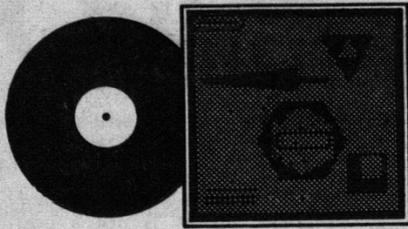


# ROUNDABOUT

by Nate LaRoi



**T-Bone Burnett**

**Proof Through the Night (WEA) \*\*\*\***

A leap forward in both style and breadth over the also recommended Trap Door EP, *Proof Through the Night* strikes out at modern decadence and moral corruption with smart songs that rarely leave their targets unscathed. Derivative riffs, eccentric vocals, and folk-influenced arrangements sometimes put unnecessary pressure on the lyrics, but even when the songs aren't as deliriously catchy as "Fatally Beautiful", Burnett's wit (i.e. "The Sixties") is generally adequate compensation.

**Clarence Clemons and the Red Bank Rockers**

**Rescue (CBS) \*\*\***

The Big Man, believe it or not, looms small on *Rescue*. With Clemon's saxophone not always figuring so prominently and with all lead vocals handled by Mitch Ryder-Gary US Bonds sound alike Booker T. Johnson, it would only be misleading if I were to tell you that this is really a solo album by the Springsteen sax man. Nevertheless, *Rescue* is solid party music with a good beat. And while songs like "Money to the Rescue" and "Heartache #99" aren't meant to be taken seriously, *Rescue* remains a better album than Gary US Bonds' *On the Line*.

**Bob Dylan**

**Infidels (Portrait) \*\*\*\***

Aside from 1980's *Slow Train Coming*,

Dylan's career has been in dire straits for some time, so it is only appropriate that Mark Knofler should come to the rescue to give Dylan the modern production his songs have so rarely had. With a title like *Infidels*, you know that Dylan hasn't given up his latter day moralizing, but now at least his songs have similar bite.

**Grandmaster Flash and Mel Melle**

**White Line (Don't Do It) (Sugarhill) \*\*\*\***  
Just when you thought Grandmaster Flash would spend the rest of his days putting new lyrics to "The Message", out comes a terrific dub-style 12" single that deserves five stars on the dancefloor and four stars on your turntable. The message in this case, is related to a certain white substance associated with Sigmund Freud: Sherlock Holmes, and Richard Pryor amongst others.

**New Order** \*\*\*  
**Power, Corruption and Lies (Factory)**

After the beautifully produced "Blue Monday", the biggest selling 12" single in UK history, it was abundantly obvious that New Order was destined to be one of the most significant groups of the 80's. Unfortunately, however, "Blue Monday" is only available on the cassette version of *Power, Corruption and Lies*, a somewhat chilly set that casts subtle shades of doubt on New Order's supposed pre-eminence. "Age of Consent" and "Your Silent Face" are about as fine as electro-pop gets, but, for all of its long shadows, *Power, Corruption and Lies* makes Joy Division's almost frightening intensity seem very far away.

**Lionel Richie**

**Slow Down (CBS) \*\***  
Nice singer. Nice songs. Nice production. Nice arrangements. Nice album. Anyone for holidays in the sun?

**Spoons**

**Talk Back (Ready) \*\*\***  
Nile Rodgers, it turns out, didn't do a whole lot for the Spoons, the Burlington Ontario act slated as Canada's new music "Great White Hope." A pleasing record still - but uncomfortably clean and commercial (reminds me of *Let's Dance*) in the manner of Ultravox. *Arias and Symphonies* was better.

**More Fun in the New World (WEA) \*\*\*\***  
Crawling out of LA's heart of darkness and making carbon sketches of the existential angst all around them, X made great music from the start, great music that never got played on the radio. Originally heavily steeped in punk, X have grown increasingly commercial with each passing album, even stooping to wail "we're the last American band to get played on the radio." But, like Bruce Springsteen, X continued to shuffle

their own archetypes of despair and disillusionment, all the while gazing upon them, searching for some higher order meaning. Cascading through scenes littered with drunks, runaways, and

prostitutes, in this case it's the music that's transcendent. The results here are not entirely consistent, but five or six terrific tunes are easily enough to make the whole thing worthwhile.

## Verfremdungseffkt strikes!

by Anna Borowiecki

This weekend, the 3rd year BFA acting class presents Bertold Brecht's *The Private Life of the Master Race* directed by Bernard Hopkins.

Hopkins has a keen intelligence, is intuitive, and often witty. Twenty-five years of theatre experience haven't quenched the passions, but instead shaped him into that rare breed of artist that understands theatre as both a business and an art.

Stage Manager Dennis Hassell was able to contribute several clear insights into both Hopkins the man and director.

"Bernard is a genuine theatre person. He lives and speaks theatre as a language and is concerned the actors understand what they are doing."

"Unlike some directors who move the actors about like chess pieces, he teaches skills through the doing."

"He creates an environment in which they are able to create."

During the first weeks of rehearsal, Hopkins' first order of business was to help the students give the play a dramatic spine.

*The Private Life of the Master Race* was originally written into German, translated into French, and finally into English. In the process, much of the poetry was lost along with the essence of what the playwright was saying.

Bertold Brecht wrote *The Private Life of the Master Race* as a series of twenty-eight scenes. Set in Nazi Germany the play follows the rise of the Third Reich and the fear and misery it caused.

Each vignette in the play restates a similar theme: when a gang of thugs takes over a country, no one is safe. Christians, Jews, intellectual revolutionaries, and peasant workers alike disappeared into the night, never to be seen again.

In his propaganda plays, Brecht aims to stimulate critical thought. To make his audience ask questions, he believed they must first separate illusion from reality.

Brecht developed 'verfremdungseffekt', a concept which distances the spectator from the action on stage. Distancing requires the stage events to become sufficiently strange so the theatre-goer is always aware he is in a theatre watching a play.

Devices used to achieve 'verfremdungseffekt' includes the use of bare walls, a visible display of theatrical machinery and seeing actors double in roles. *Private Life of the Master Race* has seventy roles, played by ten actors.

Brecht purposely distances his audience, yet Hopkins voices the paradox that Brecht is a "poet" with a "spellbinding quality."

"He develops intricate patterns that make the emotions flow."

Brecht presents his case, "then pulls back and lets us feel for ourselves." Tickets are available in Rm 3-146 of the Fine Arts Building. Performances will be held Saturday and Sunday at 8:00 PM with a 2:00 PM Matinee on Sunday in the Thrust Theatre, Fine Arts Building.

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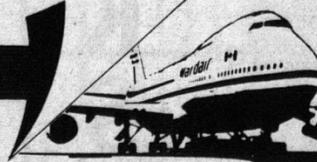
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