

entertainment

Brecht's didactic chalk circle

By Andrew C. Rowsome

Bertolt Brecht returned from exile in America to a devastated Dresden. Amidst the ruins he set up a theatre constructed out of whatever was handy. His audience sat huddled in blankets on concrete blocks, in the open. At that par-

ticular point in history they needed theatre. Brecht did not disappoint them.

Between February 12 and 19 many of York's theatre lovers will venture into Burton Auditorium for the fourth year theatre performance students' final

production. They will sit on plush seats amidst a gallery of technical marvels. They are people who appreciate theatre. The cast, crew and Brecht may surprise them.

"When we first chose *The Caucasian Chalk Circle* it seemed like a perfect vehicle simply

because of the large number of speaking parts," explains director Neil Dainard. "I had no idea that it would become so complex, that I would have to virtually politicize the entire cast."

Didactic art is nothing new—but it is rare for it to reach a mass audience, as this production is hoping to. With the combination of a clever publicity campaign and a rare amount of enthusiasm it certainly deserves to.

A crucial segment of the advertising pivots around "guerilla theatre". Members of the cast are appearing at various points on campus to bring their show directly to the people. It has been a unique experience. "It was great," says Janet Sears. "For instance we had hecklers. We'd never had to deal with that before so we had to learn. Quickly."

Talk during rehearsals has dealt with politics and social relevance with several "guests" lending support and ideas. Yet there is also a strong sense of a struggle to get the performances just right, to achieve those "magic moments" of theatre. "It's a very demanding play," comments Kathy Kinchen, "a real challenge

but a great experience."

The staging itself contains a few surprises and the show's basic concept is unique, having received the approval of Frau Thiele, Brecht's former choreographer. But it is the belief in what is being done, the commitment which should make this show worth seeing. Tickets available at the Burton box-office, phone 667-2370. The show begins at 8:00 and admission is free.



Ian Gillespie challenges Mike Pollis in the *Caucasian Chalk Circle*.

Ara Rose Parker

Cooking slice of jazz pie

By Elliott Lefko

For the jazz aficionado, I offer two recent books which convey some of the characteristic jazz spirit. The first, entitled *Encyclopedia of Jazz*, covers the period from 1900 to 1960. The second, *Jazz-Rock Fusion*, deals with post-Miles Davis mid-60s artists. Taken chronologically, both books fail to be accurate histories. Discographies are incomplete. A greater amount of information would have jelled with

Jazz Encyclopedia a vast sea of musical personalities come forth to offer their particular slice of the jazz pie. Unique artists like Bing Crosby, Nat King Cole, Jay McShann and Ed "Cleanhead" Vinson.

Jazz's "New Wave — Fusion", has caught North America more total of thirty young, popular gunslingers are mugged and profiled with their complete notches in the back of *Jazz-Rock Fusion*.

fusion to function properly, a healthy Miles Davis is needed back in the saddle.

However they don't list commercials, television or screen credits. A popular drummer like Steve Gadd is heard today by anyone the media can reach. Yet the "Muzak" features of some of these "stars" is just that. In order for jazz-rock



Guitarist Ed Bickert

Randy Bregman

the competent photography and enthusiasm both authors share.

The flurry of released information, both in broadcasts and books, can be taken as a healthy sign for jazz. Today people such as John Coltrane and Eric Dolphy have found popularity and acceptance. The wealth of ideas released in their short lifetimes can be heard equally from Africa to Japan to New York.

Passing through pages of the

Birth Death Notice

John Simon Ritchie (aka Sid Vicious) 1957-1979 of a heroin overdose.

Vicious Obituary

Filled with grace filled with grace this is filled to the brim with grace the fucking brim with grace overflowing with grace overfuckingflowing with grace

let me out there's too much grace 'round here for me yes let me out now

I've had quite enough of grace grace kelly gracious goodness grazing cows

let me out because because because this place is filled with too fucking much grace.

Stuart Ross

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