This poignant ballad that closes the first act is probably Anderson's best moment. His portrayal of the harmless screwball "Mr. Tots" (lovingly patterned after Mr. Rodgers) is impressive enough, but most of the writing of the remainder of the evening gives him little chance to bring off a more complex character. As "Dr. Dan," the Cal Worthington of the medical world, he can demonstrate his rapid-fire oratory, while his "Hippy Parents" acts out a cliche counter-culture father.

Actress Lanie Zera also gets her share of cliche roles — as the other "hippy parent," as the mother perplexed by modern toys and as the peace-making influence during her daughter's "Prom Night." Although not exactly versatile, she gets a chance to demonstrate her powers of expression in "Another Love Song," which is notable more for its lyrics and acting than the music and Zera's singing.

While some of the skits, such as "Singles" and "First Time," border on social commentary, the main purpose of "This End Up" is not to give a snapshot of contemporary American society. Rather, it is to provide light and undemanding entertainment; in the latter it is totally successful, and is to be recommended to all.

MacDonald is arguably the most talented of the four performers. Her roles range from the gamnutl, from an exasperated teen-age to an alluring lady of the night, the crotchey cop to a drug-using loser on the singles scene. Her singing voice is the only good one in the company; the writing in "First Time" takes advantage of this talent, with her voice nicely interwoven with that of Brad Jones.

Jones' voice is not quite as good; but his abilities as wind player make him musically indispensable. In "Combat Zone Blues" the duet of Jones on tenor sax with MacDonald's voice conveys the atmosphere of some of the Hub's less reputable nightspots, with valuable assistance from the piano playing of Tom Megan. The two men's efforts are similarly rewarding when accompanying MacDonald and Lanie Zera, who sing the absurd "He's Nothing But A Clone."

As a singer, Jones cumpit it up in "I Am Everything"—his low tenor is relaxed, but higher passages are strained in a sketch which is somewhat overdone. On the other hand, his simple accompaniment on an end-blown flute sets the mood for Megan's "Ballad of Louise," half-spoken/half-sung by Martin Anderson.