Dramashop a flop

(Continued from page 8) Lawrence as an actor has what Wagstaff as a director does not - the ability to interpret character and circumstance. Steve Thompson, "If you don't have a fair job of portraying Shooter, a slightly shrewd, shrewd young man, with a good show of repressed fear and denial of both the fear and the reality that he wishes to escape from (at one point in the play by crawling under a chair). The one flaw in Thompson's performance was his unassurance that seemed associated with an apparent unfamiliarity with the stage. Hopefully, he can work out these butterflies before an actual performance.

The other two characters in Action, Lute and Lisa (played by Susan Beine and Beth Thompson '83 respectively) did not fare too well in terms of characterization or performance. Beine had a tendency to deliver her lines with all the emphasis of someone doing a first reading of something unfamiliar. Thompson did OK at times but seemed to lack stage direction. Fortunately, Lawrence and Thompson do well enough to carry the play, even though the necessary counterpart is not supplied adequately by their female counterparts.

The plays are interesting and thought provoking especially Action. The performance I viewed was only a dress rehearsal, and I am sure that some of the difficulties mentioned here will be worked out by the time of actual performance. A good deal of talent is to be seen in these two plays, and the direction, though rough and in need of study and improvement, is not too bad for one relatively inexperienced in direction, especially in the direction of plays as difficult as these. It would be easier to produce simpler, more traditional plays, but it is good to see some attempt at tackling the works of newer playwrights.

Kesia Osborn

Kennedys!

(Continued from page 7) attack, nervous style, or kids, intellectuals, politicians, and you. In addition to the two above- mentioned cunts (the lyrics are incorrect but you gotta look at the lyric sheet poster to even start to understand), "Chemical War- fare" is pure D.K.'s chaos, "Ding Me" has an eerie guitar on the chorus and a couple of abhorrent auditory breaks you'll love ("Get a see that movie shit" - boy, have you heard that before) and "Hang the Landlord" and "Stel- ling People's" Mulls are the tops of various threats particular to Bobia's vision.

You should have this album around the house for those moments when everyone you know is stoned, boring, has a steady boy/girlfriend, and is all caught

Then on their problem sets. It's good to know that someone, somewhere amid all this post-Psalms indifference, can still smush together an album that repels its listeners along as if the holocaust were just close on our heels that there remains only time for this last bit of vinyl urgency.

Sheeas

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