36 sketches about womanhood

(Continued from page 2) tone coverings, and the use of accessories, capes, and wigs. But the whole lighting did little more than alter the mood; while sufficient in the beginning, when the audience was receptive, the effect was unsatisfactory by the middle when the audience was having difficulty distinguishing the end of one piece from the beginning of another.

For the most part, the accessories were effective. For example, when she assumes the role of Barbara in a delightful piece by Barbara Steiner about an older woman publicly speaking on the subject of the liberated woman, she used to represent a Chicano woman with a shaky sense of her own liberation, Lindfors catches the self-consciousness of a little tapestry, quiet dignity very subtly.

But there were exceptions particularly the ratty wig which she used to represent a Chicano woman in Lovers and Other Strangers by Renee Taylor and Joe Bologna. With wigs of her own hair visible, Lindfors may have been as been Bagley Ann in that red mop, rather than the woman she was trying to portray.

Other highlights of the performance were her opening lines, which were the opening words of Lilian Hellman in Penitent, her dramatization of Anne Frank's kiss, and Chantee's, a piece by Bertolt Brecht, discussing how a Setzen woman raises her son. Also notable was her enactment of Judy in "I Want a Wife," Ms. Magazine December 1971, by Judy Syles, a monologue about a woman, once asked to marry, reflecting on how desirable it would be to have her own wife. Closing the first act, Lindfors was a memorable Aurora in Mad Woman of Chaillot, by Jean Giraudou.

But with good scenes falling one after another so rapidly, all blended into one, many were lost in the shuffle. If only Lindfors would have limited herself to a smaller number of characters, devoting more time to each and properly signifying the start and finish of each piece, I Am A Woman would have been a much richer and more satisfying experience than it already was.

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