

### Classic triangle

An older lord (Peter McBryan of Grosse Pointe) with a young wife (Patricia Ann Verellen of Romeo), who has a young lover (Christopher Howe of Rochester) is the romantic triangle in the Oakland University production of "The Mandrake" by Machiavelli. Performances of the bawdy comedy continue through March 1 in the Studio Theatre of Varner Hall on campus near Rochester. For ticket information, call 377-2000.



# 'Luv' will keep audience amused

By BARBARA MICHALS

Like a comic valentine, "Law" tickes the funny bowe while it assails human foibles. The current production by St. Dunstan's Guild of Cranbrook offers lively, amusing views of love's permutations.

The Murray Schisgal comedy concludes its run with performances at 9 p.m. Priday and Saturday at St. Dunstan's Playhouse on the grounds of Cranbrook in Bloomfield Hills.

Harry Berlin (Morris Weinner), a sort of wilted flower child, is about to jump off a bridge when he is spotted in the nick of time by his old college chum hill. (Keith Lepard). Catching up on their recent histories, Milt confesses that despite his prosperous appearance he is miscrable because his wife Ellen (Bonnic Cook) wort gipe him a divorce to enable him to marry his new flame.

Since Harry confesses he has never

### review

known real love, and since Ellen would like a more enthusiastic lover, Milt de-cides he will solve all their problems by getting Harry and Ellen together. Despite the apparent success of his plan, the second act finds all three characters still feeling miserable.

WITH HIS woebegone appearance, rumpled hair and ill-fitting rags, Morris Weinner's Harry succeeds in personifying failure. Harry has roamed the world in a futile search for the answers to life's mysterie ever since the day a passing dog picked him out of a crowd, raised its leg and let him have it.

A born loser, Harry has no idea how to respond to love when it is handed to him. Though his marriage to Ellen is surely doomed to failure (they fall in love mainly on the strength of a mutual preference for flamence guitar-playing over classical guitar), there is something appealing in his wide-eyed naivete.

Keith Legard's Milt is all brass and Keith Lepard's Milt is all brass and bluster. A part-time dealer in second-hand bric-a-brac, Milt deals with love like it is a commodity to be bought and sold. He is selfish and grasping, the least sympathetic of the three, but Lepard succeeds in keeping Milt a comic bungler rather than a repugnant schemer.

schemer. As Ellen, Bonnie Cook's delivery is

nicely polished, and she has a strong stage presence. Eilen is torn between her normal sexual desires and her superior intellect which makes her dissatisfied with every man she has ever known. Which she must submerge to satisfy the other part of her. Co-directors William Everson and Nancy Scott keep the laughs coming smoothly, partly from the broad physical comedy of characters wrestling, beliowing love songs, and even jumping off bridges.

Everson also designed a attributely.

Everson also designed a strikingly realistic set. The lights of the Manhat-tan skyline form a background for the pedestrian walkway of a New York bridge, its pillars laden with graffitti.

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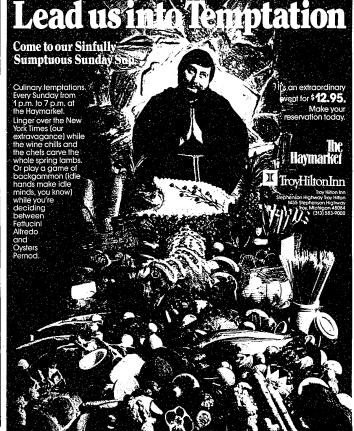
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