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Double Feature

Ingrid Bergman  
Cary Grant  
Claude Rains  
Directed by Hitchcock

**NOTORIOUS.** A 1946 Hitchcock classic. Ingrid Bergman is paid as an American agent to spy on the head of a German industrial cartel. She marries him and over a period of time discovers the cartel is secretly at work developing the Atom Bomb. After passing the information to her contact, Cary Grant, her deception is discovered by her husband, Claude Rains, who decides to slowly poison her.

**REBECCA.** This 1940 classic Academy Award Winner was adapted from the famed novel by Daphne du Maurier. A young bride comes to a mysterious manor in England, where she finds that the memory of her husband's first wife haunts her. Stars Lawrence Olivier, Joan Fontaine, and Judith Anderson.

Lawrence Olivier Joan Fontaine Judith Anderson  
Directed by Hitchcock

theatre review

# UT's 'Boy Friend' (almost) perfect

**"The Boy Friend"**  
University Theatre  
May 15

I've never liked musicals much. I yawn at the generally poor dialogue, poor voices, poor acting and terrible plot. I giggle at the gaudy costumes and the slipshod dancing. Most musicals have only reminded me how lucky we are that theatre and music are generally performed separately.

However, I thoroughly enjoyed "The Boy Friend." True, the plot is as thin as a well-worn nylon and there are a few missed cues, but on the whole the show is a delight to the eye and the ear.

The play is set in a posh finishing school on the French Riviera. The story is a typical boy-meets-girl where Todd Hermanson is the boy and Lyndra Seely is the girl. The problem is that Seely's character, Polly, is the daughter of a millionaire who's afraid that all the boys are only after her money. Hermanson's character, Tony, is also heir to a small fortune, but has fled his life of wealth and is working as a messenger boy. They meet, fall madly in love and agree to go to the Costume Ball together, but, predictably, everything gets messed up.

Madame Dubonnet (Kimberly Anderson), the head of the school and her comical maid Hortense (Martha Moyer) have to step in to fix everything up. Meanwhile, the other girls of the school whirl through the play, pursued by a number of suitors. Throw in some stuffy parents and mix it all up, and *voilà!* you've got "The Boy Friend."

Luckily the other elements of the production more than make up for Sandy Wilson's script, especially the troupe's superb singing. Hermanson and Seely have excellent voices, and have obviously received some good coaching from vocal director Charlene Whitney. The vocal star of the show, however, is undoubtedly Anderson, with a clear, strong voice that makes her "Poor Little Pierrette" the high point of the show. Anderson's performance is an unexpected pleasure, and is much better than the level of most college troupes.

Remarkably enough, the troupe's dancing is almost as good as its singing. The audience went wild over the four girls' (Melanie Leslie, Jean Robinson, Janet Thorstenson and Susan Fleck) version of the Charleston in the title song "The Boy Friend." Not to be outdone, Hermanson

and Leslie add some superb tap dancing during "I Could Be Happy With You." Dance professor Janet Descutner's choreography kept the show lively and interesting, making the most of the players' talent.

And then there's the acting. This is Seely's first lead performance... anywhere. She auditioned in hopes of landing a chorus part, but does a great job her lead role anyway. Hermanson is superb as the boyish Tony. There are some moments of pure magic with the two sweethearts, like in the song, "The Boy Friend." Hermanson takes off his straw hat as they prepare to start tapping, then charmingly shrugs and raises his eyebrows as he hangs it on a nail that mysteriously protrudes from the side of the stage at just the right height.

Leslie, Thorstenson, Anderson and Robert Fraser (as Tony's amorous father, Lord Brockhurst) also turn in excellent performances, and keep the play bubbling along with humor and energy. The only distracting character is Moyer's bumbling Hortense, sort of a female Inspector Clouseau who was intended to provide comic relief. Not even the other performers seemed comfortable with the overplayed character, and some of the humor was lost

because of it.

Graduate student Barbara Fraser directed the production, and generally did a fine job with the actors. However, she emphasized the early musicals' acting style, with corny lead-ins to songs, humorous stock positions and overblown female naivete that gave the whole show a tongue-in-cheek flavor. While some of this was cute, the audience was given massive doses of this emphasis for no apparent reason.

Another problem was the technique of breaking many of the songs into two parts. After the audience has applauded for a few minutes, the performers latch into a final verse as a sort of pre-planned minicore. This is an old trick that would have worked well with moderation, but was used in three or four songs running. After a while, the audience starts feeling a little manipulated, which hurts the performance somewhat. An age-old theatre standard is to "leave the audience wanting more." In this case, the audience was given a little more than it really wanted a few too many times.

Technically, the show was excellent. Judith Harrison's costumes were generally nicely loud without being too

fianboyant, especially during the final costume ball scene. Jerry William's elaborate stage design and beautifully simple scrim added greatly to the show. Tom Prewitt's lighting was also good, with a nice footlight effect. Unfortunately, one of the follow spots went dead during a special dance sequence, "The Carnival Tango," and marred the dance somewhat.

