Dramashop productions still confusing

By Kent Pittman

Dramashop opened its season last weekend with an evening of two one-act plays presented on Friday and Saturday nights in Kresge Little Theatre.

Bus Riley's Back in Town, directed by Mark De Lemos '78, is a situation-character analysis of two people who, having once been in love, meet after a long separation.

Bus Riley, a Mexican-American "half-breed," has returned to town after being sent to prison for getting the daughter of a politically powerful man pregnant.

Maciag '78, a man contemplating suicide, is Evelyn Brody '76 and Jackie (Ellen Sullivan). The supporting cast offered characterizations which were believable but, with the exception of Marty Buck '79, they spoke at a rate which was so painfully slow the continuity of the play was destroyed.

The purpose of this slow pace might have been to contrast the slow, quiet rhythm of the town with the conflict between Bus and Jackie, but it was overdone so that the overall impact of the production suffered from it.

The set for the play, designed by Michael Comor '79, was very well done. Together with some very authentic-looking and apparently functional set pieces, such as a coin telephone and an old-time juke box, it had a very realistic appearance.

In contrast to the earthy reality of the first play, Beckett's Theatre II continued the Dramashop tradition of leaving its audience bewildered by plays that even the actors don't understand. Yet, in spite of the audience's evident confusion during the critique following the production, Assistant Professor of Drama Robert Scululis '79 noted that "this play is particularly lucid by comparison with more recent Beckett plays."

The play is a surrealistic, almost sarcastic look at the soil of a man who has never had anything or done anything good in his life and is now contemplating suicide.

The action consists simply of a conversation between two characters, A and B, whose task is to evaluate, on the basis of written testimonies, whether the other character, C, should bother to go on living.

After reviewing the evidence, they determine that no redeeming feature in the man's life exists, and he might as well stop living.

The characters A (Evelyn Brody '76) and B (Gary Maciag '78) play off each other well, creating an almost comic atmosphere as they probe back into C's life without losing the underlying seriousness of the subject with which the play deals.

The character C (Michael Fink '80) stands with his back to the audience, completely motionless throughout the entire scene. His presence in the background as A and B decide his fate adds a striking effect to the scene.

The set, conceived by Carol Boerner '78, is the open framework of a building with no walls, leaving the room exposed to a beautiful silhouette effect against a starlit night, created by lighting designer Erik Bus Riley.

This evening of one-acts was the first production under the supervision of Assistant Professor Scululis, who is replacing Professor Joseph Everingham as head of Dramashop. There had been speculation that the new management might bring with it some change from the line of absurdist plays which have flooded the Dramashop stage in recent years.

Except for the change in names on the program, no drastic changes in the format or style of the productions took place. These changes will most likely come over a period of time in a more subtle manner.

Junior show satirical

By Leigh J. Passman

The annual Wellesley Junior Show delivered its promise to concentrate its satire energies on "that funny liberal arts school up the river" when it mocked Harvard men in its production, The Star Who Came for the Gold Without Gift. The next scene, a Wellesley breakfast, was "that funny liberal arts school up the river" when it mocked Harvard. And, with some very authentic-looking and apparently functional set pieces, such as a coin telephone and an old-time juke box, it had a very realistic appearance.

The next scene, a Wellesley breakfast, was "that funny liberal arts school up the river" when it mocked Harvard men in its production, The Star Who Came for the Gold Without Gift. The next scene, a Wellesley breakfast, was "that funny liberal arts school up the river" when it mocked Harvard men in its production, The Star Who Came for the Gold Without Gift. The next scene, a Wellesley breakfast, was "that funny liberal arts school up the river" when it mocked Harvard men in its production, The Star Who Came for the Gold Without Gift.