

You and me against the world, I think

By Gordon Palmer
Features Editor

"Why do you want me to stay?" "Why don't you go?" "There is no one else." "There is nowhere else."

And if it's come to this, what kind of game are these two playing?

The answer is Samuel Beckett's "Endgame," a one-acter which opened before a small but amused and enthused audience Saturday night in the rehearsal hall. The game is indeed coming to an end; the characters involved are the only earthly existence that they know of, and their own lives are flaking off a little at a time as they age.

The first to appear is Clov, played by co-director Tom Abrams. Abrams is unwaveringly consistent in his portrayal of this mocking, stiff-legged, laughingly loyal servant. Clov "doesn't complain," he laughs, but never loses his composure enough to guffaw.

Clov's (and everyone else's) boss is the blind, wheelchair-bound Hamm, played by another seasoned Reveler, Gene Cline. Hamm has a Louis XIV-

scale ego, and will let them eat biscuits, which are hard enough to break all of their teeth. His suffering (he even perceives this as the most exquisite) comes chiefly from the oft-repeated question, "When will it finish?"

When will it be finished?

Cline does "Hamm it up" considerably, which is for the most part a factor contributing to the effectiveness of the overall performance. Hamm sets himself up as a heartless, unremitting despot, and if he ever shows consideration for others' feelings, it is only in order to be able to lash them harder in the end.

As Hamm carries out his final move, his ultimate domain turns out to be a room in the middle of a barren planet, and his subjects (besides a hypothetical little boy outside to whom he won't have Clov call) are either dead or entirely

unresponding. Clov (Abrams) is stone-still.

The roles of Hamm's legless, toothless, trash-can-inhabiting parents, on the other hand, are not overplayed in the least. Nagg (David Jewett), after a strong opening with Nell (Hannah Welles), needed, in fact, to regain some missing energy during a subsequent interlude of dialogue with her, to get the chuckles this worn-out, frustrated (they never quite touch) love (?) relationship deserves.

Overall, these four Revelers made a successful and telling whole out of four difficult parts. Part of what makes the play difficult is that it really is a "play" rather than a neatly tied-up game. In Beckett's endgame, there is no winner -- everyone must face the end.

Like much of Beckett's work, this play involves the participation of the audience' consciousness to a great extent. Certain ideas and phrases are used over and over again: "When will it be finished?" "It is never finished." The characters' personalities must become tangled



For Revelers Tom Abrams, Gene Cline, David Jewett, and Hannah Welles, the 'game' has ended. Their many months of hard work were climaxed by their performances on April 5 and 6.

in a web called the nature of existence, and an indispensable ingredient to their struggle is the ability to laugh hollowly at a hollow life.

And what else can one do, when the senses and liberty of motion are all but gone, when there's no reason to stay and no

place to go, when a sullen monarch turns down a man who begs for the job of God?

Beckett's motive is not so much to "convince" as to create something which his audience can go through with him, to laugh or cry over. And now that the game's been played.

Anyway, it's fun-ny

Slick: Airplane to Dreams

spacial limits that their music was about.

However, Slick eventually left the group because of her struggle with alcohol. Marty Balin, the last original member of the band, left along with Grace. The Starship family was broken up. Grace said she would never sing again, and committed herself to curing her alcohol habit.

Apparently, Slick accomplished her task. Last fall, her revealing and humorous autobiography, *Of Acid and Asparagus*, disclosed this fact. About the same time, Slick began to do some writing and singing. She then announced that she would not go back to The Starship. Instead, she would work on her own for an indefinite period of time.

And now, March sees the

release of Slick's recent studio work. The lyrics are still hard hitting, and Grace's voice sounds better than it has in four years. Perhaps that sense of urgency is no longer there, or perhaps the production helps to create a generally smoother voice quality in Slick. And the change of voice, extremely subtle sometimes, could come from Slick's personality metamorphosis.

Slick, though still a romanticist ("I believe in magic, I still believe in dreams."), tends to see herself and some of her living habits, which are at times destructive, in a more objective point of view. "Well, it felt so good for a while but then I saw too many dying, when all they wanted to do was get a little higher. . . ." Gracie's delivery

is not quite as intense, but that enticing quality of mystery remains.

