Love amongst the ruined bicycles in Parker’s Irish play

SPONESONG
Written by Stewart Parker.
Directed by Nana Honan.
Starring Derek Campbell, Kathlyn Lubr, James Tosney, and Cathy Snedland.
At the New Repertory Theatre.

By JULIAN WEST

Newton seems a long way to go to see a play, but I assure you that visiting the New Rep is worth a trip. Suret you can find someone who has a car. Or try cycling — why not? It might add to your appreciation of "Sponesong."

The story opens around a small Belgian bicycle shop in 1971, at the beginning of the IRA bombing campaign. Extended flashbacks summarize events in the shop since its founding in 1895. It is as different from other North American premieres of a play by Stewart Parker — author of MIT Drama's successful "Northern Star" — this is early Parker, dating to the early seventies. Francis's main claim to fame is his parts accounted but for a few loose cogs.

Unfortunately, the other roles are not crafted with such care. It hardly matters for shifting characters is a series of vignettes, but it does matter in the case of Daisy as played by Kathlyn Lubr. Frank and Daisy pilot a tandem course through the play, and although Campbell stores you just fine, Lubr is kicking up her feet in the rear. All of Daisy's lines are delivered as though she has a chip on her shoulder, which is frequently perfect but occasionally wrong. One wonders what it was which made her a colorful character fall for her in the first place.

James Tosney and Cathy Snedland make a nice couple as Francis and Kitty, and their characters have a lot to say to their adoptive and spiritual son Frank in the seventies. Frank's main claim to fame is having met the Belgian pneumatic-entrepreneur Duphin, of tire fame. Thereafter, his commitment to the newfangled mode of transportation. In 1914, when Europe was going to hell in a handbasket, Francis to Flinders as a mechanic. His wife is more striking as an historical figure. Kitty's unconventional approach to courtship, her is frequently perfect but occasional-

The story of Kitty and Francis is told in episodes flashbacks, which draw frequent parallels between past events and the present. Mostly, reality, but tinged by his boyhood memories, they reveal a lot about two people with numerous formative influences upon Frank, "a poet, a philosopher, and a lone wolf."

Frank has a lot of lines to his wheel. Campbell lets us see him in turn as breezy, oopher, and a lone wolf. His acting is as progressive in the fight for women's liberation. For application and test

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