

King's Drama stages trio of plays

by Kunyi Mansalam

The King's Drama Society, in conjunction with the Dalhousie Drama Society is producing a series of three one act plays. They will be presented to the general public on March 27, 28 and 29 in the King's Theatre. Showtime is 8:00 p.m.

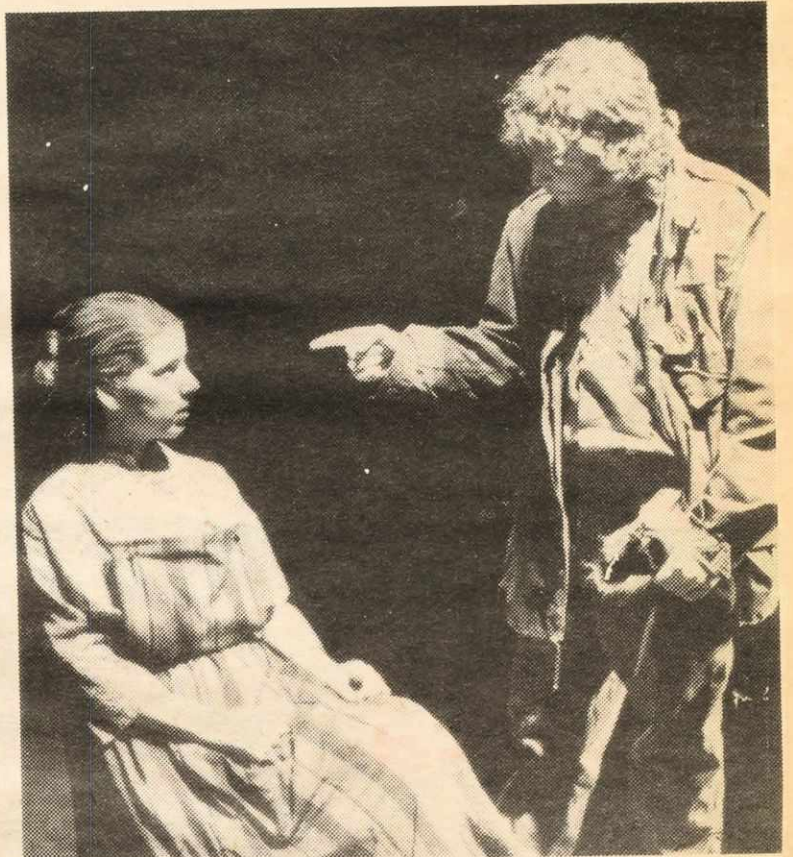
The first of these plays, **Stage Directions** is remarkable in that it is written

completely in stage directions. Here, the actors face a double challenge; they must tell their story by speaking their lines and also, by speaking their actions.

A Kind of Justice deals with the confrontation between the remnants of an army and the last survivors of the village they have just demolished. Unknown to the soldiers, a young wife and mother has

her own way of issuing justice to the murderers of her husband.

The third and last play, **The Induction**, tells the story of two would-be draft dodgers. They do not, however, run to Canada to escape carrying arms. Rather they employ other means, just as drastic—a perfect note of comedy to end the evening.



Darrell Dexter and Beth Tuck in a scene from a " ' A certain Kind of Justice'

Mad Love

Baby it's no good

by Tom Regan

The art of cross-over music is a tricky business. It is like cutting a fine gem in the back of a moving automobile. You know they are going to miss a

lot regardless of what the sponsors tell you. Linda Ronstadt's new album falls into this category. No, wait, let me rephrase that. The album just plain falls.

Linda Ronstadt, queen of

the L.A. music scene and of cross-over is best noted for her light-rock ballads that have turned her into the best selling female artist in

America today. Ronstadt does have a fine voice and has turned out several hits that have used this husky, sensual yet compelling voice to its best.

But when she tries to use that voice on a medium that is totally not in her style, she runs into serious problems. New Wave is not Ronstadt's style.

Before I do get too negative about 'Mad Love', let me give Ronstadt some marks for originality. She hasn't sat back on her laurels and been content to turn out saccharine trash just because the mindless public likes it the best. No, she is willing to experiment. Try something new. It is too bad the experiment failed.

First of all she needs a new band. If she wants to do New Wave, she will have to get rid of the plastic tones of her Hollywood High backup band. They sounded new and fresh at first with Ronstadt but now they only drag her back.

Second, her choice of material. Linda can not, I

repeat, can not sing new wave. (New wave in itself is a curious fad. Not being able to sing does not mean one can not sing new wave. And as far as new wave being the saviour of music, I have a tendency to agree with Ronnie Hawkins who said it might be new wave but it's the same old ocean.) She also has trouble performing Elvis Costello. True she did do a nice job on **Allison** in her last album, a fair job on **Party Girls** in this one, but the other two Costello cuts on this album are disastrous. **Talking in the Dark** has to be the worst song she has ever recorded.

Some of the material does work. **Hurts So Bad**, an old Little Anthony and the Imperials song, is done with a fresh face and rocked up nicely. It is the

best cut on the album. **How Do I Make You**, her single on the radio is interesting and short. Two pluses. And as I mentioned above **Party Girl** is not done too far off base.

Mad Love is not one of Ronstadt's best albums. It is not even a good album. She seems to have the same problems that she had in her last album **Living in the U.S.A.** She does not seem to know where she wants to go.

I hope she continues to experiment. New wave is not the field for her but only by experimentation will she find her niche and when she does the lady has the voice to be one of the true greats. Remember Linda, they eventually did get that gem cut.

But for now save your money and wait.



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