

UNIVERSITY THEATRE PRESENTS
 KRAUFMAN & HART'S CLASSIC COMEDY

YOU CAN'T TAKE IT WITH YOU

ROBINSON THEATRE

8PM

APRIL 9, 10, 14-17

FOR TICKETS CALL 686-4191

'White Hotel'

continued from page 7b

be published in April 1982. *Birthstone* has never been published in America.

The urge to write did not hit Thomas until his mid-20's. He spent the early part of his career writing poetry and in 1968 Penguin Books published his work as part of its Modern Poetry series. In addition to his original poetry, Thomas also gained notoriety for his translations of Russian poetry. He is well-known for his two volumes of translation from the Russian poems of Anna Akhmatova and he has recently finished translating the "Selected Poems" of Puskin.

"I began writing seriously after I'd taken my degree at Oxford," said Thomas in a recent

interview. "I tend to be obsessive with my work so while I was getting my English degree I did nothing but read Milton, Keats, and so on. When I finished at Oxford I had no idea what I wanted to do. I decided to become a teacher.

"Then one day I saw an accident on the street. A little girl had been run over. It sent a shiver down my spine and when I returned to my room I realized that I wanted to write a poem about it. That was my first poem. At the same time, I realized that this was above all what I wanted to do in life.

"I was 24 at the time, a late start by most standards."

by william coriander

Bonoff

continued from page 6b

Bonoff's superb earlier offerings.

Bonoff's debut album was filled with powerful songs, including "Someone To Lay Down Beside Me," "Isn't It Always Love," "I Can't Hold On" and "Home." Her second album continued this trend with tunes like "Baby, Don't Go," "Restless Nights" and "Only A Fool." Although her latest release has a couple of songs of this calibre, the collection as a whole is a little shallow.

"Just Walk Away" is unarguably the best cut on the album. Basically a nice end-of-love ballad, she tosses in some good chord changes and voicings, which are accentuated by producer Kenny Edwards' lush arrangement. Layers of harmonies by Bonoff, Edwards and Wendy Waldman, and some nice orchestra synthesizer lines make the song click. Unfortunately, a typical pop sax solo is added, giving the song a top-40 sound. The song is strong enough to withstand this addition, however, and deserves a good deal of airplay.

Other strong songs include the title cut, "Please Be The One" and "I Don't Want To Miss You." Even in these songs, Bonoff's excellent songwriting abilities seem to have suffered somewhat. While they could compete well with any other offering in the AOR/pop category, they lack the emotion and heart of Bonoff's earlier works.

Bonoff is still looking for the perfect love and saying goodbye to her imperfect ones. She may not be doing it with the finesse of her earlier albums, but she still does it quite well.

by matt meyer

Worthy of the King of Beers.



There's a tradition at Anheuser-Busch. A tradition that says never be satisfied until you've achieved the best.

Now, out of this tradition, comes a light beer worthy of the King of Beers. One with a clean, distinctive taste. Budweiser Light.

It took time. Patience. And a quest for quality that led to the proud list of ingredients and the Beechwood Aging process made famous by the King of Beers.

We know the best never comes easy. That's why there's nothing else like it.

Bring out your best.

Budweiser
 LIGHT

Anheuser-Busch

© Anheuser-Busch, Inc. St. Louis, Mo

April Specials
 at the
 Turning Point

Perms \$28.00

reg. \$35.00

Includes haircut

Haircut \$10.00

and Blowdry

reg. \$15.00

ask for

Kathy McCarty

343-4813

2660 Oak

bring coupon