The 24-Hour TIMELINE *continued...*

and we all walk over to Wendy's for breakfast.

8:28 am — Return from breakfast, in a daze. Twenty-four blues kicking in.

9:05 am — Still edgy. Tweaking code, giving scores. [Original entry jam-legible].

10:30 am — Emily K. walks in. Giddy and laughs. Staff change terms of victory. Zack edits Alex's "Sleep is a Drug" article. Jessica's response, "If sleep is a drug then HOOK ME UP!"

10:45 am — Second Shift [illegible] and throws up and announces he's taking over. No resistance [cont'd]

2

#1

To whom it may concern:

Canned Laughter was uncanned on Thursday, ember 4 and lasted through Sunday the seventh. To the ppointment of most who saw it, the show did not live to the expectations that the posters set.

This was the second show that C.U.P.S. has worked on s semester. The first of which had to be nixed from the U.P.S. program after they could not get the legal rights to that other Steve Martin play." (We'll just call this play. Play X for the sake of this piece.) *Canned Laughter* was plan B on the short notice of Play X being canceled. Although, Play X was not put on the back burner. Most of those involved with the production of *Canned Laughter* continued to work on Play X.

My heart goes out to the cast and crew of *Canned Laughter*. It was a valiant attempt to put up a show in such a short amount of time, but I truly wish that they had not spread themselves so thin. The fact that this show was not their first, or main, concern, came across in more ways than one. First of all, the show in general was very sloppy. Steve Martin wrote *W.A.S.P.* in such a manner that it has to be portrayed in a certain stylized manner. The message is not new. It deals with the problems that came along with the all-American, white, Anglo-Saxon family of the '50s. The comedy in the piece comes from not only the exaggerated stereotypes of the time, but also from being careful to get the timing of the bits precise. In this aspect the acting was rushed and uncrisp. The actors did not take their time. Lines were lost in the absurdity of the play, and those you could understand were rushed. Watching the play made you wish to yourself that the actors had concentrated more time to practice because it seemed that they had not yet finished the rehearsal process. The character portrayals seemed somewhat half-assed.

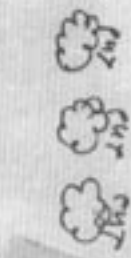
#3

But, on a happier note, I must say that it was definitely worth seeing considering that it was free to the public. I never miss an opportunity to support my fellow students' work. I also understand what it takes to put up a show. This, my readers, is not an easy task. I appreciate the work they put into this show. The programs and flyers were truly excellent. Also, their usage of authentic, '50s advertisements painted onto flats that were flown in during the scenes was a nice added touch.

So then, "What's your deal?" you may ask. My problem is this, I do not think that *Canned Laughter* should have gone up. The cast and crew owed it to themselves and their audience to put one hundred percent into this production and, as a result of working on two shows at once, they just could not. This problem could have been solved in one of two ways. A: they should have gotten completely different people to work on *Canned Laughter* including director and cast, or B: C.U.P.S. should have just said "no" to a production this semester. As it goes now, this show did not work to their advantage as, maybe, they thought it might. Those who saw *Canned Laughter* may not go to see Play X now because their expectations for *Canned Laughter* were so high and the show itself was mediocre at best. And since the same players are in both shows, the "playee's" image of the first may stop them from seeing the second. Hopefully this is not the case, as I wish the best for them in Play X.

So, to end this not-so-good portrayal of one audience member's views, I thought that they should have kept the lid on *Canned Laughter*. I am not in any way criticizing C.U.P.S.'s talent or ability, only their decision to stretch themselves too far in their productions.

Signed,
An audience member with an opinion.

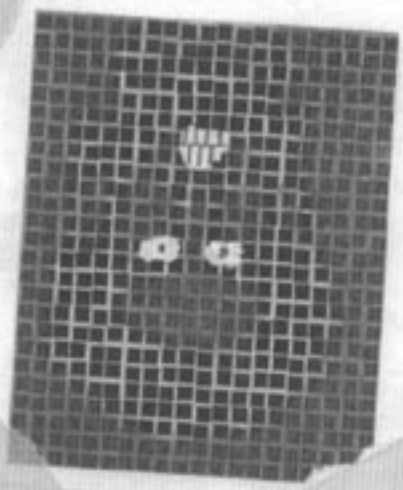


#2

The commercial bits in between scenes were funny and helped the scene changes along. Yet even in these there were not-so-subtle hints that this was not the show they were giving you, but that it was only a filler for Play X. Several times during the commercial interludes they made blunt references to Play X by exchanging the brand name of a product for the name of Play X, mentioning a certain famous Spanish painter, and referencing to a barn behind a three bedroom apartment. I understand the need to advertise for Play X, but the references became very old by the third time they had drilled them into the heads of those watching.

Mr. Happiness was a piece written by David Mamet and was given by Mason Sand. The monologue, to be honest, is long and drawn out. It deals with a radio personality giving out answers to those who write in to him for advice; not far off from "Dear Abby." As a play, it is far from interesting. Although Sand did as good of a job as he could have, considering the material he had to deal with. The transition from *W.A.S.P* to *Mr. Happiness* was sketchy at best. Half the monologue was done with *W.A.S.P.* members on stage as if they were listening to the radio. But, because *Mr. Happiness* is so uninteresting, as an audience member you spent the whole time watching Jesse Paddock play with his styrofoam space shuttle and wishing that you could smoke a cigarette instead of hearing about Joe Schmoe's date problems. Another disadvantage of this monologue had to do with the placement of Sand at the back of the stage. Because the Atwood theater is so huge, this positioning put the scene too far from the audience. Any message that the piece had, was lost in the severe distance of the player from the "playee." Dispositions of apathy rose as watchers understood what the director was going for, but could not relate to the speaker as his speech seemed to come from a far

This is upside down!



WHO DA MAN?