Fosse's Jazz: a lullaby of Broadway

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only means of thought, of communication, is through dance. In a couple of scenes, his deepest and most serious discussions are carried on while he dances with the person he's talking to; comprehension is not reached merely verbally, but physically, through the community of bodies moving in harmony with one another. His personal problems are even reflected in his productions: at one point, after being deservedly admonished by his ex- }

wife about his unfaithfulness and his shallow relationships with other women, he stages a brilliant "airline" dance number involving "All That Jazz" - we'll take you anywhere... but get you nowhere," which mirrors his feelings about what she said.

Joe's love life is, after all, not very stable. He makes love to many women, but he has no long-term plans for staying faithful to any one of them. His ex-wife, Audrey, still admires him for his work, and he feels the same professional admiration for her as a dancer, but there is little more between them than that. His girlfriend, Katie, another dancer, is incomprehensibly faithful to him, considering that he sleeps with the women in the chorus in the same bed in which he sleeps with her, and vainly hopes he'll finally decide he prefers a stable, monogamous relationship. The only girl Joe is constant to is his twelve-year-old daughter, Michelle, whom he loves but doesn't see very often, since she lives with her mother. The other woman in Joe's life is the enigmatic Angelique, an ethereal figment of his imagination. She is his idea of the perfect woman: beautiful, seductive, a one-woman fan club and clone candidate. Yet, despite her idealized, he treats her with more respect than any other woman he knows. He cannot manipulate her. He has set her on a pedestal; although he flirts with her, he will not touch her. Their discussions take place in a sympathetic setting, a shadowy dressing room furnished with relics, pieces of his life. In spite of her gentle appearance, there is a feeling of an unwavering power about her, a feeling that she has control, that she commands Joe's past, present, and future.

Bob Fosse's choreography is sheer genius. Through it, he demonstrates an incredible appreciation of the beauty of the human body. His dance numbers are sensual without being obscene; they are not exploitative, but rather demonstrate the exquisiteness of the human form.

Koy Scheider exhibits great versatility in his portrayal of Joe Gideon — quite a change from the "heavy" roles in which he usually appears. He treats the role with a great deal of sensitivity, which results in a very believable character. Instead of being a具enigmatic Angelique, Ann Reinking, Leland Palmer and Erzsebet Foldi, as Katie, Audrey and Michelle, respectively, all turn in convincing performances as the other three women, including sensual demonstrations of their dancing talents during the fantasy sequences.

All That Jazz is a fantastic celebration of theatrical achievement. It is not only entertaining, but also philosophical; some very interesting questions are raised about life and death... and love.

Linda Schaffner

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