

# THEATRE SCENE

BY ROY STEVENS

## DATA-BOY MAGAZINE

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...production Group, Ltd. production of the Call-board Theatre is eighty minutes of sheer delight. They made the right choice in choosing director Matt Casella to guide this property. His staging and direction are truly inspired; he doesn't waste a moment or an action. From the opening with shadowy figures in trousers (resembling Thirties' gangsters) to the bubbly and wet "Marvin takes a victory shower", Casella's stagecraft is brilliant. "Whizzer going down" is yet another highlight that could easily have proved offensive in another's hands. The cast is superb. Bill Hutton shows us Marvin's delicious, mixed-up emotions as he stumbles through life, trying to find the true him. His boyish charm and puckish spirit serve the show well. And he possesses a beautiful singing voice that really sells these songs. Linda Nichols is wonderful as his wife; loving him, trying to understand him, not wanting to lose him. Her duets with Hutton are expertly and lovingly sung. Sherry Hursey is delightful as the high school sweetheart, exhibiting the right amount of girlish cheerfulness. Kathy Garrick as the teacher, Miss Goldberg, brings down the house with "Set those sails". She is appropriately tacky (never without her sunglasses), overbearing and formidable. She has an amazing sense of camp and an equally amazing better's voice. The choral work by the three women is heavenly. Kevin Bass portrays Whizzer in shadows and as a pair of lascivious legs. Finn's music is stirring, especially as played by the six musicians under the direction of Roy Leake, Jr. His lyrics are still, for

...theatre, 8451 Melrose Pl. in West Hollywood, Tues.-Wed., Sat.-Sun., indefinitely. 905-0686.)

### ARE YOU NOW OR HAVE YOU EVER BEEN

The Back Alley Theatre has brought back the good old days of the Nifty Fifties. The good old days of the House Un-American Activities Committee hearings, that is. Their investigation into the alleged infiltration of show business, especially the movies, by the Communist Party. Join the over zealous but patriotic Chairman, Counsel and Committeeman (Martin E. Brooks, Michael Cavanaugh, Byron Morrow) as they drill and grill the show biz personalities. Watch as they indulge in their mania to have the witnesses "name names" as they attempt to uncover a Commie behind every silver screen. Eric Bentley's play is not fiction. It is not even a docudrama; this is the dialogue as taken from the transcripts of the actual hearings. He has fashioned a stirring piece of theatre from that source and director Allan Miller has skillfully guided his talented cast in this work. The acting by all is top quality, but the performance by George De La Pena as Larry Parks (the first witness to crack and name names) sears the soul with its honesty and intensity. He burns an image on the mind that will not be easily erased. Thalmus Rasulala as Paul Robeson possesses much more dignity than his accusers. Joe George as Lionel Stander gives the committee back some of its own. John Medici does a grandiose number as Jose Ferrer,

...facile and with their sheer joy of behold. His "je" is a very s a gossip can's stark er-moving e Guden's onal and costumes TROUSERS a triumph should be its. (Call-

### DYNAMIC DUO

I'm not sure if Romulus and Remus or Batman and Robin were the first Dynamic Duo. I'm not sure who was the greatest Dynamic Duo. I am sure that the teaming of Pamela Myers and Stan Freeman has created one of the most dynamic Dynamic Duos in show biz. Their club act at The Gardenia is nearly ninety minutes of sheer bliss. I say nearly only because the running time is a few minutes short of ninety, not because there are any slow spots in the show. From the clever opening parody of Sondheim's "Another Hundred People" and "Tonight" to the closing Sondheim medley of "Old Friends", "Together, Wherever We Go" and "Side by Side" you know this is a real show biz happening. There are tributes to Ethel Merman and the month of June. Ms. Myers sings some lovely ballads: "He'll Make Me Believe That He's Mine" from PEG and "How Do You Keep the Music Playing". She also sings her signature song, "Another Hundred People", which she introduced in COMPANY in 1970. Fourteen years later, nobody does it better. There is an emotional intensity to her singing that makes the heart skip a beat. Stan Freeman is a maestro of the keyboards; he makes the ivory sound like a symphony orchestra. His satire is the best. In his solo spot, he gives us a 1984 political version of MY FAIR LADY: Nancy Reagan, at her sexiest, sings "Show Me" to the President. He also does his "Paseo to Pia" and his on-the-spot concerto from audience suggested songs. Separately, these two talents could dazzle any audience; together they mesmerize and astound and thoroughly enter-

IN TROUSERS

