



to their own original satire, from children's theater to adult and teen workshops, their work covers many areas but maintains a cogent style and intent.

In keeping with their political orientation, they have recently been presenting an unusual version of Brecht's *The Caucasian Chalk Circle*. Omitting Brecht's prologue, they abstract the play from its original context; the parable's meaning is left more to our imagination, less to the particular political situation that influenced the author. The cast works throughout the play as a chorus: the storyteller fades as a distinct character and his part merges with that of the chorus. At first this results in a little too much confusion and hubbub, but after the appearance of Grushka and Simon, who anchor our interest, the choral effect works well. Maggie Helmer, as Grushka, and David Starr Klein, as Azdak, give outstanding performances. At times other members of the cast over-posture and exaggerate enough to be distracting. The entire cast, however, has worked out an approach that emphasizes its strongest points. With a minimum of props, they concentrate on body movement and language to convey the emotions of the real world without bogging down into an imitation of the real. As a group, they are liberal with their own changes and interpretation, yet they remain gentle with the play and its language, never violating it, but creating fresh ways of conveying a meaning that is still relevant and effective.

The Caravan has also continued to run its original satire, *How to Make a Woman*. Performed each Wednesday night, the play has grown out of two years of work with improvisation. The theme leads to a one-sided but well-taken criticism of woman's ridiculous position in today's society: she is at once a pampered doll and a household slave. Working with improvisation, the actors' excellent use of body movement is most pronounced. They become trees, revolving doors and mannequins. They make love, give birth, and dream in delightful and imaginative pantomime. Engaging, humorous and versatile, the group uses exaggeration here to good advantage and succeeds in drawing the audience into the plight of the almost-modern woman.

In Boston



Barbara Fleischmann and Aili Singer "scream" out against male domination as they fight to be liberated in Caravan Theater's original hit satire, "How to Make a Woman."

The success of the Caravan Theatre rests on an enthusiastic group of young actors who have found a style that works well for them and is refreshing to the audience. Extremely busy, they have thrown themselves into several projects

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