

ulously

and theatre is supposed to include: actors, characters, dialogue, and even (horrors!) action. **Red Sands** is just a bad radio play: a guy in a bathrobe stands in the middle of a sparse set and recites atrocious dribble-of-consciousness.

L'il Abner (E.L.O.P.E.) was almost as bad. A bad Broadway script and an over-large, under-trained cast, coupled with lousy stage directions, make for one miserable play.

Buried Child (Gonzo Island Productions) on the other hand, is a Pulitzer Prize-winning play that was matched with a very talented cast in a tight theatrical production. The Fringe program described it as "a decadent thriller," and the program was right: this production was so good that sitting through it was almost a self-indulgence.

Another prize-winning play was **Mirage**, by Robert Clinton. **Mirage**, which won the 1983 Alberta One-Act Play Writing Competition, is a witty, well-written tale of two desert wanderers. A fine, entertaining little allegory of life that really deserved a larger production.

There was no shortage of musicals at the Fringe. The surprise of the festival was that apart from a few bombs (like **L'il Abner**), most were well worth the price of admission. **Two Elizabeths**, for example, is a captivating musical featuring the romantic escapades of two teenagers, both named Elizabeth — one in 1961, and the other in 1984. The play examines the evolution of society's perception of love and relationships over the past three decades.

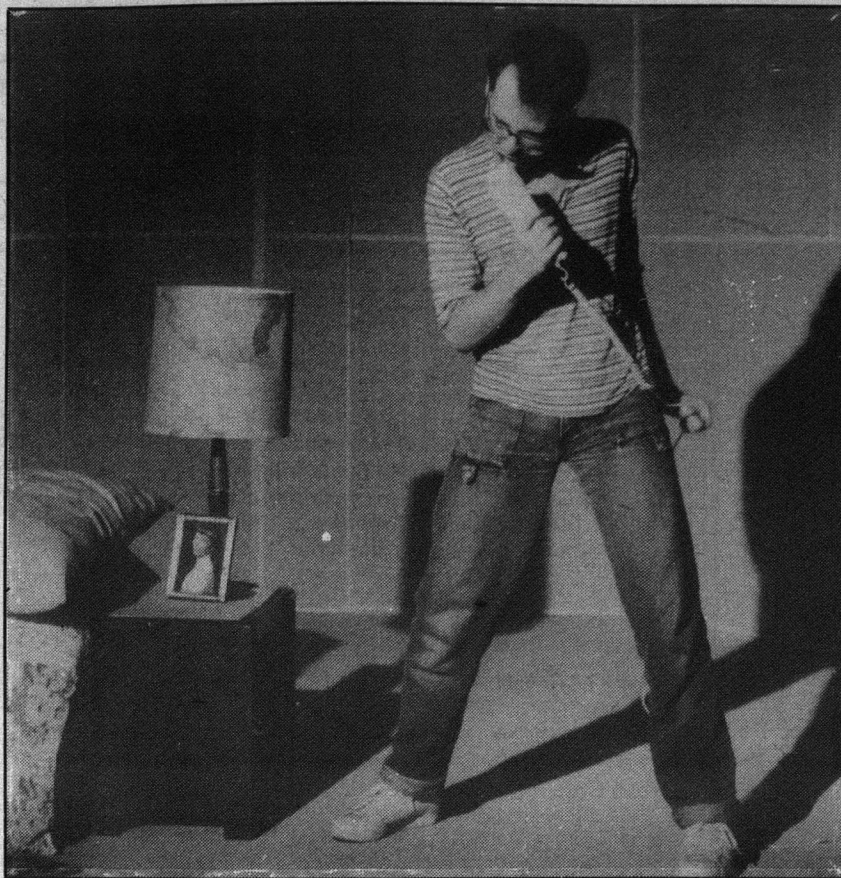
Another enjoyable musical was **Rock and a Hard Place**, a satirical look at womanhood and all its masks. A sharp-witted play, it slashes through many facades of womanhood, from stripper, to feminist, to bride.

My favourite musical (if not favourite play, period) had to be **Dinah's Wine Bar**. (Teatro a Quindicina) **Wine Bar** was one of two excellent plays by Stewart Lemoine; both are sharp and dry, like a vintage wine. You will be hearing more about these two plays in the future, I'm sure.

Most plays at the Fringe were a success. Some were not what you would expect. Take, for example, **Kit Marley** (Broadcast Productions) a modern-day Elizabethan psychological drama. Peter Cole manages to capture the flair and the beauty of Elizabethan English without detracting from the script's direct appeal. **Marley** chronicles the last days of Christopher Marley's life — his exile and his (possible) authorship of Shakespeare's plays. A bit ponderous, but still enjoyable.

Other plays that weren't bad were: **Women Behind Bars** (a good statement but a bit too long), **Present Tense** (nice, but nothing deeper than your average sitcom), and **The Man Who Called Himself Superman** (Stan see meet Philosophy 210), **Darling Alexis** (OK, I guess, but I hate mysteries), and **heatresports** (Theatre Sports by any other name).

GB



A sudden burst of puberty hits actor in Fringe's Present Tense.

Photo Dan Watison

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Are you an eligible candidate?

- Are you concerned with the issues affecting today's students?
 - Are you familiar with the procedures of students' council on this campus?
 - Are you a co-operative individual willing to share ideas and information as a member of CFS?
 - Application forms are available in Room 259 SUB.
 - Nominations close 12 noon September 21, 1984.
 - Interviews will be conducted September 25th.
- Delegates will be required to submit a written report to Students' Council regarding the happenings of the conference.