18-The Daily Collegian Wednesday, Dec.10, 1980

- BROADWAY -

'A Life' a familiar story remembered

By P.J. PLATZ **Daily Collegian Staff Writer** BROADWAY, N.Y. - Hugh Leonard's newest play, "A Life," is as comfortable and inviting as the print of Van Gogh's

vellow chair which reposes in the background of the livngroom set. It is comfortable, unassuming, and most of all familiar. It is the sort of play which may be best enjoyed from that chair, cup

of tea and biscuit in hand. Playing at the Morosco Theatre, "A Life" has duly followed in the footsteps of Leonard's Tony Award-winning "Da." which enjoyed a two-year run on Broadway and on tour. Like its predecessor, "A Life" is warm and witty in the best Irish

sense, delving into a past life remembered through the diaphanous veil of time. character, Desmond Drumm, is not warm and witty. Indeed.

he is more from the cold and callous school. live. But he is not bitter — at first. He plans to makes amend- clothes from poverty, not affectation." ments with the enemies he has made along the path of his life, primarily with Mary, his adolescent semi-sweetheart.

And, in trying to come to grips with her and her husband, Drumm succeeds only in making enemies with himself for not pursuing the kind of life he desired. Within Drumm's visit to Mary - the first in some 40 years -

we see flashbacks of the courtship. Young Desi (Adam Redfield) is prim as any schoolmarm, humorless, staid, quiet, and "very much liked by fathers." Mary (Lauren Thompson) is a bright, vivacious and pretty lass who cares much more for kisses than Keats. It is a relationship that would never work, but 18-year-old Desi cannot — will not — see that.

humor. And Dorothy — dizzy, but sincere — follows Desi like a puppy in her pure pink love for him, as portrayed by Dana It is a very confusing, but terribly human situation. We

But now Drumm is back to visit Mary, who has married Lar. Lar, winningly performed by Pat Hingle, is a large ruddy man with the voice as loud and mellifluous as an Irish drinking song. For all his sound smacks on the back, however, books are still not his forte. Neither are jobs: "That's the one disadvantage of unemployment," he muses, "no retirement."

Performances in "A Life" are as remarkable as the play. Roy Dotrice as Drumm plays the embittered man with wit as Yet somehow it strikes me as rather odd that its main dry as a double martini. His quirks and smirks of wisdom, his taut yet wry observations on life make him both endearing and dislikeable. A bitter sarcasm permeates his thoughts; long Drumm has just received the news that he has six months to ago, he says, was "a time when young people wore shabby

> Mary is the lively red-haired beauty played by Aideen O'Kelly about whom the majority of the play revolves. She is not easily flattered, does not regret her marriage to Lar. Mary is comfortable with her life, with an easy-going acceptance, an arthiness about the forces of fate.

> "A Life" is not a comedy, although it has moments of uproarious hilarity. It is not a tragedy, although there is an inevitable death - Drumm's time is running out more quickly than he dare can accept.

But "A Life" is just that. A life. It explores, questions, discovers; it laughs and weeps, is angry and forgiving. It is a school as an English teacher, he wants only to sell the place Wilson inspires in the indiviual viewer that makes his work

KWANZA! KWANZA! KWANZA! KWANZA!

THE BLACK CAUCUS PRESENTS ITS

ANNUAL KWANZA FESTIVITIES

a newsboy with the brains of a legume but a genuine earthy By JUSTIN CATANOSO

Daily Collegian Staff Writers masterpiece entitled "The Fifth of July." With an elegant old house set in the rural backdrop of

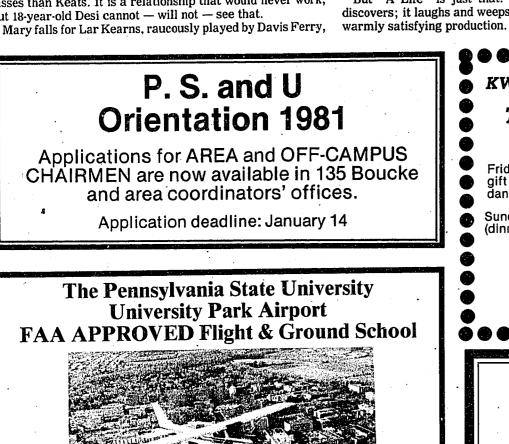
eart-rendering emotion. Kenneth Talley, Jr., he plays a Vietnam War veteran who has Missouri has ever known. had both legs blown off in battle. He gets around feebly on Wilson's ability to fully develop eight characters and exhibit fiberglass legs and crutches. If that isn't enough to make people forget the tall buildings masterful. Amidst the nagging memories of the Vietnam War

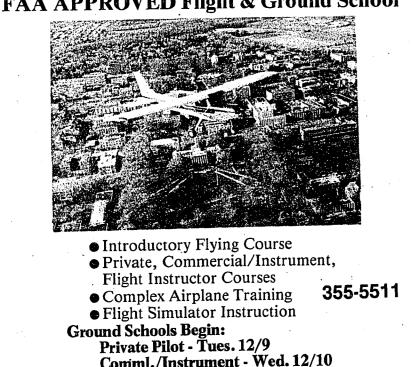
Jenkins, played by Jeff Daniels.

fers his crippled lover.

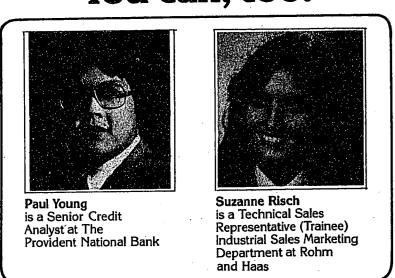
Day, 1977, and a great deal is at stake as old friends and her wildly exuberant performance often makes her the center relatives gather at the Talley residence.

and escape Lebonon. He can't bear the thought of facing those truly successful.





