

# LEGIT REVIEW

## Rubbers; Yanks 3, Detroit 0, Top Of The Seventh (Back Alley Theatre; \$6 admission)

Politics and baseball are the subjects for this pair of one-acts written by Jonathan Reynolds, both well performed and staged, but, both barren of big laughs and seemingly overlong.

In "Rubbers," Reynolds satirizes proceedings in the New York State Assembly and in "Yanks 3, Detroit 0, Top Of The Seventh," he presents a view on what big league baseball pitchers think about during those interminably long pauses between throws.

"Rubbers" pokes fun at the political games everyone expects goes on in Albany or in any state legislature. The strength of Reynolds' work is that the provincialism expressed by upstaters in New York against "that big city to the south" is easily transferable to any state, especially California.

The drawback of the show, however, is that it deals too much in the obvious, the stereotypes. Jessica Rains plays the determined liberal whose aim is to pass legislation approving the sale of contraceptives over-the-counter in drugstores.

Wynn Irwin plays the opposition Republican majority leader, leading a band of politicians who denounce the very thought of selling such devices over-the-counter as a threat to the state's morals.

And so it goes. John Anderson (not to be confused with the GOP candidate) tunes in now and then as a senile Democrat, Robert Lesser portrays a wishy-washy, egocentric representative whose interest is in passing a license plate bill allowing special lettering.

All handle their roles well, but, perhaps director Laura Zucker (and/or the performers) could have found something different in these characters to separate them from the stock black-and-white characteristics that are inherent in the script.

Others in the cast are William Utay, James Hornbeck, Eli Rill, Bruce Kirby, Clarke Gordon, Roger Reid and Ilene Kristen.

In the second play, "Yanks 3, Detroit 0," playwright Reynolds constructs what is essentially a soliloquy for a big league baseball pitcher, a role that Tom Bower handles with credence and ease.

From time to time, as his life passes before him on the mound,

and as the tension of the game grows, the pitcher is confronted by people in his life and players from the other team taunting him from the bases.

This is a clever play that shows more promise for future productions than does "Rubbers."

Zucker's direction is swift and the supporting cast is fine. Lesser is especially good as the catcher who has problems of his own and who makes frequent trips to the mound to argue; Anderson is the team manager worthy of the nickname "Old Salt."

Completing the cast are Hornbeck, Kristen, Reid, Utay and Gary Lee.

Mark Brull's lighting works well in both plays, especially so as outdoor, night lighting on a baseball field; Zucker did the sound work. No one is credited for the sets.

Allan Miller produced and Jessica Rains was associate producer.

Double bill runs three more weekends at the Van Nuys theatre.

Fox.

# BOOK REVIEW

## Hot Spot

Dust-jacket blurbs tend toward hyperbole. The "enormously funny" book is often not even mildly amusing; the "important, powerful" novel is soon lost in the remainder bins. But the blurb for Muriel Davidson's latest, "Hot Spot" (Richard Marek Publishers, 222 p., \$10.95), is right on the button. "Wild, funny, explicitly raunchy," it proclaims. No one could put it better.

Raunchy it certainly is. The author uses all the four-letter words, but the book never becomes prurient. In fact, the sex scenes are so outrageous that, if made required reading in schools, they might well reverse the current alarming rise in teenage pregnancy and venereal disease.

The publicity release accompanying "Hot Spot" refers to it as a *roman a clef*, and the temptation is to read it that way. Some of the wild, funny, raunchy characters who live in Palm Spa, a — let us hope — mythical community somewhere between Palm Springs and Rancho Mirage, do sound familiar.

There is, for instance, an Ital-

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## Spyro Gyra (Roxy)

Spyro Gyra's Roxy stand day night was a far more oriented presentation than last time out locally (*Daily Variety*, April 13, 1979), thank marily to the inclusion of several new uptempo jazz driven by the sextet's anir percussionist, Gerardo Val

While the emphasis on s material continues — the a priately autumnal "Autum Our Love" being the exce — band has spiced up its ov sound via addition of, a other things, the keyboarc tar hybrid, the Clavitar, a more aggressive guitar inp

Add to that Valez' leaps dances, on and off stage, Spyro Gyra has developed i fairly eye-catching ensemb

But beyond all that drar flailing about, physically musically, the band continu mine familiar musical v with little individualistic

## Dick Clark's (Sparks)

Sparks, April 15 — Et teenager Dick Clark's rock '