

# Snopek Play Is Night of Delight

By Daniel P. Kelly

Special to The Journal

"I don't want no spaceman showin' up at my door," dreams Tracy Williams. "What's there left to sing about?" wonders songwriter Ric Gruszynski.

The musings of this pair, each stuck in a "One Room Life," lead them to The Underground, a bar that's also going through some changes in this delightful local production, which opened Tuesday night at Century Hall.

If you guessed that its billing as "a rock opera ballet drama multigenre superspectacular" could only mean that Sigmund Snopek III is on the loose again, you would be only part right. This time out, he has the help of his hottest

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## Critique

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band, good support from the actors and the impressive presence of Lynn Pope's Gelmetal Movement dance company.

### Close to Home

And while it was all quite entertaining, a number of those in the audience of about 50 said afterward that the quirky story of a couple of unusual swingers hit close to home. The size of the set has limited the seating to about 125, and it will be surprising if most of those chairs are not filled for the balance of the engagement, which runs through Sunday.

In the story, Ric is suffering from songwriter's block. He finally leaves his Room for a visit to his old hangout, where the house band cheers him with his last accomplishment, "Solalex," an impressively ethereal song featuring the Snopek band under the effective lighting of Jeff Bartel.

### Exceptional Actor

Ric meets Tracy on her "first time" there and watches his personality unfold as their affair rises and falls, guided by his motto: Let it happen. Gruszynski, an exceptional actor, tends to dominate the overly plain delivery of Tracy Williams.

Alan Kaiser (Century Hall manager) concurrently watches the Underground go under as he tries to make it succeed. The six Gelmetal dancers blended the kind of naturally flowing choreography the old rock movies should have had with a strong background presence when off the dance floor.

Jess Brownell's script helped tie all of this together amusingly, but it was the music of Snopek and the lyrics of Byron Wiemann III that brought the efforts alive. "Radio Hearts" and "Shinin' in Here" proved why this original, occasionally indulgent quartet appears to be quite close to a major national recording contract.