

cont. from p. 8...

liberal. For good king Basil, like the well-intentioned white liberal, is not a bad man. He acts only with good reason. His son must return to his chains because he threatens the stability of the state. Basil's conscience, moreover, is clean.

He has given his savage son the opportunity to prove himself. His son, unfortunately, has failed to live up to expectations. What Basil forgets is that Segismund's savagery was created by the isolated conditions in which he, as king, forced his son to live. He should not, therefore, be surprised if Segismund is not the ideal leader.

Traver's point is honed to sabre-like fineness when, at the end of the first Act, we see Segismund re-awaking in his cave. His condition is all the more painful because he remembers the splendor that was

his in the court. Throughout the fiction of Segismund, Traver portrays the real anguish suffered by the black American who is given power in illusory form only.

In the second Act, Traver explores the illusory nature of history and its relation to man. The dream motif is revived when Segismund is rescued from his captivity and made the leader of a rebellion to overthrow the throne. We see that, because it is his dream, Segismund can do almost anything he wants to do. He is in control. This becomes apparent when, later, he revives the deal with Clarion with merely a wave of his hand. Within the context of history, Segismund is all-powerful—the Nietzschean 'overman'.

The allegorical element in the second Act is neatly revealed by the use of an old recording of a Nazi youth rally. While Segismund convinces himself that his fight is for right, in the background we hear the

terrifying sound of another's call of justice—"Seik Heil!" In this way Segismund is thrown into the context of the Twentieth Century. He, like twentieth century man, is forced to live the Nineteenth Century's dream of power. He as Nietzsche's 'ubermensch' (superman) becomes flesh.

Caught as a leader in the vortex of history, Segismund is more helpless than powerful, more confused than forthright. History and its source, power, are for him mere illusions. He feels as Hitler must have felt during the last days of Berlin. All that has happened to him is illusory. Life is a dream.

The illusion of historical figures is symbolically represented in one of the final scenes of Traver's play. In this scene, Segismund, the conquering hero—the merciful king—places his crown and his robes on a card-board cut-out and steps aside. Reclining on the floor with his jester, he relaxes as his subjects bow in thankfulness before his card-board image.

Traver's point, I think, is well taken. Man's public image, whether he is hippie, yippie or king, does not represent his ultimate reality. What does?

In his final scene, Traver has his wild man re-emerge from his cave. Black and in chains he looks upward and addresses the audience: Have you ever considered the importance of dreams? The wind howls. The wild man turns. "I once had a dream," he says.

Darkness.

Life Is A Dream, by Ben Traver is playing at Theatre Three, located in Victoria Composite High School. It will continue until Saturday, October 30th.

W. N. Callaghan, Jr.

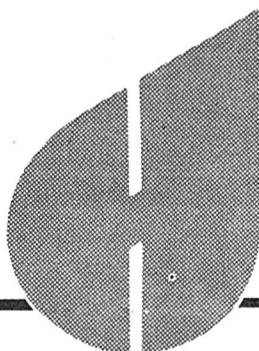
amazing technicolour coat

A review by Gunther Grabbs, author of the soon to be released autobiography. "Gunther, the Boy who Sucked Farts out of Dead Race Horses, and the director of the movie "The Revolt of the Midgets".

The other night I was at a party that could have been a potentially wild, drug crazed orgy. Of this I am almost certain, because some of the characters there had the invidible qualities of pure unadulterated sin and perversity. One fellow had an apparatus commonly known as "dildo". (I shun to even think of it now) and was gyrating and vibrating his girlfriend from couch to floor, to coffee table to bathtub to heaven knows what else.

At this point, I was leafing through the raunchy rock 'n' roll records when I discovered the new but dusty "Joseph and the Amazing Technicolor Coat". I proceeded to remove the insane mantras of the MC5 from the phonograph and applied the needle to my new found gem.

The vibrations of the Holy Spirit inched across the room, like ammonia across a Chem lab. Eyes looked up. Ears perked. The pot freak quit slobbering. Lulu pushed her canine companion away from her. The couple with the vibratory device, for the first time that evening, let the glistening machine cool off. Eyes that were once filled with red passion and hatred were now filled with the Love of Christ.



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