

# No dull moments in 'The Burning Man'

By BRIAN MACLEOD  
the Herald

If you're a fan of plot twists, the Georgetown Little Theatre's version of "The Burning Man" should keep you entertained.

The GLT has chosen the seven-member cast production as the play to be submitted for adjudication for the annual "Thea" awards - community, theatre's version of the Oscars.

At about 2½ hours long and rarely a slow moment, "The Burning Man" is a good choice.

Director Neville Worsnop and producer Dorothy Hunt teamed up on Tim Kelly's murder mystery and the result is a production which moves along well, never letting the audience time to get jaded with a scene.

"The Burning Man" takes place in an isolated hunting lodge in rural New Hampshire. The Aubert family is called together to hear a lawyer read the will of a recently departed aristocrat. At the will reading, the family recall the horrible death of a relative who was burned alive at the hands of a simpleton 15 years earlier. The play takes an eerie twist when events seem to repeat themselves at the will reading.

Shiona Watson plays the elderly widow Mrs. Henri Aubert, a wicked widow if ever there was one. Shiona has proven herself at playing elderly ladies in the past in "Second Time Around" and she pulls it off with equal vigor this time around.

Ashley Windsor seems a natural for the role of the butler Clements and one is left wondering "did he do it?"

Joyce Holland plays Elizabeth Aubert, the upright citizen disgusted with the idea of a burn-

ing man. She proves herself versatile however, later in the play.

Gabrielle Vetro fits well into the part of the young dancer Dolly Adrian who shows up for the reading of the will half expecting some loot.

Keith Mills plays Charlie Underwood, the private investigator who is placed temporarily in charge of the case while the police are held up by a driving storm. Keith's job is to establish for the audience the "Chinese Puzzle" which eventually turns into more of a pretzel. His "mathematics" of the case helps keep the audience on track as more mystifying evidence rolls in.

Ron Hill fits the part of the hurried lawyer Mr. Meadows, but it's Steve Prevost, one of the newcomers to the cast, who provides the much-needed refreshing diversion in the play. Steve plays the simply yet zealous police detective Peter Tanner, whose investigative skills leave a bit to be desired. Although Tanner is not crucial to the plot, his simple analysis providing the humor in the play is crucial to the production.

The entire play is set inside an isolated hunting lodge and while the scene never changes the set's detailed design proves to be versatile and interesting.

One can't help but think the GLT paid special attention to detail and stage production in "The Burning Man." The result is a production which never leaves the audience restless.

One tip on this play - pay special attention when the murder mystery plot is revealed at the end of the play. The script is a bit confusing but the players do give the audience enough time to figure it out if they're paying attention.

By DIAHANN NADEAU  
Herald Special

Me and Him: Him is Bert Utanzi (Griffin Dunne), an ambitious, happily married architect. Me is, delicately put, his male organ (Mark Linn-Baker's voice). Together they make an odd couple in one body; a man whose life is ruled from his pants - which women believe is usually the case with men anyway.

Me and Him is directed by Doris Dorrie, the German director of the unusual movie Men. She returns to the subject of men in this film, but with less successful results. The idea is intriguing, but the film isn't. The script wanders and the character development is irritatingly poor. The women in Bert's life behave in the most unlikely ways; Bert himself acts out of character far too often. Dream episodes and reality are difficult to tell apart, and the viewer doesn't even want to bother sorting them out. The setting of backstabbing New York is just too familiar and tedious.

The cast is completely wasted - Ellen Greene as the wife, Carey Lowell as a lovely colleague, Craig T. Nelson as the big boss and Kelly Bishop as his lascivious wife. This is a very disappointing film from an original talent. Perhaps Ms. Dorrie should stay away from American stories for a while - Hollywood has a way of diluting and destroying creativity and originality.

A Chorus of Disapproval: Jeremy Irons stars as Guy Jones, a widower from Leeds who moves to Scarborough (in Yorkshire). Anxious to meet people he joins the local drama club for a production of The Beggar's Opera. He starts out in a minor role, but through the machinations of the cast members, especially the women, he ends up playing MacHeath, the lead. His progress through the play reflects his success with some of the ladies in the cast.

Before he knows it, the director's wife (Prunella Scales) is seducing

## AT THE MOVIES

him, falling in love with him. He lets it happen, happily entering into an affair with no privacy, no safe place to happen. Soon after he is invited to dinner by a couple in the cast, a swinging duo. Guy naively invites the only female friend he has - a 70-year-old woman he's known for years. This does not stop the wife from seducing him, although the husband is less than satisfied.

