Repetory theatre is a reviving enterprise. The group suffers from primitive lighting and stage equipment; this is partially overcome by using plays with simple sets and by a certain talent for the making of the best of what facilities are available. There is no curtain, no upper or lower stage, no elaborate system for stage entrance and exit. But in spite of this simplicity, or perhaps because of it, the productions achieve an intimacy and reality which is never experienced in movies and which constitutes one of the major attractions of repertory theatre.

Perfection in a role is more difficult to attain in a live, continuous performance than in a movie, which has the advantage of showing the best of many takes of the same scene. The Theatre Company shows some lack of polish, with occasional tripping over lines and weak performances by bit players, but on the whole the performance is encouragingly good. With increased patronage and resources the group is sure to reach its full potential.

The present production is Brendan Behan's 'The Quare Fellow,' a morbidly tiring tale of anlagen criminal about to be hanged and of the effects of his fate on the various characters, the convicts and warders of an Irish prison.

The plot, basically turning on the temporal progression of the last day of life of the 'quare fellow,' is colored by the characterizations which are the meat of the play. Behan, a man not given to understating or whitewashing a situation, uses his considerable knowledge of the gutter elements of Liverpool, Glasgow, and Dublin to portray the prisoners: the Hard Case (Peter Douglas MacLean), a giant with endless ill temper and very little hope; Dan Levin (Darwin Hoffman) and Neighbor (Dan Morgan), two talentlty clean thieves who bet their Sunday bacon on the chance of the 'quare fellow' getting a reprieve; and a host of even less likeable inmates.

The major theme, however, revolves around the warders, who, as society's servants, are hired to do its dirty work. Behan explores the souls of the men whose duty it is to commit murder in the name of justice, for whom the hanging is not an abstract concept but an all-too-real, ugly fact. One warder reacts by becoming impersonal and nearly inhuman in his businesslike detachment. Power for him carries no responsibility to his subjects.

But the central characters are those whose humanity is touched deeply by the immorality of the justice they must mete out, for whom the personal immediacy of the hanging becomes a counterbalanced situation to the abstract justice it represents, yet whose duty it is to judge and to kill a man. The plot, basically turning on the temporal progression of the last day of life of the 'quare fellow,' is colored by the characterizations which are the meat of the play. Behan, a man not given to understating or whitewashing a situation, uses his considerable knowledge of the gutter elements of Liverpool, Glasgow, and Dublin to portray the prisoners: the Hard Case (Peter Douglas MacLean), a giant with endless ill temper and very little hope; Dan Levin (Darwin Hoffman) and Neighbor (Dan Morgan), two deceptively clean thieves who bet their Sunday bacon on the chance of the 'quare fellow' getting a reprieve; and a host of even less likeable inmates.

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