

Entertainment

Globe's *City of Angels* is a 'must-see' show

Gangsters and gumshoes, dirty cops, Hollywood moguls, and a dash of sex thrown in, set the scene as Georgetown Globe Productions' *City of Angels* opened Thursday at John Elliott Theatre.

The plot centres around detective novel writer Stine, who is in the process of writing a screenplay to see his alter ego, detective Stone make it to the silver screen.

In the process of trying to appease a demanding (and unscrupulous) movie producer Buddy Fidler, he finds himself more and more torn at chopping away at his story, while weathering his marital problems with Gabby, his wife, (a problem brought on by his inability to turn down extramarital offers from almost any willing female.)

For *City of Angels*, Globe brought out their big guns from the talent pool, and many carry two or more parts— sometimes flipping from the fictional to the reality side, within seconds.

Mark Llewellyn is brilliant as the detective Stone. His deadpan demeanor and slick 40s style private eye lines simply make the character. Bogart would have been proud of him.

On the opposite side of the stage, author Stine is equally dynamic as Globe veteran Pat McManus handles the part of the frustrated writer.

McManus and Llewellyn often play off each other, as they are virtually alter-egos of themselves. Ironically, Stine gives his character Stone some qualities he himself lacks, like a sense of fidelity to his lady. Their interaction is quite effective.

Leading ladies also shine in this production. Cheyenne Harvey captivates the audience as she plays Stone's secretary Oolie, and Buddy's secretary Donna with both characters sharing some interesting traits. As Oolie, she is in love with Stone, but can't have him, while as Donna, she sleeps with Stine— but can't have him either. Harvey slips back and forth between her two characters seamlessly.

Sonia Kats is a great choice to play the parts of Bobbi, Stone's former fiancé, and Gabby, Stine's wife. She gives the audience two different characters, personifying two very different women, yet with similar conflicts.

Debbie McFarland also holds her own as Alaura Kingsley (on the fiction side) and Buddy's wife Carla on the reality side. She pre-

sents a sexy, conniving woman in the fictional flick, and, about the same in reality as well.

Doug Feggans is a great choice to play producer Buddy Fidler, as well as movie mogul Irving S. Irving in the movie. His full-of-himself attitude works for both characters and is a credit to the show.

Jenn Johnson might have a smaller part as Alaura's missing stepdaughter Mallory in the flick, (and starlet Avril Raines in reality) but she gets the most exposure in the entire show, performing the first nude part on the stage of John Elliott Theatre.

Neil Salinas gives a strong performance as Lieutenant Munoz, Stone's former police partner. He also plays actor Pancho Vargas.

Although a challenging show, the production is brilliant, taking full advantage of the plot by splitting the stage— one side reality, the other side the movie, and in doing so, the entertainment value is paramount.

As Stone rewrites his script, he often backspaces on his vintage typewriter, causing the actors on the 'fictional side' of the stage to rewind, backing up and speaking backwards. The effect is hilarious.

All the movie side is produced in monochrome black and white, and the reality side in living colour. In addition, the Humphrey Bogart style detective dialogue and a running narrative by the leading actors sets the scene for the movie, a spoof on 40s era detective flicks.

Costumes are outstanding and the sets, although simple and mobile, paint a picture that simply works. Set changes are done on the fly, and the chorus members and stage crews execute the changes without a hitch.

One aspect of *City of Angels* that sets it apart from other Globe musicals is the fact it's primarily a play with some music thrown in, as compared to other productions that are dominated by music.

In being so, *City of Angels* may well attract another dimension of theatre-goers that Globe may not have appealed to in the past.

City of Angels is a great show. Although a bit lengthy, (opening night ran three hours) the plot, the humour and the dialogue make it well worth the wait. Without a doubt, *City of Angels* is this year's must-see Globe Production.

The show continues next week.

