## Theatre Upstairs' two plays are humdrum

By MARION KERR

Ascending to the new Theatre Upstairs of the Toronto Free Tehatre where Tom Walmsley's works, The Jones Boy and The Workingman, are being presented, you are taken back to the darkness and despair of dark empty streets, and to the violence and lewdness that such surroundings lend themselves to.

Tom Walmsley is a 28 year old playwright from Vancouver who has personally been through the drug scene and all that goes with it. Workingman and The

FM comes to Bethune

Jones Boy are reflections on the kinds of dismal experiences Walmsley is personally familiar with.

The Workingman is a 35-minute long story of three drifters, Charlene, Michael and Gene, who arrive in Winnipeg and rent a raunchy apartment with one stained mattress on the floor, apparently for the purposes of a wild sex orgy. The party, it seems, is over when a psycho, filled with bitterness from a tragic boyhood experience, threatens the threesome. Thus, the story transforms to one of terror and violence. Then, with yet another twist, the story becomes one of double-crossing. A sadistic, senseless joke is played at the expense of the unsuspecting Michael.

The sudden twists in the plot make for an exciting, suspenseful yarn but the whole thing adds up to a piece with no meaning except to show the senseless waste as someone satisfies his perverted, sadistic sense of humour.

The script is awkwardly packed with four letter words. Rather than serving to develop the crudeness of the characters, they merely make them seem more unrealistic and monotonous.

The Jones Boy is 65 minutes in an apartment where tricks are brought, caps are shot, and battles are fought. It is the tale of two drug addicts whose old ladies' efforts as prostitutes support their drug habits. The characters are a lot better developed in this play. Peter Jobin as Wayne is extremely natural in his portrayal of the tough guy,a self-loving leader of the desperate foursome.R.H. Thomson is the feeble partner, Lee, who explains his weakness to the others with his claims of being sick all the time. Eventually the waste and despair in his life get the better of him and blossom into a show of frenzied violence.

Wendy Thatcher gives a really loose portrayal of Sally, a typical tough hooker. Dianne D'Aquila is a little strained as Carol, the hooker



A scene from The Workingman.

who is unhappy with her situation but is so hooked on Lee that she can't bear to change the pathetic life she leads and risk losing him. In her whimpering antics she chatters her teeth, bites her lip and stamps her foot a little too much to be natural.

The Jones Boy is just another story of crime, violence and sex, the kind you find on T.V. Theatre-goers have left their homes and their televisions. To me that says they're looking for something different.

### Part two of the **Excalibur Contest** is on page 3



ONE FLIGHT HIGH 46 BLOOR WEST TORONTO, CANADA 921-6555

By EVAN LEIBOVITCH

Tomorrow night, Coleman Hawkins and Jeff (Nash the Slash) Plowman bring their musical talents and a ton of electronic instruments into Bethune Dining Hall, as FM performs live for the first time at York.

The duo play a large variety of instruments, and Nash has been known to be vicious on electric mandolin. Their music has been compared to that of Hawkwind, Pink Floyd, and Kraftwerk, though different from all of them. FM plays a distinctly fresh kind of synthesizer - electronic music, while staying away from the tedium brought on by the repetitiveness of similar music.

concert will be in The

quadraphonic, and I'm told that there's going to be a pretty strange visual show to go along the music, including a Salvador Dali film. It promises to be one of the most interesting acts to hit York this year.

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