Guy cannot choose between the women, and they fight publicly over him. In the meantime the husbands are trying to line up a real estate deal, believing Guy has more power at work than is the case. By the time the show goes on stage, he has alienated everybody involved. It seems you can't have your cake and eat it too, at least not in a small town with a small cast.

Jeremy Irons heads a superb cast. He is wonderful as the timid lady killer, the man who lets everything, and everyone, overtake him. Anthony Hopkins is the bizarre director Dafydd, who is about as odd as they come. Prunella Scales is his wife, and Jenny Seagrove the rival-mistress. The other cast members include the beautiful Patsy Kensit, Alexandra Pigg, and Sylvia Syms as the wife of a totally dotty millionaire. Alan Ayckbourn wrote the script

and Michael Winner directed. A Chorus of Disapproval is a charming, eccentric little film - a good choice for the discriminating viewer.

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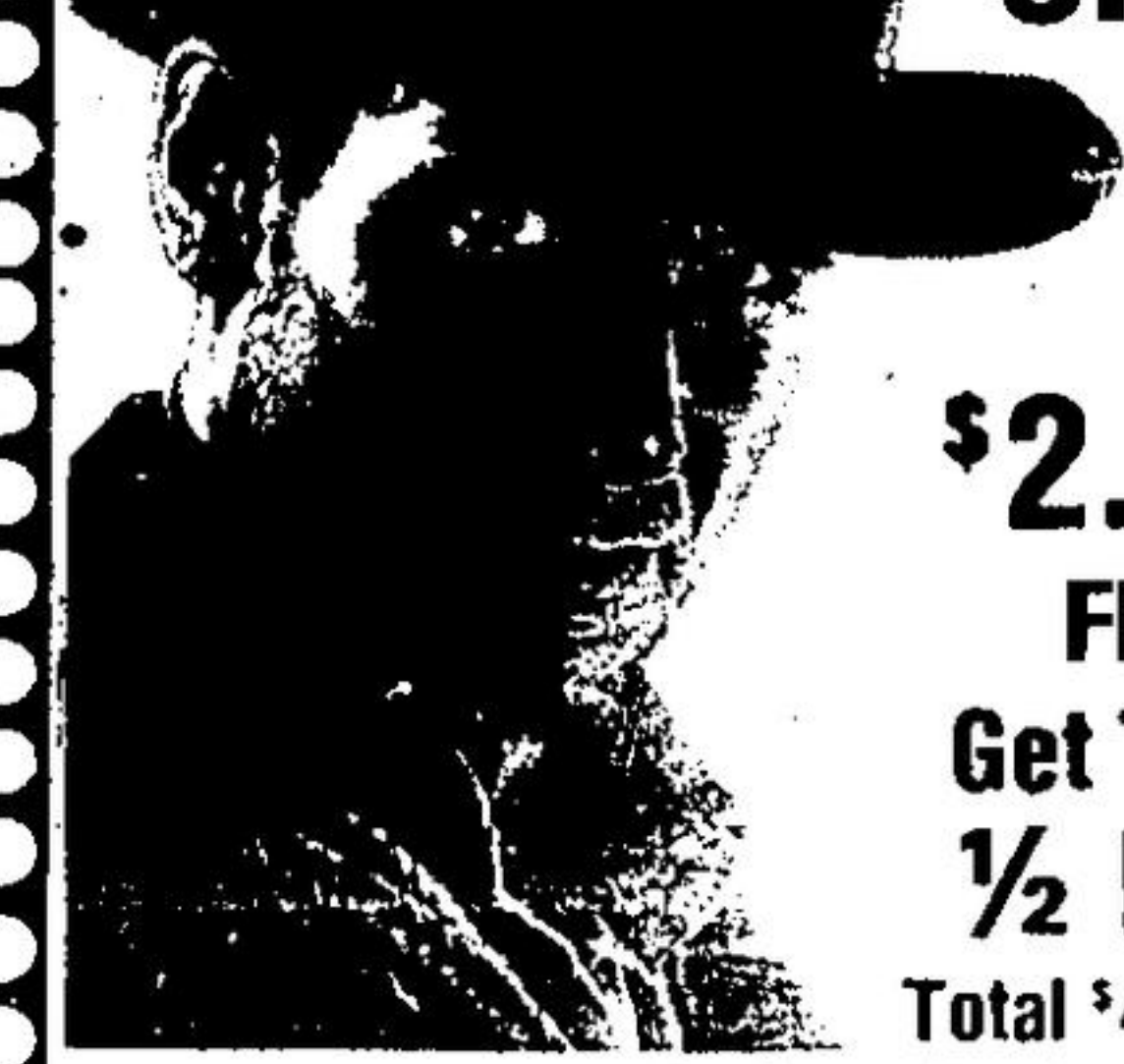
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