'Sins And Needles': A Composite Of Many Contrasts

by David G. Johnson

Tech Show 1963 is a composite of 'Sins And Needles,' as the second store on the right. The show has a high entertainment level, but it has continuous high and low spots. Several aspects of the show are reminiscent favorably with professional materials, but other things are singularly uninspired.

Wendy Wolfe, in her third year at leading lady, certainly carries the show. Her characterization is strong, but her voice is weak. Her singing is excellent, but her speaking lines are too few. The actress of 'Sins And Needles' depends upon Miss Wolfe, and she accepts the day with Rome.

Wendy plays the role which is always the role. She excites her movements and songs with society. Although it is a joy to watch Miss Wolfe, the second act depends upon her so much that she tends to play. But she is superb. Without Wendy Wolfe or anyone like her, the show would flop around and eventually die, as a chicken without its head.

The most obvious contrast is the strength of the leading player as opposed to the chorus. The chorus is usually worse but always weak.

Of course, there exists the weakness of the chorus in the confidence and pace of Ronald Bechtol, the leading man. This handsomeness fell between the leading man and the better part of the show. While Ron Bechtol was on stage, 'Sins And Needles' took on a realism that was usually hardly lacking.

A contrast to Mr. Bechtol's easy manner is that of Howard Ellis, who plays the role of head surgeon of the hospital setting for the musical. Mr. Ellis movement often seem stiff and exaggerated. Nevertheless Howard developed many mannequins for his character. He smoothly projected several very difficult lines.

On the other hand, a role of items from the warmer region below not only allows, but requires, a departure from reality. Here is where the cover of character, mainly that of Michael Jacobs, portrays the Devil's agent with glib gaze. Mr. Jacobs is definitely the top male performance.

The low point of the whole show is the scene in the operating room. This scene is fraught with possibilities, but no more than possibilities. Other than a good bodysuit "sight joke" and a good lighting effect, this scene has little to recommend it. The operation itself is a second rate simulation of the old adagio stick in which cranial permits and pooled blood and painted implements and products of an operation. The set itself is a strong contrast to the suggestive furniture room set. The operating room set consists mostly of an attempt at pyrolyzing to create an operating amphitheater.

The attempt fails, yielding a skeleton of a set in a small, open space. Proper use of curtains to frame the operable room set would allow such a small room set to be adequate. Proper use of curtains to frame the operable room set would allow such a small room set to be adequate.

This year's scene is a contrast to those of recent years. The scene of 'Sins And Needles' does more than merely support the singer's voices--though this year's singers could have used some support, moral or otherwise. The score fits fairly well to the lyrics with catchy tunes and music of an effective, balanced sound. The balance between orchestra and singer is somewhat evenly orchestrual, but there is a spot or two where the chorus disappears altogether for an instant.

This year's Tech Show has once again tried to do a Broadway type show without the necessary finesse of style, and depth of talent. Krages is a fine audi-