Slick wrote all the material on side two of the album. She wrote only one on the other side; the supporting band wrote the rest. Scott Zito, lead guitarist, wrote two of the tunes and lends inspirational guitar leads to many others. A Spanish calypso influence is evident in the tunes "El Diablo" and "Angel of Night."

Although Slick is the dominant performer on the album, the band never can quite back her up as The Airplane or Starship could. When the Starship or Airplane performed a Slick tune, Kantner, Kaukonen, Casady and company played cathartic and chilling harmonies which added just enough power to Slick's vocals. Forceful and haunting at times, to lyrical and beautiful, Slick could not have accomplished her musical masterpiece without the tonal complement of the band.

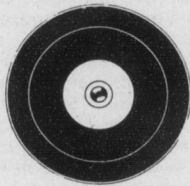
This is where *Dreams* falls short in places. The weakness of the studio band focuses more attention on Slick's vocals. Slick has the power and intelligence to pull it off in cuts like "Do it the Hard Way" and "Let it Go." In other tunes, particularly "Full Moon Man" Grace's delivery sounds a little too slick. However, the success of the album lies in the relevance of the lyrics, and at times, Grace sounds a lot like Slick.



story centers on the efforts of the widower trying to adjust to life without his dead wife, whom he put all his self in.

Then comes along Mason, newly-divorced and damn glad of it. He's looking for a woman who will replace and remind him of his dead wife. She's looking for a man who will be a husband and lover, not just another name on a joint checking account.

When Simon puts these two together, it is a combination of comedy and drama. This is Simon's "deepest" movie to date. Though the best punch lines stretch fifteen to twenty minutes apart, they are worth waiting for.



By Bryan Smith
Columnist

Grace Slick, DREAMS.

Grace Slick, vocalist for the Jefferson Airplane, and then the converted Starship, was once described as the icon of the two groups. Slick's voice and personality exemplified the band's basic message of nearly ten years. And the message, "Feed your head and find somebody to love" was brought forth in Slick's exultant pride and fascination in this lifestyle.

Grace's voice had an almost irresistible quality to it. Slick and the band were, in reality (reality was an interesting concept for The Airplane), the

The Black Stallion: no horsing around

By Douglas Hasty
Columnist

The Black Stallion (5+) This is no kiddie movie; it is for all audiences. This latest Francis Ford Coppola film is a true object d'art. It's not the acting that was so great, but the script.

This script could have made an actor out of anyone -- it makes you laugh, cry, feel pain, hurt, and elation in the final, tense moment of the picture. **Rocky's** ending was never this fulfilling! This is the first film AFTER which there has been applause.

Stallion will be remembered as one of 1979's best films, as it has been out since November. It is up for two Oscars, including Best Supporting Actor: Mickey Rooney (believe it or not).

The film opens with an acci-

dent at sea off the North African coast, and the next hour or so takes place on a fairly-deserted shore. Here, the film's best photography and acting is done. Nearly one hour of underwater scenes -- ALL without a spoken word.

There is, in all honesty, NOTHING wrong with this film; there is NO bad part. It would still be a bargain at double the ticket price. I heartily encourage everyone to see it, and will be back at least one more time to see this masterpiece of a film. It is definitely no juvenile film.

Chapter Two (4+) Neil Simon's new film is about one happy new divorcee, Marsha Mason, and a very depressed new widower, James Caan. The

Don't miss:
The Last Bop
Monday, Apr. 14 Noon
LONGPLAYERS

April 8
Joe Perry Project
"Let the Music
do the Talking"

April 11
Bob Seger
"Against the Wind"

April 12
Marshall Tucker
"Tenth"

April 14, 15,
18 and 19
are surprise
LP's. DJ's
choice! Tune
in and check
out QFS' LP's

at 9:00
PM.

WQFS
90.7 FM
STEREO

HOW TO KEEP THE LIFE OF THE PARTY ALIVE.

For free information, write to:
DRUNK DRIVER, Box 2345
Rockville, Maryland 20852