spocial writer

Meadow Brook Theatre's production
of Paul Osborn's comedy, "Morning's at
Seyén," is well-cast and nicely acted by
a troupe which seems to understand
what the word 'homespun' means.
'The claustrophobic feel of smalltown life in 1922, when people sat on
their porches and commented on their
neighbors 'riding into town to go to the
movies," is beautifully rendered. There
isn't a bad performance in the lot.

The pacing is a bit slow, but then
again, this play doesn't exactly ask for
fast-track thinking, so maybe director
Terence Killburn has a reason for not
speeding things up. The slow feel of life
in this town where sons don't leave
home until age 40, where spinsters
hang around in their married sisters'
houses years after they should've left,
where hardy langue seems to understand the standard of the standard of the standard of the
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where hardly anyone seems to understand how children get born, soaks into the viewer and makes us believe that there's just as much insantly in small chows as in big citles.

THIS IS A COMEDY so no one winds up insane, but for my money, this play belongs to Carl Bolton, endearingly played by Phillip Pruneau. Carl has "spells" that no one understands, especially his wife, Ida.

Mary Benson as Ida, with her waddle-walk, her rosy cheeks, her rounds the means by the fork! is quite wonderful. But it's Pruneau, Icaning his head against a tree.

And these and the proper aphaster size is having an affair with her husding with the proper aphaster size is having an affair with the husding tree, against walls, asking. Where arm II' or "Where did I branch off? Why aren't I a dentist?" who touches the heart.

Carl is a good builder and plumber.

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COCKTAIL

review

The pinnacle of his ambition is to be a dentist, but that's quite beside the point. Carl is a wonderer, a man shut up early in a very limiting environment.

up early in a very limiting environment.

Jeanne Arnold also turns in a touching, excellent performance as Esther Crampton, the long-suffering wife of a professor who considers everyone in the world "a moron." That includes the college president, so David Crampton gets lired; and it includes Esther's family, so a the is ordered to not visit them, or "move to the second floor permanently."

Esther visits her family anyway. She's wonderful to watch basking in the sun and giggling with her gaggle of sisters. When the sun and giggling with her gaggle of sisters. When the sun and giggling with her gaggle of sisters. When the sun and giggling with her gaggle of sisters. When the sun and giggling with her gaggle of sisters. When the sun and giggling with her gaggle of sisters. When the sun and giggling with her saddle to marry and the sun and giggling with her would be to the sun and the

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ce to go totally c SPRING FEVER

SOPHIE'S

CHOICE



Phillip Pruneau is Carl Bolton and Mary Benson is his wife ids in "Morning's at Seven" at Meadow Brook Theatre.

Splaster. Apparently 45 was considered advanced age in 1922. Yet the rest of the sisters are in their 60s and 70s. The math is a bit screwy, but it's possible these characters can't count.

Alexander does a good job, dressing to kill to move — next door. She fills in for Homer who moves out with his Myrtle.

Myrile.

Jayne Houdyshell has a marvelous way of squeaking platitudes until you want to ikic her. The one time she drops her voice and asks in a flat, honest tone. Why didn't you (marry me), Homer? the audience applauds.

Apparently they wanted her to kick Homer. So did I. But she's up and squeaking, 'oh, my! Oh, gosh! I never met so many nice people!" the next see-

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ond, though she seems to have enough spunk at the end to tell Homer to, "Stop your discordant acts." Maureen Steindler is dandy as Cora, rising to determination at the end, and ahe gets her home along with Theo-dore.

Maureen Steinder is dandy as Cora, relising to determination at the end, and ahe gets her home along with Theodre.

THE SET BY Peter Hicks is terrific. Those identical frame houses, porches, backyards — maybe that's why I felt crary as the play progressed. The light work by Reld G. Johnson is brilliant, the mill theater as Sg. the act yearing the houses was riveling. Costumes by Mary Lynn Crum were amusing Oh, those 1922 housedressed. Team of "Somethings Afoct" amounter what she's wearing.

This production should be a crowd pleaser.

Comedy playing at mill "Barefoot in the Park." the Nell Simon favorite, is playing through March 27 at the True Grist Ltd. 27 at the True Grist Ltd. restaurant and dinner theater in Homer. Performances are Thursday-Sunday evenings, with matiness Wednesdays. Group rates are available Thursdays and Sundays. Student rates are accepted every night but Saturdays. For reservations call 517-588-4151. The comedy is the sto-

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