under Fire, starring Nick Nolte, Gene Hackman, J ornales have "learned" not to take

fired by Roger Spottiswoode; screenplay

jective journalism under-fire

pect to love this little war in Nicaragua

tary one. Not so, for these journalists ex-

requires either a mercenary Iind or a mili-

sides. However, being able to love a war

covered many such people's revolts, these

Cassidy) and Alex Grazier (Gene Hack-

is a photographer who is accompanying

Marines in 1927.

fighting Somoza's National Guard (Guar-

leaving behind him 43 years of his family's

his departure marked -the

precisely in an airport locker - and ac-
mme O'Keefe) and some good luck, Phyl revealed

stake out his debutant ex-fianc~e Darlene Goldstein) who work for Darlene in mat-

play the g

Boop with "bullet-proof lip gloss" and thing warm and cuddly to come home to, simultane

Bourgeois (Daphne Boudreau). He broke ters of the heart - "and neck, back, and The G;

The last play of the set, Eugene Iones-

is an amusing spoof of '853 also enters the picture - he has just cornclusio

set of two one-act plays.

is an almost unseeable off the relationship, and she is out for kidneys if you get my meaning." Wink M

as a FSLN hero named Rafael who seems to

movie's factual infor-

nificant. Price does not 

are potentially dangerous. Price does not 

become intrigued by this revolu-

watches them shoot the placard, left be-

ning skirmishes and interviewing govern-

in in intriguing set of three one-act plays

Washop, playing at thae Kresge Little The-

gene lonesco; presented by the MIT Dra-

It takes

⇀

as a

the gross paradox of his life, the revolution.

Phyl's love interest, heart-throb idol play. Pia

realized, due in no small measure to the tol,

applicable to the wonderful experiences of

a

the title role

that Daniere is dangerous (that puns a pis-

b ut used to carry a flame-thrower) and formulaic

That Was No Lady, That Was a Pr
do.

That Was No Lady, That

thief

singer Johnny LaLounge (Warler Stickle

also enters the picture - he has just signed a recording contract and wants Phyl

move to LA with him. She has other plans, pri-

move to LA with him. She has other plans, pri-

b

that ten Gs are in the offering — more precisely in an airport locker — and ac-

staging the challenge. Stevens warns, though, puts two and two together and comes up

with ten. While "Far Hat No Lady," is a

formulaic parody, the script manages to avoid tr

the players. The game starts

The Games Master (Dan Mullins '87), a

Wink Martindale analogue, clues us in

that any player can declare himself a win-

ner at any time — but of course this is not revealed to the players. The game starts

as Phil is born to "upwardly-mobile

middle-class parents," and the play follows his progress through the various stages of

Phil receives or loses "maturity points," gets to pick "opportunity cards," and ad-

ances to "correct social status" in a totally-realistic game of life. He moves through school, women, college, employ-

and other phases of the typical American lifestyle, sometimes succeeding and sometimes failing in his quest to reach the

"security square."

"Adaptation is ensemble work at its fail-

sirap, and Millie at least handles that role. Miss Mal-

the rest of the cast (Chamberlin, Goldstein, Locsin, Piatto, O'-Keeffe, Powell, and Alan Meister '86) changes roles quite adequately, moving from

on-screen to off-screen man and back with amusing fluidity. There is never any confusion as to what part an ac-

tor is playing, though, because the troupe credit to it the overall high level of acting ability and the particularly effective as Phil, convincingly aging from a

mewed to an old man.

This production by the Nlo-Frills The-

ater is a personal triumph for producer/di-

actor Larry DeLuca. He chose the group just fast summer out of a desire to get more MIT students involved in drama. Although these two plays are quite simple in

in their execution, they are entertaining, and Adaptation also digs deeply into the psyche, providing humor in a thought-pro-

eing manner.

Drew Blakeman

ARTS

From the real to the absurd

No-frills provides cheap thrills

Minnesota Moon, by John Olive, Rockbay, by Samuel Beckett, and Foursome, by Eu-

thiopan Man of the Alphabet, now at Frills Theater, playing at the Kresge Little The-

The series opens spectacularly on a Nolli brick-covered stack somewhere for nowhere in southern Minnesota, pinkolly comic and romantic, the Nolli Moon graduates stumble through a de-

rorn somewhere for nowhere in southern Minnesota, pinkolly comic and romantic, the Nolli Moon graduates stumble through a de-

ing by Clare Karl G and the lighting by keith breznich '85 produce the appro-

hing fragment of midwestern life.

Larry (Mike Pauken '87) and Alan (Ted McFadden '83) are two buddies who are spend-

ing their last night together before Alan leaves their small town to go to col-

ing in the big city — Dolby. the plot

imbly heavy (Schlitz being their brew-

c-1-