

## DRAMA

### 'Twelfth Night' Scores Hit at 'U' Theater

By NORMAN HOUK

Shakespeare's "Twelfth Night" opened a run in the University of Minnesota theater Friday night. It's a sprightly production and as full of laughs and high spirits as any contemporary comedy.

It's brightly and handsomely dressed, with some ingenious incidental music and a cast which under the direction of Kenneth L. Graham earns such a fistfull of bouquets all around that it's hard to decide whom to name first.

Richard Halvorson as Feste, the clown, had an easy, nimble stage presence, a good voice for the songs and a blythe touch for the high comedy keynote.

Lorraine Gerold as Viola, and Nancy Rigler Saxon as Lady Olivia get laurels for a fluent, musical handling of their lines that brought out the beauty of the writing.

Roger Erickson was a fine Toby Belch and Paul Ebert was comical to the point of genius as Sir Andrew Aguecheek. Morton Walker was not only an excellent Malvollo but also the designer of the sets, or set. For outside of a couple of curtains the set was built on the kaleidoscope principle. You turned something and all the pieces of the set clicked together to look like something else. It goes on for quite a while before you catch on.

With a cast of 23 the task of awarding special mention to each is too lengthy for this space but they included Clayton Parks, Jr., Murray Wax, Elaine Sargent and many others, all of whose share in the success was important.

The incidental music was written by Lothar Klein and recorded for the performance by a woodwind, harp and percussion group conducted by Gerard Samuel. Without being Elizabethan, it caught the spirit of the occasion, underscoring the point that highjinks in the 20th century are much akin in spirit to those of the 17th.

"Twelfth Night" will be repeated tonight and will run next week Monday through Saturday evenings with a matinee Sunday, Feb. 18.

## WORDS & MUSIC

By John K. Sherman

### It's Superb Shakespeare!

★ Shakespeare week in Minneapolis started last night at the University Theater with a most enchanting performance of "Twelfth Night"—light in touch, beautiful to the eye and ear, cued to a skipping pace: truly a delight. Katharine Hepburn in "As You Like It," opening Monday at the Lyceum, will have to be superfine to be finer than this.

Kenneth L. Graham has taken this idyllic farce—or farcical idyl if you will—and made of it a thing of magic and humor deftly intertwined. Virtu-

ally uncut, with only the transposition of a scene or two, the production has a consistent tone from start to finish, where mockery and sentiment, satire and foolery, are beautifully blended.

The performance has many excellencies—the atmospheric and appropriately playful music composed by Lothar Klein, smart and striking sets by J. Morton Walker, where two levels are cleverly used; handsome period costumes by Robert Moulton, and a stageful of pungent and telling portrayals.

The trio of lead female roles could hardly be better cast or performed—Lorraine Gerold as a pert and appealing Viola, with many adroit touches as the maid masquerading as a man; Nancy Rigler Saxon lending uncommon grace and beauty to a stylized Olivia; Elaine Sargent as the madcap Maria.

The comedy was both delicious and buffoonish in the hands of flat-legged Paul Ebert as Sir Andrew Aguecheek, Roger Erickson as a roaring Falstaffian Sir Toby Belch, and Richard Halvorson as the jester—the latter an amazing triple performance as wit, singer and almost ballet dancer. Finally, contributing the outrageous conceit of Malvollo was Morton Walker.

Other major parts were admirably done by Clayton Parks, Jr., Paul Peterson, Murfay Wax and Robert Tuttle, and lesser roles had no lesser acting. Altogether, this "Twelfth Night" is one of the shining accomplishments of the campus theater in recent years, for which all hands are to be congratulated.