By David Hausman

The Hub Theatre Center is currently presenting a rather un- enviable role in the world of theater, The Seagull. The performance left this critic vexed. Some parts of the production were appropriate and compelling down to the last gesture. However, too many scenes lacked sufficient dramatic impact to carry off a successful performance.

To concentrate for a moment on what went right about the performance, the gestures and facial expressions by a number of the cast, and the obvious amount of care shown in the scripting of the play’s heaviest burden for this failure lay in Robin Solit’s portrayal of Miss Solid. Miss Solit clearly has paid very careful attention to every detail of the production. Gestures, expressions, costumes, and even scenery were clearly controlled with great awareness of detail. An element of spontaneity might have been lost in the midst of all this theatrical artifice. I am well aware that some of the finest productions of Chekov’s work have been cast in precisely this theatrical mold. Given a group of actors who clearly are not The Actor’s Studio, perhaps less emphasis on stylized detail and a greater attempt to turn each actor loose within his role would have been useful.

I am comparing this production in The Seagull at the Hub with the most outstanding thing at the Laob Drama Center. It is hard to say that as a group the actors at the Laob were more talented than the Hub group. The production was very loose on props, no scenery, no costumes or stylized theatrical gesture, yet it worked. It was convincing and alive because the dramatic essence of the play was the dominant influence on stage, throughout the evening.

I would commend the Hub Theatre Center for its attempt to enliven the Boston theater scene, but I would also recommend them the words of Konstantin Treplev in The Seagull: “what a new forms. New forms are needed and if we can’t have them then we have better have nothing at all.”

Happy Ending

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prisontment!” he protested. And what became of that love? Fifteen years later, Mary yells “Kim, kiss, groan and twitch, wham, bang, and thank you, ma’am.” Is housewifing an easy job? “How does it feel to be a member of the working class?” her husband asks. “I have been, for sixteen years,” is her answer.

On her sixteenth anniversary, Mary runs away to Nassau, gets sun, looks several styles ranging from rhythm and blues to country to rock and roll, there is often tiresome product, there is often tiresome rhythm and blues to country to several styles ranging from rhythm and blues to country to rock and roll, there is often tiresome rhythm and blues to country to rock and roll, there is often tiresome rhythm and blues to country to rock and roll, there is often tiresome rhythm and blues to country to rock and roll, there is often tiresome rhythm and blues to country to rock and roll, there is often tiresome rhythm and blues to country to rock and roll, there is often tiresome rhythm and blues to country to rock and roll, there is often tiresome rhythm and blues to country to rock and roll, there is often tiresome rhythm and blues to country to rock and roll, there is often tiresome rhythm and blues to country to rock and roll, there is often tiresome rhythm and blues to country to rock and roll, there is often tiresome

More discs: Illinois Speed Press

Illinois Speed

Duet—Illinois Speed Press (Columbia)

Of their first album they were a quintet. Only two guitars are left this time with the competition of the second album of the Illinois Speed Press. It has shades of Chicago, and Paul Cotton’s voice and guitar arrangements are in the Crosby, Stills, Nash, and Young style. The album also features a four-part number called “Deadly” which contains a string section. There is nothing particularly outstanding about the group except they have no bad cuts on the album. The Illinois Speed Press do good imitations of everybody and they are adequate musicians. James William Guercio has done a fine job of producing this album. It is better than a lot of the crap that is out there. This group, but with a little more polish.

The Boys on film

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MARCH 19, 20 & 21

8:30 PM

KRESGE AUDITORIUM

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On her sixteenth anniversary, Mary runs away to Nassau, gets sun, looks for a most flawless album of easy-listening garbage made in a long time.

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