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THE REBEL YELL

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## 'Arturo Ui' opens tonight at Judy Bayley Theatre

by Gary Puckett

Chicago in the late '40s may seem like a strange setting for a play which is a satire on the rise of Hitler in Germany at the same time. It is, however, exactly the setting chosen by playwright Bertolt Brecht for his play *The Resistible Rise of Arturo Ui* which opens tonight at the Judy Bayley Theatre.

The crime lords of Chicago's Cauliflower Trust were chosen by Brecht to parallel Hitler and his henchmen.

"He (Brecht) thought it would be interesting to set the play in Chicago. He wanted to show that there are Hitlers everywhere," said Bobby Glenn Brown, one of the actors involved in this production by University Theatre.

This unusual approach is more easily understood when some of Brecht's personal history is known. He was, in effect,

a man without a country. With Hitler's rise to power in the early '30s, Brecht (a Marxist) was forced into exile in 1933. First he went to Denmark and later, from 1941 through 1947, to the United States where he did some film work in Hollywood. In 1947, he was forced to give evidence before the House Un-American Activities Committee which forced him back to Europe. He was only one of many individuals persecuted by this committee's actions which were well chronicled in last year's production at the Black Box of *Are You Now or Have You Ever Been?*

Brecht believed in the Verfremdungseffekt (distancing effect) which held that theatre is only an illusion of reality and not the world itself. As a result, some of his technique could be described as unusual.

"Brecht was very multimedia oriented," Brown said.

"He was into bringing the action out into the house. Davey took it a step further by crossing gender lines with the roles."

When asked if the audience will be able to know of the gender switches Brown said, "Some people will be really surprised." He added, "There will be a lot of audience participation. Brecht would be proud."

Proud now or not, Brecht was only seldom appreciated during his own time. He was very much a man caught in the middle after the war. He was suspected in eastern Europe because of his unorthodox aesthetic theories and boycotted or defamed in the West for his communist opinions. At least he is appreciated today.

"The Chicago in the play is in economic trouble, just as Germany was," said director David Marlin Jones. "Any time



photo by Wray Halterman

Organized crime and the rise of Hitler compared in Arturo Ui.

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## Las Vegas cinema experiences art-house trend

### Part 1 of 2

by Daniel W. Duffy

"We're throwing it (art-house films) up against the wall to see if it sticks," said Don Lesh, owner of the Mountain View Cinema, in regard to the avalanche of foreign and independent films that he and other local houses like the Paradise 6 are bringing to town. Lesh said the Mountain View is going to "try art and see if it works" in Las Vegas.

Titles like *Twenty-One*, *Blood & Concrete*, *Madame Bovary*, and *Dingo* are not garden variety mainstream films. The Mountain View Cinema has changed its format entirely from second-run films to strictly art-house.

The Paradise 6 has gone to about an 80-20 art-mainstream mix at any given time. In the past, the Gold Coast Twin theaters were the only ones to get any kind of independent film, but now they seem to have shifted to more borderline art films with some mainstream material.

Lesh said "product is readily

available, but it's a limited market," and, in general, art-house filmgoers are generally more sophisticated. "You have to think and use your mind a little bit," he said.

"To sit and read an Italian movie for two hours, you have to want to (be there) and be alert," Lesh said with regard to foreign films.

An interesting note about independent films is that they generally only stay in town for one week. The Wim Wenders' film *Until the End of the World* played at the Paradise 6 for only one week as did *Delusion* at the

Mountain View. Unless people read the weekend section of a local daily, they're liable to miss most of these films, especially the ones at the Paradise 6. They rely solely on the capsule synopsis that appear in *The Las Vegas Review-Journal* to inform the public of their product.

A major problem with these houses is advertising. Paradise 6 does very limited advertising in the dailies and the Mountain View does some, but it's hard to compete with the

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## Lewin and Baley perform together for the first time

by William Holt

The director of the Nevada Symphony Orchestra, Virko Baley, will be trying something different this Saturday, at 7:30 p.m. in the Artemus W. Ham Concert Hall.

Baley and violin professor, Daniel Lewin, also the concertmaster of the Nevada Symphony Orchestra, will be performing as a violin/piano duo playing a sonata by Mozart and a sonata by Brahms. During the second half of the concert, they'll both be back with the Nevada Chamber Players to perform Baley's very own "Violin Concerto No. 1," a modern classical piece that has just

been released on the Melodyia label.

Baley was born in 1938 in Radekhiv of the Ukraine. He began his musical training in Germany and continued his education in the United States at the Los Angeles Conservatory of Music (now the California Institute of the Arts), receiving both his Bachelor and Master of Music degrees there.

Lewin received his Bachelor and Master of Music degrees at Juilliard under Joseph Fuchs and has toured extensively in the United States and Europe at such events as the Festival de Boulogne-sur-Gesse in southern France and Carnegie Hall.

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photo by Rob Weidenfeld

Lewin and Baley come together. Right now. Over me.

## Huff tries to inflate Las Vegas

by Tricia Romano

It's not exactly the type of music that the PMRC would ban, but that does not seem to bother Mark Huff and the Inflatables.

In fact, the honesty and integrity that comes through is what they value most.

Drummer Tim Jackson stated, "We're really American-cultured music. We're very traditional music."

Traditional American music's roots do show in the band's songs. Shadows of Bob Dylan and the Waterboys lurk in their

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