New 'Proposition' rough but still worth the price

by Tony Lima

The current issue of The Proposition now running in Lamont Square needs a good deal of rewriting in the first "act" before it will be up to you. For those who are not familiar with the format, the show advertises itself to be a topical musical satire, divided into two "acts," each of which consists of a series of short skits about current issues. Obviously, better-informed members will be able to appreciate the show to a greater degree than those who are merely casual observers of the contemporary scene.

The most notable performance in the first act is especially topical to the Techman. It is a folktale set of the Living Theatre and Bob Dylan folded into one. The story opens as the singer tells us of trying to "write his blues" finding a "conservative, middle-class, American strip joint." He is directed into an auditorium where the Living Theatre is presenting (of course) Paradise Now. The parody is excellent.

In the first act, the bits which seem to come across the best are the on-, two-, and three-liners. The longer ones lose their edge quickly and seem to interrupt rather than keep up the pace of the show. For some reason, the second act was a renewal of this. The short bits came across well; however, there were generally overshadowed by the longer scenes. Notable efforts were the two improvisations and the final scene, a musical satire on the Nixon election.

The Proposition is one of those shows which constantly changes as new material presents itself. Therefore, it is not surprising that a new show is still a bit rough. In a few weeks, when some of the bits have been replaced, the entire show will undoubtedly be far better than it is now.

The current issue of The Proposition now running in Lamont Square needs a good deal of rewriting in the first "act" before it will be up to you. For those who are not familiar with the format, the show advertises itself to be a topical musical satire, divided into two "acts," each of which consists of a series of short skits about current issues. Obviously, better-informed members will be able to appreciate the show to a greater degree than those who are merely casual observers of the contemporary scene.

The most notable performance in the first act is especially topical to the Techman. It is a folktale set of the Living Theatre and Bob Dylan folded into one. The story opens as the singer tells us of trying to "write his blues" finding a "conservative, middle-class, American strip joint." He is directed into an auditorium where the Living Theatre is presenting (of course) Paradise Now. The parody is excellent.

In the first act, the bits which seem to come across the best are the on-, two-, and three-liners. The longer ones lose their edge quickly and seem to interrupt rather than keep up the pace of the show. For some reason, the second act was a renewal of this. The short bits came across well; however, there were generally overshadowed by the longer scenes. Notable efforts were the two improvisations and the final scene, a musical satire on the Nixon election.

The Proposition is one of those shows which constantly changes as new material presents itself. Therefore, it is not surprising that a new show is still a bit rough. In a few weeks, when some of the bits have been replaced, the entire show will undoubtedly be far better than it is now.

Model Cities, housing law are high points of Wood's tenure

(continued from page 1)

limit be imposed on the planning stages of certain projects so that the proposed solutions do not become irrelevant to the problem before they are implemented.

The policy of federal housing authorities over the past 16 years toward open public housing units has been the opening of the recent Open Housing bill which was passed by Congress. When the Johnson Administration left office, 34 million housing units were under federal ant-discrimination regulations. Another 50 million will be brought under them shortly, with a final figure of 85% of all housing to be reached by 1970.

Professor Wood enjoined the "urban pro" not to focus on one specific issue but rather look at the problems of the cities with a broad, generalized view. What is needed, said Professor Wood, is the overview, with the second-order effects taken into account. America can no longer look at each element of the urban environment as a separate entity, but must see each with respect to the total system, as subtle interrelationships cannot be ignored.

Janis' new group turns on audience

(continued from page 8)

ROY: We don't have a name. Somebody think of something. What's our name?

SAM: "Jackals and the Jackoffs."

ROY: Beautiful. "Janis and the Jolly Jackoffs."

SAM: You don't look like an MIT guy.

ROY: Good night.

Tuesday night. Tomorrow we practice.

THE TECH: Where do you shoot next?

Roy: After every bad set. Once in a while we want to die?

THE TECH: How about, when do you shoot next?

ROY: Every Monday at 10:00 a.m. I usually have a good idea of what I have to do.

THE TECH: How did you like the Memphis...not tonight, though.

ROY: We don't have a name.

No clowns. No hoopla. No funny hats.

This is an event for the serious car buyer. The man who has X number of dollars to spend and is determined to get his money's worth and maybe more.

No clowns. No hoopla. No funny hats. This is an event for the serious car buyer. The man who has X number of dollars to spend and is determined to get his money's worth and maybe more.

Come to a Chevrolet Showroom during our Value Showdown. Shout the windows and see how fresh the interior stays, thanks to Astro Ventilation. Feel the kick of the biggest standard V8 in our field.

Then go down the street or across town and see how we stack up against Those Other Cars.

We think you'll wind up with a Chevy.

More people do, you know.

CHEVROLET

Putting you first, keeps us first.