

Vivian Tanniehill: Next stop Broadway?

by Mark Johnson

Vivian Tanniehill came skipping down the stairs from the music rooms singing a rock tune from the musical "Your Own Thing" and threw herself briskly into a chair in the then empty and then darkened Kellogg High School cafeterium. Despite a long Sunday evening rehearsal for an upcoming how, she was as energetic as ever.

"You know that," she said, indicating the soft music coming

from the loudspeaker on the wall, "The janitors put it on at night. It keeps them company."

She settled into her chair and took off her coat.

"Boy, did I have a traumatic experience," she casually confided, "Some young man called me up on the phone last night and said that he couldn't live without me! I was just shocked!" She laughed slightly at her momentary digression and settled down to talk about her one great interest: theatre.

One of Kellogg's brightest theatrical talents, she is probably best known to Ramsey audiences for her roles as Joe's mother in "Golden Boy," the shrew:queen in "Exit the King" and for her performance as Anybods, the tomboy, from last summer's production of "West Side Story."

Theatrical speaking, her future looks very bright. She is being seriously considered by a professional rock-musical repertory company based at the

Crawford-Livingston theatre in St. Paul.

"I really don't know much about it," she said, "Except the company, 'Hugo-Square,' is doing a rock musical repertory season this coming summer at the Crawford-Livingston Theatre. They're doing three plays - one original, by Guy Drake, and the other two by Wesley Balk of 'House of Leather'."

The company although non-equity (not a member of the theatrical trade union) would ne-

vertheless employ actors on a regular weekly wage and would give many that much needed public exposure.

"And they're really fantastic people. You wouldn't believe how nice they are," she commented, "I was just shocked to death. I went down there (to audition) and they were just patient and kind and all smiles."

Vivian was particularly impressed with Guy Drake.

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Those mischievous military medics make mad mayhem and mirthful merriment in the miserable malarkey of a misguided movie. In other words. . .

M*A*S*H* - B*A*D*

by Craig Eckert

A Riddle:

What is bloodier than a train wreck, funnier than a rubber crutch, wanders like a lost child and is at time as tasteless as water?

The answer: M*A*S*H

This vaguely anti-war picture's reputation far outweighs its worth.

The premise (we say premise because there is no plot to speak of) revolves around some surgeons who keep their patients in stitches (ha-ha) during the Korean War.

The Mobil Army Surgical Hospital (M*A*S*H) is located three miles from the fighting, and we would suppose that would explain where all the mangled, and maimed soldiers come from.

The surgeons; cut, and then have an orgy, stitch, and have a booze party, mend, and go play a round of golf. Needless to say, they were simply brilliant at them all.

Director Robert Altman seems to go under the theory that if something is tasteless enough, then you have made a meaningful social comment. The picture reeks of this "see how clever and cute we are" attitude, and it tends to wear even those strong of stomach.

Altman kicks at everything in reach, from religion to the All-American sport of football.

His first swing at Christianity comes with the introduction of a bumbling Catholic chaplain who runs around the operating room prayer book in hand ready to give the last rights.

The Father later gets drunk-between halves of a football game.

Altman second blast at religion at a totally senseless and ridiculous 'satire' on the last supper.

Following that comes the big football game at which point the discriminating movie goer must ask one of three things

1) How did I get here? 2) How

did they get there? 3) How much does the popcorn cost?

David Sutherland and Elliot Gould deserve honorable mention for their respectable portraits of two young surgeons, not totally elated at being in Korea.

Nicely wandering through the undefined meandering story, the Sutherland-Gould duo were aided by a fun loving surgeon played by Tom Skeritt, a religious fanatic, (Robert Duvall) a spinster nurse (Sally Kellerman) and another nurse (the cutesy type) played by Jo Ann Pflug.

It's too bad that some of the hysterical material seen in the movie is in such a mish-mash.

However, since they are, we can only suggest one thing: miss-M*A*S*H.



photo gopher theatre

Elliot Gould and Jo Ann Pflug play their own special brand of "war games" in "M*A*S*H."

Kellogg, soggy 'Milk Wood'

by Mark Johnson

"Under Milk Wood" is Dylan Thomas' sentimental play about people. In much the same vein as Wilder's "Our Town" and Master's "Spoon River Anthology," it looks at the common people of a Welsh fishing village. It is a simple work and, as Thomas called it, "a play for voices."

Kellogg High School's production of "Under Milk Wood," despite the care and work put into the show, unfortunately lost much of the charm and local flavor of the play. While being in many respects superior to many college and community productions, by and large the show was too bland and shallow in character.

The partial failure of Kellogg's "Milk Wood" can be attributed

to the director, Mrs. Laurel Rule, for deciding to stage the play on a proscenium stage. By placing the action behind a clumsy and detached proscenium, much of the intimacy of the play is lost. Behind a proscenium, "Milk Wood" takes on a detached "look-but-don't-touch" atmosphere.

Secondly, Mrs. Rule's decision to give a literal interpretation to the poetic work through period costumes and character make-up was an unfortunate decision. "Milk Wood" lost a great deal of its "improvisational" charm. It was originally written as a choral reading and a radio play and, by staging it, too much is taken from the imagination.

But, in all fairness it must be said that Kellogg's "Under Milk Wood" was by no means bad. In fact, it was quite good. It's just that with such potentially exciting material, it could have been so much better.

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