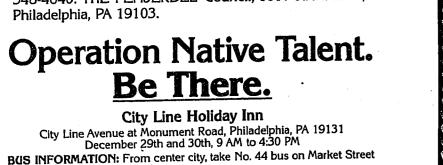
These people got their jobs through **Operation Native Talent.** You can, too.

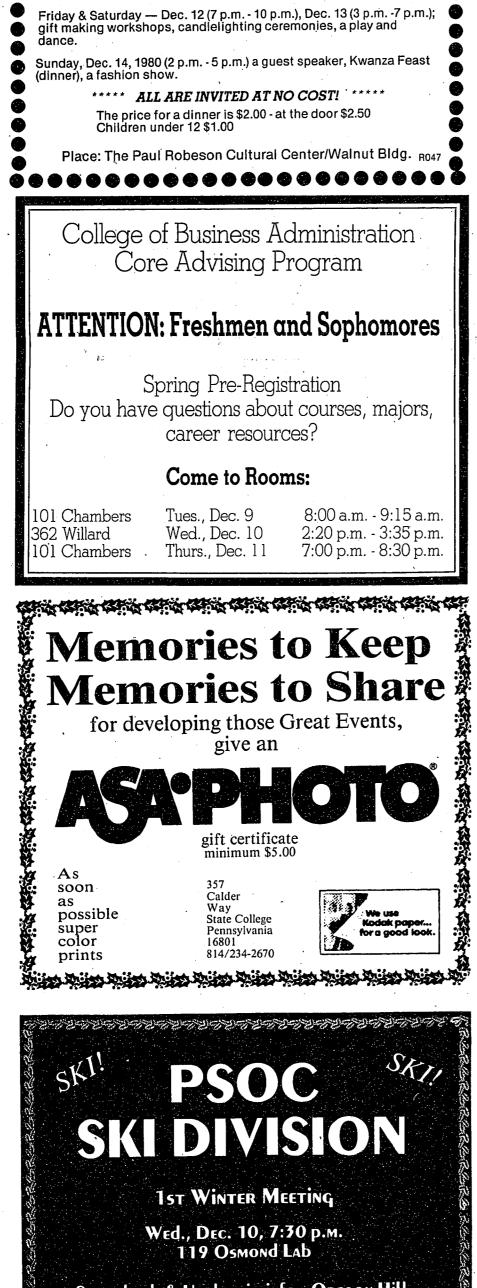


If you're a college senior, or a graduate student, or just getting out of the service with your degree and you're looking for a job - Operation Native Talent is for you. This December 29th and 30th, some 70 Delaware Valley Equal Opportunity Employers will be at the City Line Holiday Inn waiting to talk to you between 9 a.m. and 4:30 p.m.

The program is sponsored by The Greater Philadelphia Chamber of Commerce and THE PENJERDEL Council. It's free and there's no need to pre-register, but don't forget your resume. If you need more information call (215) 548-4040. THE PENJERDEL Council, 1617 J.F.K. Blvd.,

directly to City Line Holiday Inn.





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'Fifth' a tailor-made masterpiece

of attention

students in his condition Two of Ken's college buddies from his radical days a BROADWAY, N.Y. - Lanford Wilson would have made one Berkeley are anxious to buy the house and turn it into a recorantastic tailor. But even though he has turned his skills to play ding studio. John Landis (Jonathan Hogan) has hopes of turnwriting, he has borrowed the traits of a tailor in designing a ing his outrageous wife and copper heiress Gwen (Swoosie Kurtz) into a famous singer.

Jed and Ken's sister June Talley (Joyce Reehling), who is a Lebonon, Mo., Wilson sews a cast of eight fascinating and uni reformed, but unforgetting radical, want to keep Ken selling que characters together with threads of wit, nostalgia, and the house. Meanwhile, Aunt Sally Friedman (Mary Carver), a voman in her 60s, carries around a candy box containing her Christopher Reeve, who played Superman in the recent husband's ashes, as June's 13-year-old daughter Shirley (Amy movie, is obviously determined to avoid any typecasting. As Wright) insists she'll someday become the greatest artist

the aspirations and anxieties of three different generations is he once leaped in a single bound, Reeve is in love and living and shattered ideals of the '60s, we watch Ken, June, John and with a thoughtful, level-headed horticulturist named . . . Jed Gwen come painfully to grips with the uncomfortable realities of their present lives.

Yet this homosexual relationship, one of several devices Yet this development is sandwiched between the harried Wilson uses with powerful sublety, is not exploited or offen- ambitions of the little girl/woman Shirley, who doesn't underssive. In fact, it's one the audience comes to quickly accept and tand the Vietnam era and Aunt Sally - wanting only to scattle admire for the strength and care that Jed unquestioningly of the ashes of her husband — who could care less. Reeve's jump from film to stage is accomplished with con-The play unfolds slowly with the deep interconnections bet- vincing results. He plays Ken with a stilted reserve apween each character surfacing carefully through both propriate of the character. Kurtz's stage presence as Gwen is hilarious and dramatic diliberation. The time is Independence undeniably hilarious and adorable. Though not by accident,

Ken has inherited the grand old house from his deceased un- As a play, "The Fifth of July" succeeds on many levels. But cle, Matt Friedman. Although he is offered a job at his old high it's the personal thoughts, memories and motivations that



MORALE

There will be a sign-up and meeting for all those interested in being on the morale committee for the 1981 I.F.C. Dance Marathon on Thursday, December 11th, 7:00 p.m. at 102 Forum

