Great Woods invaded by East LA sound

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same technical problems that hampered the beginning of the Los Lobos set; the vocals were barely audible, much less intelligible, over the ear-splitting guitars. (Actually I am not sure that the lack of vocals was all bad; the jokes that were told by the lead singer did not seem to be worth hearing anyway.)

After finally deciding which city they were in, (they didn't seem too sure), The Smithereens favored the crowd with a surf-instrumental titled "Mr. Eliminator," an interminable piece full of anti-harmonic guitar riffs. The fact that this was introduced as an instrumental seemed redundant, since we were unable to distinguish any vocals throughout the set anyway. However rocky the start of their set was, The Smithereens partially redeemed themselves at the end with a long version of "Blood and Roses." The audience responded by clapping along and a few fans yelled encouragement. The highlight of the 50-minute set was the finale, the band's big hit "Behind the Wall of Sleep," in which the guitars were less dominating and the vocals much clearer.

Campers rebel

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ed way; it makes it easy to show how the bosses behave. For instance, John Clafin did a brilliant job playing the role of Lord Erpingham, the Camp Director.

On the other side of the coin, the actors' upper class backgrounds make it equally hard to portray a working class fellow. And so any ridiculous caricature of a common man cannot be solely blamed on the individual who played the part. (There was nevertheless some decent acting, in particular Linus Gelber as the priest.)

Otherwise the production was quite entertaining. Along with the "Marseillaise" setting the pace for a play about revolution, the stage design reproduced well the background of the action. The spatial setting of the Camp Director on the top and the masses at a different stage down below also expressed the fragmentation of a society divided into classes. The British flag in the background should not steer us away from the fact that the play dealt with very universal issues, also relevant to the American reality.

Arminda (Judith Gray) in Mozart's "La finta giardiniera."

The orchestra, conducted by David Lawton, was the evening's best actor, communicating the feelings of "Finta's" characters when Holliday could not evoke them on stage. Playing was generally sensitive and, at times, probing, although there were several rough patches which should have been ironed out in rehearsal. The orchestra could not, however, rescue a production without either flow or direction. All one could do was sit back and savor the few truly great moments and wish they could have gelled into a cohesive, meaningful whole.

The male singers, however, were not up to the caliber of the women. James Lougaz sang Belfiore’s first aria, "Che bello, che lugubrio," with a magnetic lyricism, but his subsequent performance was uninspired. Roger Taylor brought a touch of humor to Narde's role, but his course singing was characterful in a vulgar, un-Mozartian way. Charles Walker's singing in the role of the Mayor was consistently weak, unbeylow, and uncommitted.

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