One problem with the layout of the Robinson Theatre is that it has no orchestra pit. Fraser attempted to solve the problem by placing the 12-piece backup band behind the backdrop. Unfortunately, this not only muffled the sound to a great extent, but it also made visual communication between the conductor and the actors impossible, resulting in a few missed cues and bad musical entrances.

Regardless, the show is a great success, and is much better than is normally expected of a college troupe. The University Theatre is to be congratulated for a job very, very well done.

(The University Theatre has added two shows to its performance schedule after earlier performances sold out. Tickets are still available for performances May 28 and 29 at 8 p.m.)

by matt meyer

## calendar

M A Y 2 0 - 2 6

F	I	L	M	M	U	S	I	C							
<p><b>TODAY</b> "Rebecca" and "Notorious" at 7 p.m. in 177 Lawrence. \$1.50.</p> <p><b>FRIDAY</b> "Exhibition" at 7 and 9:15 p.m. in 180 PLC. Adults \$1.50. "The King of Hearts" at 7 and 9:15 p.m. in 150 Geology. Adults \$1.50, children \$1.</p> <p><b>SATURDAY</b> "Return of the Dragon" at 7 and 9 p.m. in 150 Geology. Adults \$1.50, children \$1. "A Boy and his Dog" at 7 and 9:30 p.m. in 180 PLC. \$1.50.</p> <p><b>SUNDAY</b> "Putney Swope" at 7 and 9 p.m. in 180 PLC. \$1.50.</p>				<p><b>TODAY</b> "Rocky Horror Picture Show" Thursday and Saturday at midnight, Saturday at 1 p.m. (no paraphernalia). \$2. tickets available 30 minutes before show. "Quadrophonia" Friday and Saturday at midnight, Sunday at 1 p.m. Prices vary. "Tommy" Wednesday at midnight \$1.</p> <p><b>Cinema 7</b> — "Body Heat" and "In The Realm of the Senses" tonight at 7:30 and 9:30 p.m. \$3. "Live Matinee" Friday at 8 and 10 p.m. (\$3.90), Saturday at 2 (\$2.90). Saturday - Thursday at 7:30 and 9:40 p.m., Sunday matinee at 2 p.m. \$3. "Gasabiana" opens Saturday at 8 p.m. with "Play It Again, Sam" at 9:45. Sunday matinees at 2 and 3:45 p.m. \$3.</p>				<p>University Sinfonietta and University Singers give a concert at 8 p.m. in Beall Hall. Free.</p> <p><b>FRIDAY</b> A string quartet and a piano quartet will be featured in a Faculty Artist concert at 8 p.m. in Beall Hall. Students free, general public \$2. Michael Harrison (pianist-composer) presents a concert at 8 p.m. at the Unitarian Church. \$3.</p> <p><b>SATURDAY</b> Iris Forrester gives a senior degree recital at 8 p.m. in Beall Hall. Free. Alex DeGrassi (guitarist) and Scott Cossu (pianist) present a jazz concert at the Conference Center at 8 p.m. \$6 in advance, \$7 at the door. DeGrassi and Cossu will also appear at a preview at Earth River Records at 2 p.m. The Eugene Gleemen will be in concert at 8 p.m. at Central Lutheran Church. \$5. Ron Lloyd appears for a benefit dance for Birth to Three Children's Relief Nursery at 8:30 p.m. at the Lane County Fairgrounds. \$5 in advance, \$6 at the door. (Over 21 only).</p> <p><b>SUNDAY</b> Robert Carter (saxophone) presents a doctoral degree recital at 8 p.m. in Beall Hall. Free. Ernie Carson (jazz trumpeter) performs at the Forrest Inn (Creswell) from 1 to 5 p.m. Students \$1.50, adults \$3.50.</p>				<p><b>MONDAY</b> Vitus Aymoloo (flute) performs at 8 p.m. in Beall Hall. Free.</p> <p><b>TUESDAY</b> The University Symphony performs at 8 p.m. in Beall Hall. Free.</p> <p><b>CLUBS, ETC.</b> B.J. Kelly's: Los Xplorers, tonight. Los Xplorers open for Sequel, Friday and Saturday. Burners, Monday. Robert Cray Band, Tuesday. Hacienda Steak House: Grand Theft, through Sunday. Jo Federico's: Andre St. James and Larry Cavalier, tonight - Saturday. Andre St. James Trio, Sunday and Monday. Mario Bresanutti and Forrest Moyer, Tuesday and Wednesday. <b>Saturday Market:</b> The New Mime Circus, 1 p.m. with music by Norm Farrah and Friends. Free.</p>			
<p>compiled by matt meyer campus information: 686-INFO, ask for tape 651</p>															

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