

continued to dissect the role.

"Masha cannot understand why her world has to be so cruel, yet she expresses hope when she says '... man must have faith, or he must look for faith.' Even in a depressed mood she says, 'Oh, my, life is beautiful.'"

"She has a keen drive to find a way out of her boredom and frustration."

They both became aware of the significance of the developing interpretation of a play and how it was becoming an interpretation for a real life. The desperate hunt for hope and beauty in a confused life became stronger in both the actress and the character and continued throughout the rehearsal period. Now on the stage before an attentive audience the insight is electrifying. The play is nearing the end, "the band is playing joyfully," the sisters are watching their last hope disappear and we hear Masha say, "... we are left alone to begin our life over again. We must live... We must live..." Tears stream down her face and the audience cries with her.

Backstage the director says to the actress, "Thank you for your hard work."

"Thank you," she replies, "I think I know what it means to be an actress." She smiles gratefully through happy tears. "Masha and I have become supportive friends." The director now realizes that Masha, the character, has done what she could never do. Then they both turn to greet their public now filling the backstage area.

Untitled

by Thomas E. Fitch

the lamprey bites
and kicks and fights
to get from head to heart
the eyes the brains
he gnaws the veins
he devours every part
of the body the fiend
he scratches and screams
and finally reaches the spine
he rends he tears
he scatters and spares
nothing of the mind
the neck the throat
the lungs and note
he does not leave the tongue
his bloody beak
goddamn the reek
he sucks the heart the dungl-

now you sit by
and fail to hide
your look of malcontent;
your friends just say,
"it's not your day."
then what to do? regret.