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Insiders
Ghost on the Beach
 Produced by John O'Rourke
 Epic Records

The Insider's album is a collection of soft rock songs that sound like the styles of John Cougar Mellencamp and Tom Petty and the Heartbreakers. They all have basic drum beats, acoustic guitars, and a singer that can sound country whenever he wishes.

Gary Yerkins plays acoustic guitar and takes care of some of the vocals. Ed Breckenfeld plays basic yet sharp drum beats, and bassist Jim De Monte is right on time with him. John Siegle sings the lead while playing the

guitar. The lyrics printed on the record jacket are almost all about relationships. *Ghost on the Beach*, *Love Like Candy*, and *Sad Songs* are just a few of the strong ones.

The Insiders aren't pulling any stunts—they are one of the few bands selling an album based on talent and not on an image.

Victoria Williams
Happy Come Home
 Produced by Anton Fier and Steven Soles
 Geffen Records

Inspired by Simon and Garfunkel and Johnny Cash, Victoria Williams began writing songs when she was 14. In and out of

college and singing jobs, Williams struggled to make just enough money to survive and finally cut a debut album.

Her gospel-sounding songs are mostly based on her experiences in her Louisiana hometown—they are about wild cats,

"days gone past," and a statue of a bum. The most popular is probably *Shoes*. When Williams wrote it she "was thinking about the Bible where it says that you should only go out with one pair of shoes."

Although Williams is backed by a talented orchestra, she talks more than she sings and almost sounds like she is the narrator of her band playing cartoon-style music.

Depeche Mode
Music for the Masses
 Produced by Depeche Mode/David Bascombe
 Warner Bros. Records

This English quartet has put together an impressive collection of songs in

Music for the Masses. The album contains their hit, *Strangelove*, a song about the "strange highs and strange lows" of love.

Most of the other songs have the same style as *Strangelove*—simple drum beats and a lot of keyboards blended with the soothing English accent of their singer.

The theme throughout the album seems to be love. In *Sacred*, "love's eternal glory" is mentioned, in their hit they sing of love, and in *I Want You Now* they sing of "a love that won't wait—a love that is growing."

Americans should be thankful for Andrew Fletcher, Martin Gore, Alan Wilder, and David Gahan.



Abigail

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Facelifting *At St. Abigail*, a play about love, hate, death, and guilt has its moments. Mamie (Rebecca Navaian-Amoli), Father O'Clary's delightful, buxom cleaning lady with her humorous nonchalance steals the show when the going gets heavy.

The play is directed by Jean Prinz Korf, while the set design is by Frederick L. Olson who put the finishing touches on this American scene: Phiggy's doghouse, the jar of sun tea, the regulation basketball hoop and backboard, and Charlie's Roost. Credit for the costume design is given to Gail M. Lehtinen and the lighting to Joe Aldridge.

Most of the action takes place in the backyard against a grey wall. Here, Crawford seems to have elevated Iowa cliches and truisms to a new art form: *happy as a pig in mud, pardon my French, but no offense, easier said than true*. He further sets forth his commentary on society: *Children are the axis of the bourgeois ideology; casinos are like churches,*

both take collections and there is money everywhere.

There is more. Feminists take note! Father O'Clary sermonizes that women have changed; men have not. Women now have a right to their individuality.

The mention of places all too familiar to us: Swenson's Ice Cream Parlor, Lake Mead and Mt. Charleston are at first cozily comfortable, but later become rather overworked. The play is filled with Las Vegas jargon. Mike mentions that he only makes 25 Gs as a dealer at the Trop while Tark's boys have managed to find jobs for 50 Gs parking cars at the hotels, and the 50 Gs guys won't

talk to the 25 Gs guys.

But what is most disturbing is Father O'Clary saying, "Most of us are second stringers. If you have to play basketball, play it. Don't worship it. And if all else fails, send in the clowns!"

Dr. Crawford calls this work, *my bitter-sweet play*. Is the playwright trying to teach his students a lesson in this swan song? If so, Crawford has succeeded in a rare theatrical moment making us realize what happens when we give up our dreams and settle for second best. We can only ask, "Is there life after Gorman, Marie Callender's, hamsters, and might I be so sacrilegious as to even suggest basketball?"



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