

theatre . . .

Two New One-Act Plays Open At Image Theater 'Awkward Shadows'

By Charles Foster Ford

The Image Theatre is a long, narrow slice of a third-floor loft on Charles Street, filled with the best theatre in the Boston area. The two plays there now are well-written modern one-acts, but the excellent quality of the acting transcends them. Never have I seen the miracle which is good theatre so obviously present on a stage.

"One of The Same Kind," for example, is a tight, simple excursion into the South of Erskine Caldwell, full of the violence and meanness of white poverty. The scene is Art Niler's bar and bookie-parlor; the action, the downfall and destruction of his former partner and successful rival, Norman Kreuger. Then there's a gang of pool-bums and sharpies, which first Norman and then Niler attempts to mobilize for his own purpose. They make up a keg of emotional violence eager to explode.

This is a gallery of portraits which could quite easily appear hackneyed and stereotyped. Mob-violence, race-hatred, and petty ambition are not original themes. But there is a fresh vitality to John Corrig's dialogue, and characters often seem to bait one another, holding back their obvious motives, demanding that others say what they themselves wish them to say. Norman tries again and again to get the men to say that a negro who saves his finances from drowning had actually raped her first. This device itself charges the play with tension.

But the real miracle is the handling of these lines on the three-quarter-round Image stage. From the protagonists Niler and Norman, down to Goupy the half-wit,

ONE OF THE SAME KIND, by John Corrig, directed by Robert Cohen

CAST
 Roland Frank Carroll
 Goupy Paul Benedict
 Budger Al Valletta
 Tully Edmund Genest
 Gil Ron Ritchell
 Tom Edward Campbell
 Arthur Niler Arthur Roivoulis
 Norman Kreuger Paul John Austin
 Joey James Marconi
ALL THAT JAZZ, by Tom Kelly, staged by Louis Lopez-Cepero

CAST
 Junior Paul John Austin
 Mother Anita Sangiolo
 At the Image Theatre, Charles St., Boston

and Roland, the college boy, everyone comes onstage as a completely realized character, fully aware of his position and drives at every moment. The result is that the clash onstage has more feeling of reality exploding before the audience's eyes than plays normally do.

In this sort of performance, it is obvious that there are no "stars". This is a group effort, in which James Marconi's brief entrance as Joey is as vital and as well-done as Paul John Austin's long performance of Norman Kreuger. Each character, each line, ricochets off the rest, so that everyone onstage participates in each line, each turn of plot. This is an exercise in realistic acting in which everyone must be excellent all the time. Miraculously, they are.

The other half of the bill is a comedy, "All That Jazz", which

is not quite in the same league. Junior's mother has been waiting for the past thirty years for the arrival "next Thursday" of Junior's father, "Mr. Big". She believes herself to be twenty-four, Junior to be ten. There are constant squabbles over the money Mother's boarding-house brings in; Junior would prefer to use it to see monster-movies — research for movie-scripts he is writing himself.

Junior, a selfish, thirty-year-old beatnik, plays cruelly with the vague ghosts of his mother's world, and finally finds it necessary to smash her dream-world, at least temporarily. But freedom, with its horrid necessity for work, is as awful to Junior as reality is to Mother. Their strange symbiosis must be restored.

Tim Kelly relies too heavily on two-line insults for most of his humor; the real meat of his play

is its serious moment. But Paul John Austin's switch from realism to comedy is thorough and expert. Again, it is the excellence of performance which is most impressive.

WTBS Elects Board; Eyestone Is Manager

Robert Eyestone '64 was elected station manager of WTBS at a board meeting February 17.

Others elected were Jeff Michel '64, assistant station manager; Robert Clements '64, technical manager; Richard Gruen '65, program manager; and Barry Blesser '64, business manager. They will serve for the year starting March 1, 1963.

Loeb To Play Babe's 'Awkward Shadows'

The Harvard Dramatic Club will present "The Pageant of Awkward Shadows" at the Loeb Drama Center February 28, March 1, 2, and March 6-9 at 8:30.

Tickets are \$1.50 for Wednesdays and Thursdays, \$2.00 for Fridays and Saturdays.

The play, a winner of the Phyllis Anderson Award, was written by Thomas Babe, a senior at Harvard. It is based on Chaucer's tale of a nobleman's marriage to a peasant girl and his obsessive testing of her virtues.

The Phyllis Anderson Award was established last year by playwright Robert Anderson to be presented annually for the best play written by a Harvard undergraduate.

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