The theatre...

'Tchin-Tchin' Is Delectable Fantasy

By Charles Foster Ford
Will Steven Armstrong is a gem. His sets for TCHIN TCHIN the Wilber Theatre with breathtaking space and en- clamation. Four of his nine sets are outdoor scenes, including one recreating Edithville Airport. Such masses could easily dwarf this delicate fantasy, and its cost of five. Happily, they do not.

The chaos created by diversions in today's world is the matter of Sidney Michael's play. It is often amusing, but a haze of smoke turns it from a pathetic tragedy into a delight. It works in the atmosphere of a musical comedy without songs.

The play is a succession of scenes defining a state of mind, rather than telling a story. Pamela Pickford and Cassara Grimaldi come together because their spouses are carrying on with other, and all their clancy ef- forts to prevent divorce are one. These two last people, after considerable bickering, come to look upon the end of their mar-riages as an opportunity for com- plete freedom. They finally rec- ognize the last vestiges of their former lives; for Cassara, love for her husband; for Pamela, her son.

They end the play perfectly, perfectly happy with other. There are many delightful scenes along the way. In the only other speaking role, Charles Gro- m, as the son, Robert Pickford, has an interview with Grimaldi about his "intentions." Robert is stoic, very grey-green, very English, English. His position as marriage-broker for his own mother makes this scene a well- built farce. Robert plays most of another emotionally locked male in a closet. Outside, Pamela and Cassara, living "together but without sex," try to enjoy their new-found freedom.

In a scene set on a street of West Side brownstones, Grimaldi, now a bum, entices Pan West Side brownstones, (Incidentally, Dame Fashion is not, as many people believe, a fictitious character. She was a real Englishwoman who lived in Elizabethan times and, indeed, England is forever in her debt.

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