Full house enjoyed a visit to 42nd Street

Review by GARY NOBLE

OAKVILLE—With a full house, 42nd Street began as any other performance would and should, with dance.

This musical lasted nearly three hours, and it was full of entertaining and talented actors who gave the audience the feeling of being part of the show.

42nd Street is set in the 1930’s: 1933 to be exact. It is a show about a show. This is a tale of the makings of a Broadway musical and what it took to put one together. Long hours of rehearsal, constant criticism from the director (Paul McQuillan), which amounted to physical fatigue, and a pressure that only an actor could feel.

The play was full of song and dance throughout the entire performance. Each dance routine was actually rehearsal for the upcoming production “Pretty Lady”, which was to star Dorothy Brock (Sharron Matthews), who was very full of herself and expected to be treated like a queen.

Along comes Peggy Sawyer (Jemimie Phillips), to the theatre, wishing for a role in the chorus line. With her innocent and ignorant personality, the co-writer of the play Maggie Higgins (Donna Greenidge-Ross) begins to like her, and she gets her chance when Julian Marsh needs another girl.

Time passes on and Peggy Sawyer soon fits in with the whole company except for Miss Brock, who, deep down, is jealous of her beauty and talents.

Opening night was a hit, but somehow it doesn’t end on the right foot, and the show was in jeopardy.

The rest of the story is, well, it’s something you should see for yourself.

Take special notice of Oscar Dale (Curtis Lessels), and Pat Denning (Sal Scozzari). Both add an extra dimension to the already colorful characters that make up one good show. All should be congratulated on their hard work, because it surely paid off.

Also it must be said that there are two casts to the production. This review was based on Cast A, but there is no doubt that Cast One would be any different.

Les Miz

TORONTO-The Broadway hit of the year, Les Miz, has made a stop at the Elgin Theatre. Adapted from Victor Hugo’s classic novel, this Canadian company production is a must see. Set in 19th century France, it is the tale of a man (Jean Valjean) who breaks parole. Years pass by as he becomes a factory owner with a secret to hide. He escapes and seeks money to pay for his sins. His journey takes Valjean through the events of the period.

We are introduced to the revolution. A series of musical numbers and the score provided by Boublil and Schonberg is brilliant throughout. In particular, the A powerful operatic voice is showcased.

The set was designed to look like a period. The costumes were stunning and the production was top-notch. Much more could indeed be said about this musical, but the finale is a must see for anyone who enjoys a good story or opera.

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