

# Simon's "Barefoot in the Park" tickles campus

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Some things, like young love and Neil Simon's comedies, never go out of style.

Simon's *Barefoot in the Park*, written in 1963, was presented Oct. 17 in the Olmsted Building Auditorium, and is the story of newlyweds Paul and Corie Bratter.

Like most newlyweds, they're young, in love and living on a tight budget. So,

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they choose the most economical apartment they can find.

The place is small and located on the fifth floor (of course, there's no elevator). One special feature that is included is the skylight. The only problem is that the skylight won't close, and the story takes place during a cold New York winter.

Although only 60 people managed to trek out into the rain to see the show, everyone seemed to enjoy it, as snickers of laughter circulated throughout the audience during the performance.

"It was a good show," said Brian Leid, a senior communications major from Lancaster. "I'm glad I came."

The show, a creation by the Alpha Omega Players of the Repertory Theater of America was an excellent production. The traveling quartet of thespians is a self-contained entertainment unit. They not



Alpha-Omega Players Kelly Mizell, Rodney Pruitt and Sean Canuso on stage during their performance in the Olmsted Auditorium.

only act, but also operate as their own lighting, sound and prop crew. Coordinating all of these functions demands a great amount of concentration and organization by the cast. Nonetheless,

it provides a great training arena for the actors.

Laura Marie Vien's portrayal of Corie Bratter as the vivacious new bride sets a fitting pace for this comedy. With no

offense intended toward blondes, I must admit that her characterization reminded me of a "bubble-headed blonde" impersonation.

Sean Canuso took on two roles. First as the telephone repairman and then as Victor Velasco, the eccentric, unemployed and evicted neighbor who ends up romancing Corie's widowed mother.

Portraying dual roles is a great challenge, and Canuso can boast achievement. I heard an audience member voice surprise when he learned the two characters were performed by one actor.

Kelly Mizell pulled off the role of Mrs. Banks, the unwelcome mother-in-law, beautifully. Her voice inflections, gait and mannerisms effectively depicted a woman so repressed that she no longer remembers how to have fun.

Finally, Rodney Pruitt completed the ensemble as Corie's husband Paul. Pruitt gave the character all the idiosyncrasies of a meticulous new lawyer who also happens to be a neat freak (after work every day, he removes his tie, folds it and puts it inside the family bible).

The play, which is approaching its thirtieth year, is still a favorite, primarily because the theme of young love is universal. Also, Neil Simon has a perennial talent for writing comedies about perverse family relationships (now labeled as dysfunctional).

The show was sponsored by the Student Government Association.

# Squeeze plays concert in Philadelphia

Michael Stone  
Capital Times Staff

Chris Difford and Glenn Tilbrook, the songwriters for the English band Squeeze, appeared at the Theatre of Living Arts in Philadelphia in July to promote Squeeze's new album, *Play*.

Difford & Tilbrook, armed only with a piano and two acoustic guitars, performed

treated the fans to a great version of "Hourglass," their 1987 chart-topping hit from *Babylon and On...*, and "If It's Love," allowing the crowd to improvise their own chorus.

Lead guitarist and lead singer Tilbrook wowed guitar fans with searing solos and intricate rhythm pieces from his two 1952 classic Fender Telecasters. Tilbrook's voice was superb, never missing a note. The fact that he slipped up in the final "Hourglass" chorus proves that this talented master is indeed human.

Rhythm guitarist Chris Difford, the lyricist of the group, took the vocals only once with "Slaughtered, Gutted, and Heartbroken," showing that while he provides superior backing vocals, taking the lead from Tilbrook is an occasional joy.

Gilson Lavis drummed up fascinating beats, and while never soloing, fans never forgot he was there.

Bassist Keith Wilkinson performed well and added good background vocals.

Keyboardist Don Snow, who played on the older *Sweets From a Stranger* album, reappeared on this tour, filling the welcomed vacancy of transient pianist Julian Holland quite well.

Squeeze performed two encore sets with songs like "Messed Around," "Annie Get Your Gun," and the popular "Black Coffee In Bed." Old favorites such as "Goodbye Girl," "Another Nail For My Heart," "Cool For Cats," and "Up The Junction" were neglected. However, with the variety of the Squeeze catalog performed, they weren't too greatly missed.

The group's new album *Play* is a welcome departure from their usual sound and includes many acoustical guitar parts.

They have toned down on the synthesized sound of keyboards and computerized drums.

*Play* is the group's first new material since the album *Frank* in 1989. They did, however, release a wonderful live album and video from their *A Round And A Bout* tour last summer.

Anyone interested in capturing Squeeze in concert would be well treated to both pictures.

Squeeze had two opening acts, the Candy Skins and The Ocean Blue. If you've become the concert-goer that I have, you've come to shun many opening acts as you would a dreaded skin disease.

Unfortunately, the Candy Skins played from 7:30 to 8 p.m., performing before ticket times when most people were mingling on the way to their seats.

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all of the Squeeze classics, and a good portion of the new album.

I was satisfied.

The entire group showed up at the Tower Theater in Philadelphia on Oct. 12 with an even finer concert. With a more elaborate stage than in the past, Squeeze kicked off the show with "The Prisoner," and followed with a few of their older, more obscure hits.

The band then shook the house with their latest single, "Satisfied," combining wicked lighting and psychedelic lasers that would make Pink Floyd proud.

After that, the group shot out a barrage of older hits as the packed, middle to teenaged crowd sprang to its feet, singing along to hits like "Pulling Mussels (From The Shell)," "Take Me, I'm Yours," "Footprints," and the commendable, modernized, Paul Carrack-less version of "Tempted."

Squeeze then turned back to more cuts from the new album, proving new material is just as good as the old.

Sensing that the crowd wanted just a tad more of the older stuff, the group

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