

# Andy Byron: country satire

By R.W. Greene  
Of The Print

Imagine the dulcet harmonies of Crosby, Stills and Nash singing the chorus from "Helplessly Hoping" on their first album. Got it? Now replace those lyrics with the following: We are one deoderant/We are two economical sizes/We are three fragrances/We are foroor/Your pits. No, it's not the outtakes from a Chevy Chase nightmare, not even 15-year old Firesign Theater on KRLA. It's just part of the abysmally funny talents of Andy Byron who played his band Monday noon in the Frisbee pit.

Byron is a genial young man with an incredible shock of red hair, a guitar player about seven years in the business. Although his current band's lineup of bass, electric guitar and giant cowboy hat has been together only for

three weeks, they are already in the middle of a month-long tour of Northwest colleges.

It is difficult to describe exactly what Byron does. It's a sort of mishmash of country-western, redneck tunes, satirical rock and tongue-in-cheek lampooning. Byron and band played a number of songs straight ahead, among them Michael Murphey's "Cosmic Cowboy" and Steve Goodman's "Men Who Love Women," and these had a definite charm to them—but the comedy was, by far, the more interesting.

Besides CS and N for Soft and Dri, the band also pulled off Neil Young for Coca Cola, John Denver for Sominex, and both the Stones and the Beatles advertising McDonald's ("Lady McDonald/French fries at your feet..."). They also managed to pull off an agreeably tasteless number



Andy Byron dreams of 'red-hot women' and 'ice-cold beer.'

where, he says, "you have to fight for everybody's attention," and has found the college circuit to be a good change. The people are at least partially alert, "and they're much more receptive."

where, he says, "you have to fight for everybody's attention," and has found the college circuit to be a good change. The people are at least partially alert, "and they're much more receptive."

Staff photo by Duffy Coffman

Although his schedule this week includes OIT and SOSC, he says that he still has a lot of dead time, a situation he plans to correct as he gains more experience on the college circuit.

## Comedy graced with direction, style, pace, wit

By J. Dana Haynes  
Of The Print

Last week, Director Jenny Mahali launched her second on-campus show of the year, "Play It Again, Sam."

"Sam" is a Woody Allen play, and one graced with a script so good, one would have to try to be bad in it. And this rendering was quite good.

This comedy is about Allen Felix, a vintage Woody Allen character. He is short, Jewish, insecure, soul-searching and lousy with women. When the show opens, Felix (Rod Ragsdale) has just gone through a divorce and is stuck in the all-too-common position of trying to start over. To help survive, Felix (who writes reviews for a movie fanzine) conjures up the imaginary image of his hero, Humphrey Bogart. Then, with the help of his best friends, Dick (Sean Carlson) and Linda (Tina Riggs) Christie, Felix enters the

nether-world of singles bars and blind dates. With the aid of his bogus Bogart's strong-silent-type advice, Felix makes a concentrated, and hilarious effort to become a lady killer.

The shining lights in "Sam" are Felix's ex-wife, Nancy, Felix's blind date, Sharon Lake, and Vanessa, a Spanish coquette. These three ladies are played for pure laughs, and spice up the show that otherwise has a tendency to slow down. Incidentally, Nancy, Sharon and Vanessa are all played by Amy DeVour.

This is DeVour's second show in McLoughlin Hall. She worked with Director Mahali in last term's production of Tennessee Williams' "The Glass Menagerie." Amy played the crippled sister, Laura. There, DeVour often looked nervous or unsure of herself. It appeared that Williams' heavy, dramatic script was ill-suited to her style.

But Woody Allen's snappy patter, fast-paced humor and bright, imaginative characters seem perfectly suited to DeVour's style. All three of her characters are lively and effervescent. She brings forth three entirely different characters, each with her own charisma and idiosyncrasies (although, granted: the third character is comprised of one 30-second monologue).

The lead female role, Linda Christie, is portrayed convincingly by Tina Riggs. Her character is Felix's alter ego; equally insecure and equally searching. Tina's performance is even and steady, and she shows a definite interest in Linda's welfare. One could easily believe that Tina cares about her character's problems. It shows in her performance.

Quite unfortunately, the one true weak link in the show is Felix, the lead character. Rod Ragsdale has obviously had a

great deal of experience on stage, and his maturity and timing are a bonus. But his delivery lacks. Felix's very first line teeters on the brink of tears, and maintains that level in a high-pitched whine that lasts throughout the final scene. By the end of act one, Felix's voice begins to wear on one's nerves.

But Ragsdale partially redeems his vocal faults with fairly good delivery. His performance is not disastrous, but it does distract from the appreciation of the show.

The only other major character is Dick Christie, played by Sean Carlson. Like DeVour, Carlson was in the fall term's "The Glass Menagerie." And like DeVour, Carlson seems a great deal more comfortable with light comedy. Christie is a workaholic, and Carlson plays him with humorous, if uninspired, charm.

The main catalyst of the plot is, of course, Bogey. Joe Schneck plays the imaginary Hollywood character to a "T," understating his "macho" chauvanism perfectly. At one point, Bogart/Schneck tells Felix/Ragsdale that he'd never met a "dame" who didn't understand a slap in the face.

Yet, it would be easy to play Bogey for laughs, using "kid," or "blue eyes" every other line, and broadening the character into a star. But here, Mahali's experience as an actress and (more importantly) a director shines through. Understatement in an amateur performance is a rarity and a joy.

All told, "Play It Again, Sam" was a thoroughly delightful show. For those who were unfortunate enough to miss it, Mahali and crew will take it on the road to Cannon Beach, March 26, 27, and 28.

## DeWolfe presents three greats

Some of the greatest films ever made will be projected next term in the last of the three-part series on great directors. First on Ford, then on Huston, the last in the trio will focus on films made by Howard Hawks, Stanley Kubrick, and Sam-Peckinpah, three of America's pivotal directors.

Each director focused his films on violence, either directly or indirectly. Of the three, Howard Hawks has mastered the most genres. A narrative and psychological craftsman, Hawks essentially believed in the faith and trust one human being extended to another. He also maintained that man should test his toughness in action, and yet retain a sense of humanity about it.

Stanley Kubrick likes to trap his characters in an insane situation and then watch them

evolve from that. Again, many of Kubrick's films dealt with violent situations such as the insanity of war, nuclear war, organized crime, isolation, and cultural suffocation.

Sam Peckinpah looked at the demise of the Western spirit and man's inevitability of violence. Peckinpah has focused most often on the war film and the Western, where violence most occurs.

The film schedule includes "Red River," "The Wild Bunch," "Only Angels Have Wings," "Ride the High Country," "Paths of Glory," "Dr. Strangelove," and "The Big Sleep."

The class, headed by Fred DeWolfe and Ted Mahar, is taught Monday from 6:30 to 9:30 p.m. As necessary, a \$10 fee is required in order to get these films.

Clackamas Community College



Concert Choir performs at Monday night concert.

Staff photo by Duffy Coffman

