

"A little madness in the Spring is even wholesome for the king"...Emily Dickinson

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- Faunee-over 25 years as jazz host at Jazz 90 (UDC) and WPFW

- A. Beverly Ford is a retired language pathologist who has dabbled in acting, sculpture, stained glass and basket making. She is a trained pianist and free lancer with the arts scene in Frederick.

Drama and Dance

All modern dance lovers missed a superb dance at the recent Jane Franklin program at Woolly Mammoth where only 10 people showed up for the matinee. The "Indistinct Boundaries" done with an audio visual of disintegrating geometric icons with environmental sounds was superbly danced by six dancers (Brienne Barrow Little, Whitney Crawford, Wayles Haynes, Andrea Ligon, Amy Scaringe and Ji Shin). Waves of dancers' emotions flooded the audience who were mostly in awe with the combination of dance and audio visuals. Earlier dances included "If Only" and "Zenda" which were narratives with dance followed by drum music and continuing dance routines. "Upstairs in the Attic" was based on the verbals of Eric Bognosian as the dancers were clearing out the attic of a deceased person. "Of Bones and Bridges" was done with three bridge arches with harsh movement comments on the environmental dangers of our nearby Four Mile Run in Arlington. Please consider the future programs of this very talented group of dancers and a choreographer. (Reviewed by Bob Anthony)

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Drama and Dance

Jane Franklin Dance

"Da"

"Reasons to be Pretty"

HELEN HAYES AWARDS

"In Darfur"

"Stalag 17"

"The Zoo Story"

"My Name is Asher Lev"

"Dancing at Lughnasa"

"Clybourne Park"

"Summer at Nohant"

"Mondo Andronicus"

"Andy Warhol: Good for the Jews?"

"Lord Arthur Savile's Crime"

"That Face"

"Henry V"

Jane Franklin Dance

"Chumbale"

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"Phantom of the Opera"

Vocal Arts/Patricia Racette

Lang Lang/Piano

"Porgy and Bess"

No doubt, "Da" (To 4/25) by Hugh Leonard is one of the finest Irish memory plays ever. It is the story of an adult son in Ireland who returns to clear up affairs of the household after the father's death. The drama melds into scenes of his childhood with the joys and resentments that happen to most every young man as part of growing up and maturing. In a very fine set with many playing spaces by Jon Savage, the whole production company nicely transports the audience to the time and place of this comedy/drama. Director Halo Wines particularly adds social-cultural business that makes the drama complete. Most impressive in the acting is Drew Kopas as the young Charlie. He has a magnetic stage personality and he showed a fine range of talent from joy to bitterness. He bonded so well with the older Charlie (James Whalen) who also was most likeable in his role. Brigid Cleary continues to be perfect in any role and an audience member was heard to say "she is so fine in any role she plays". She was deep into an Irish dialect but she supplemented it with such fine body language that she was always clearly understood. Not true of Des Keogh who played "Da". Only about 30 percent of his speeches could be understood and it was only because the other cast members were so articulate that one picked up clues as to what he was saying. As a result a lot of his warm comedy lines was received by deaf ears. Ian LeValley has reached the age and acting maturation that he presented a superb businessman, Drumm, in fine fettle. Nick DePinto plays best friend, Oliver, and as an adult character was terribly strange with cold pretensions which conflicted at the start of the show with what was to become a warm comedy. He was fine when he played the young Oliver later so one wonders why the director allowed him such license in his characterization at the beginning of the play...other than he mentions "elocution lessons". Rachel Holt and Julie-Ann Elliott were fine as a love interest and as a society lady. Charlie Morrison provided especially fine lighting and Christopher Baine gave exciting ethnic sounds. This is the type of play that one can see over and over and find details that are additive to one's enjoyment. And it is a great family show!(Reviewed by Bob Anthony)

Where are the William Saroyans when we need them? "Reasons to be Pretty" (To 5/16) opened at the Studio Theater and just isn't realized as a nice bittersweet romantic comedy with all of the foul language being tossed around the stage. When are current playwrights going to realize that one needs to have empathic characters in their plays for audience members to relate to...and for this play a lesser character, Carly, is the only character to be pretty clean-mouthed throughout...ergo the play is unbalanced and the romantic aspects fall flat. The play is not unlike previous Neil Abute plays where misunderstood semantics bring linguistic conflict to the forefront. A friend (Teresa Stephenson as Carly) hears a boyfriend (Ryan Artzberger as Greg) use an unfortunate adjective about his girlfriend (Margot White as Steph) and tells her as women are bound to do in friendship. Carly's husband (Thom Miller as Kent) is misbehaving in their marriage and the question is how duty-bound is Greg to tell her. It is a very thin storyline (and unnecessary 140 minutes) and for this performance the laughs were few and far between...which may be due to the non-acceptance of the script by a specific audience. The play also was not served well by a skeletal set by Debra Booth although the sound by Neil Mcfadden was fine for the clashes among the four characters. David Muse did manage to get