid bassline (lifted from Junior's 1983 song "Mama Used To Say"). See? Typical. Four out of five.

Two Men On A Struggle
Project Z (U.S.)
 produced by The Blos
 label: House Jam

808 Drum machine and a First Choice loop done in classic Chicago house styles. Nice underground EP with four different tracks, from deep house to jazz house. Three out of five.

Subculture featuring Marcus
The Voyage (Remix - Canada)
 produced by Hayden Brown
 label: Strobe Records

This is a chunky, louder version of an instant classic. Comes complete with revamped lyrics and a kick-drum like a mule. Four mixes, all inspirational. Three out of five.

Incognito featuring Jocelyn Brown
"Always There" (U.K.)
 label: Talkin' Loud

Not surprisingly massive in New York, this is the umpteenth cover of

Willy Lobo's Latin jam "Always There." Ambient, garagey, but a little bit dated. Three and a half out of five.

A Guy Called Gerald
"Emotions Electric" (UK)
 produced by Dale Griffin
 label: Strange Fruit

This track was recorded about four years ago as part of the "Peel Sessions" in the United Kingdom. It is the best piece of work he's ever put on vinyl. Four out of five.

Cajmere
"Underground Goodies Vol. One" (U.S.)
 label: Clubhouse Records

Have you heard what an 808 drum machine sounds like when submerged underwater? Just think about that. This should piss off the house purists, but, hey, at least you can, um, bathe with inspiration. One out of five.



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