

**At Old Angelo's**

**Styles mixed in new revue**

By ED PIWOWARCZYK

Of Moon & June & Honeymoon . . . and Countless Plastic Things, the musical revue upstairs at Old Angelo's, is a set of bittersweet reflections on love, lost innocence and a dehumanized technological society.

The plotless two-act revue consists of twenty songs with music and lyrics composed by Doug Randle, a fellow of Calumet college who conducts a course on the history and sociology of pop music entitled Songs for the New Industrial State.

A musical background which includes playing dance band piano, record arranging and film scoring has allowed Randle to use a cross-section of song styles. The numbers include the ragtime style in The Man Who Wrote a Hit Song, the slow ballad in Isn't It a Pity? and the light rock of Coloured Plastics.

The lyrics display a similar emotional gamut, ranging from the cutting social satire of Vive le Company, a portrait of the business executive who has made himself a cog in a machine, to the anguished regret of lost love

expressed in It's Best This Way. Randle handles familiar themes with wit and intelligence, managing to steer clear of clichéd banality.

The cast consists of Robert Jeffrey, Christine Chandler, Brian McKay and Barbara Barsky. Jeffrey and Chandler have the most powerful voices and give the best dramatic rendering to their solo numbers. Jeffrey blends bewilderment with nostalgia in asking What Went Wrong With the World? while Chandler conveys the regretful sadness behind ballads like Lots of Luck Little Children.

The musical accompaniment is kept effectively simple. Bernie Senensky on piano, Gary White on bass and Don Vickery on drums provide all the instrumentation necessary for Randle's songs, neither clashing with nor intruding upon the lyrics.

Tickets are \$3.50 for performances Monday through Thursday at 8:30 p.m. Friday and Saturday, there are two performances at 7:30 p.m. and 10:30 p.m. with tickets at \$4.

**Electra - one of the best**

By LYNN SLOTKIN

Electra is simply one of the best productions the St. Lawrence Centre has produced since it opened in 1970. All the components worked together as a unit for the good of the play not separately for their own ends.

The well known story of a sister (Electra) and brother's (Orestes) revenge of their father's murder and mother's adultery, has two themes.

The prevalent theme is the ancient Greek's view of the law, the impetuosity of the gods and how both of these affected man's future.

But the theme that is more applicable in our time is the horrible implications of revenge killing, 'an eye for an eye'. It seems especially relevant in the light of the recent arguments concerning the abolition or retention of the death penalty.

Euripides, writing in 413 B.C., shows that the need for revenge on the part of Electra and Orestes is

strong, but the guilt and torment they feel after the killings is much stronger and worse.

Orestes must go through "maddening wandering" as a punishment before he finds happiness; Electra must "drain the fullness of a murderer's doom" before she finds her peace. Was avenging their father's murder and their mothers adultery worth the result? Euripides definitely says no.

To say the least, the play is full of power and foreboding. Murray Laufer's sombre, rocky set; Robert Doyle's dark, rough looking costumes, especially those of the chorus, and Gabriel Charpentier's eery music, all help to create the mood. The largest contributor, under Kurt Reis' direction, is the cast, which is excellent, with one exception.

Monique Mercure as Electra, is passionate, full of torment and anguish. She has incredible energy

and is almost animalistic. Richard Monette is aristocratic and tragic as Orestes. The chorus of five, superbly led by Marilyn Lightstone, is an echo of Electra; in a sense the chorus is her soul. Therefore, one sees the same high level of passion, the same utter desperation, the same energy.

The one detractor from this excellence is Sean McCann as Electra's farmer husband. While the play calls for him to be kind, honourable and compassionate, McCann is unbelievable and ineffectual. However, Reis' success of bringing out the fullest potential of the play and the rest of the cast, overpowers the performance and just makes it a lone black mark in an otherwise excellent effort.

One can only hope that Electra is not just a flash in the pan production enjoying a rare spurt of power and that future St. Lawrence works will follow suit.



'Billie' and 'De De' Pierce were part of the Preservation Hall Jazz Band Concert that had a sell-out crowd dancing in their seats at Burton Auditorium on Feb. 26.

**Bill Bisset red hear**

By JOHN OUGHTON

Bill Bisset, West Coast chanter-singer-poet was here last week. He gave a varied reading, performing his sound poetry with more relish than his earlier, more conventional poems. The sound effects are delivered by Bisset in a slightly reedy voice with a touch of country and western twang to it. He spells funny too.

After peddling his new book pomes for yoshi in a disarming manner, the poet read some angry poems about pigs and busts, and his experiences at a B.C. prison farm.

His poetry is however, generally personal rather than political. The poems that happen to him involve his immediate life. One says "happen" because as he said at the reading, "writing poems is also the voice of these things writing thru us."

A gentle, unfocused man he sometimes does not seem to be there. Was he here?

At the end, two fourths of the Horsemen tried to get a chant going based on Bisset's "if we're here for anything at all, it's to take care of the earth" but they remembered it incorrectly so the mantra wasn't a success. The crowd was at fault too. I'd tell you more but I've got laryngitis of the typewriter.

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