—By Ted Brown, staff writer

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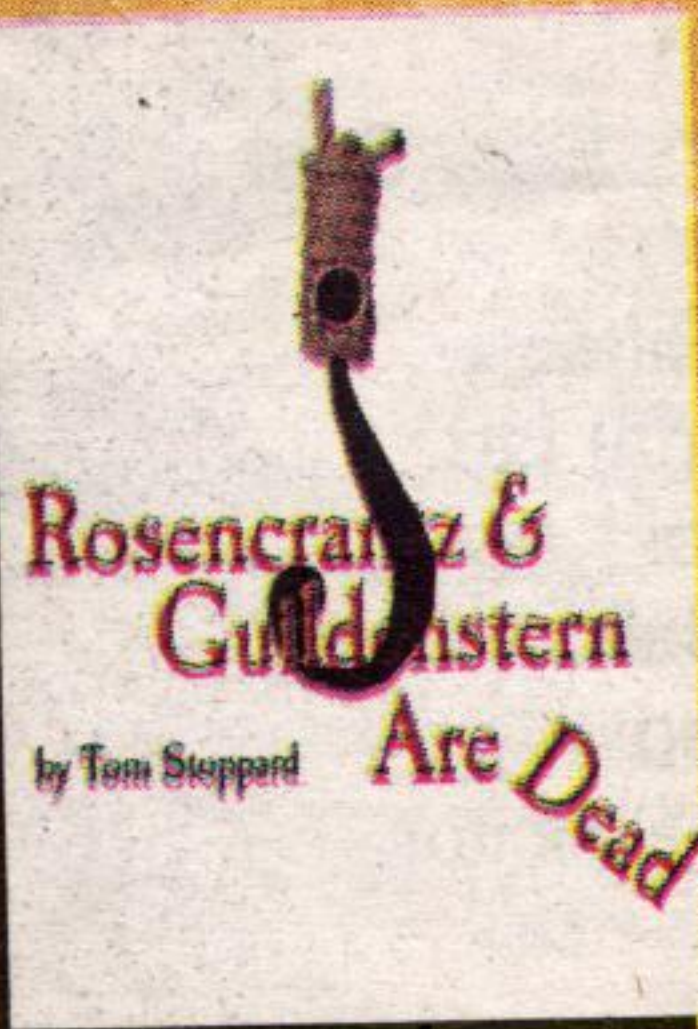
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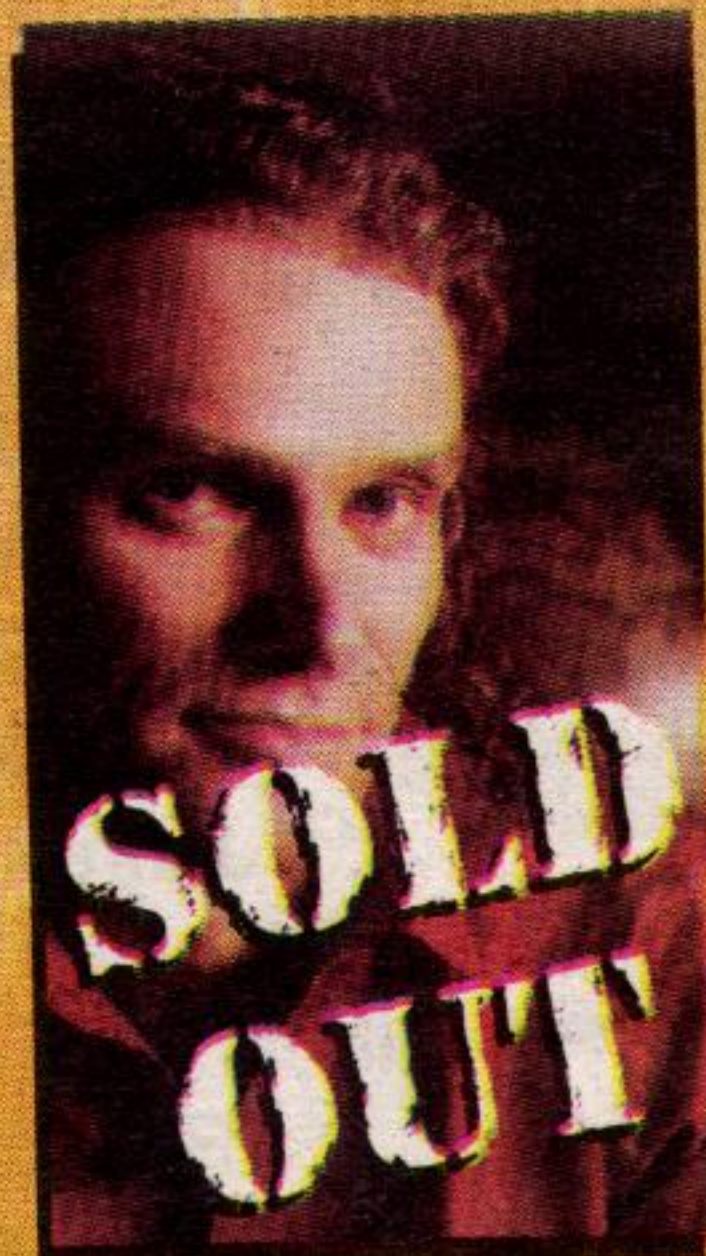


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