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THEATRE

'Orphans' emotions give insight

In spite of some unpolished performances, University Theatre's production of Lyle Kessler's "Orphans," succeeds admirably in packing an emotional wallop.

It also delivers a message about human relationships that director Grant McKernie believes audiences need to hear. Kessler's script, which has been compared to the work of Sam Shephard and Harold Pinter, weaves a remarkably simple tale full of poignant insights into human nature.

The plot of "Orphans" is suited perfectly to making a statement about man's tragic inability to express emotion.

Phillip (Sean Morgan), and Treat (Enrique Arias) are orphans living in a lonely apartment in North Philadelphia. The elder Treat supports the two by robbing people during the day while his precocious brother remains at home. Treat, in taking responsibility for the welfare of his brother, has

chosen to protect his brother and himself by isolating Phillip from the world.

Yet Phillip's isolation and the meager education he affords

**Review by
David Bates**

himself makes him more receptive to the affection offered him by Harold, a white-collar criminal who Treat manages to kidnap.

Harold (Robert Barton), an orphan himself who remembers what it was like to be a "dead-end kid," recognizes the brothers' plight. After escaping his bonds, Harold befriends Phillip and hires Treat as his bodyguard.

Arias as Treat gives a good, although somewhat uneven performance as the aggressive brother. At times he is very good, although the delicate balance between his violent

nature and his sensitive side is occasionally a bit clumsy. Treat's inner turmoil is beautifully conveyed, however, making the character tragically real.

Robert Barton as Harold also seems to hold back at times, and it isn't until the second act that the character's charisma blossoms. Morgan makes his debut at the Robinson Theatre in "Orphans" and gives an excellent performance as the naive younger brother. Morgan demonstrates a considerable range throughout the play, and like Arias, handles his comic bits with subtlety.

Director Grant McKernie has done a fine job with his cast, and skillfully guides "Orphans" to its tragic climax. University Theatre's production of "Orphans," despite its few flaws, will undoubtedly provide theatre-goers with an evening of enjoyable theatre, and some interesting themes to discuss afterward.

RECORDS

Motorhead delivers raucous rock

Motorhead
'Rock 'N Roll'

Fall to your knees and pray to the fire, death, demons, dogs and the darklord Motorhead. They're all here in this soul-surviving, way-evil, true-to-

form metal outfit.

Unlike the Bon Jovi's and Twisted Sister's, etc., masquerading as metal bands, Motorhead is for real. The band has stuck to its roots for more than a decade. "Rock 'N Roll" is driving at night in your Baracuda with four on the floor and nothing ahead but open road.

shred on songs like "The Wolf."

Motorhead has a sense of wit, the man-made howl, the preacher man's blessing for Motorhead to attain some trousers, and the music itself will have no need for more. Well, maybe some cable TV.

This music screams out no foolish videos.

"Rock 'N Roll" is mere survival for heads around the world: "Come on baby eat the rich, put the bite on the son of a bitch." What better words can you wish for?

You've heard every guitar solo one million times, but, oh, you just have to hear eight more. This is pure energy — the kind that makes you do lawn jobs — an energy that comes from nowhere else. Loving to be an idiot sometimes, the music sounds good very loud while under an influence. One cannot be a genius forever.

Now, with Jack Daniels in hand and the Harley waiting in the drive, watch yourself on that fancy foreign scooter or yours, Poseur.

Records were provided by House of Records.

**Short Spins
by Chris Metzler**

Lemmy, the only original head, has a voice straight out of a London gutter, unlike Priest's Rob Halford who has been barking up the wrong tree for too long to keep the crown. The lyrics are the kind that make parents wonder why their teenager spends so much damned time in his locked room.

Maybe there's nothing to be learned, but there is a lot to be damaged in a malleable mind.

This trio has seen a lot of mileage, but not heard it as they say in "Stone Deaf In The U.S.A." Motorhead is not going for the speed-core-metal-thrash that so many bands have done, but, all the same, it can still

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