How would Einstein theorize about O'Keeffe?

Although the O'Keeffe formula is secret, certain factors in the equation are well known:
1. O'Keeffe has a heavy, full-bodied flavor.
2. It is smooth and easy going down.
3. Its head commands respect.
4. Gravity is that Einstein would have concluded: it's too good to gulp. Relatively speaking, of course.

Looking Glass! a frabjous tribute to Carroll

By Margie Basha

"Twas brillig and the slithy toves Did gyre and growl in the wildervine, All mimsy were the borogroves, And the mome raths outgrabe.

"How would Einstein theorize about O'Keeffe?"

Acrobacabra, Ist on his knee, Presto change, and now he is me, Hocus pocus, we take him to bed, Magic is fun, we're dead.

MAGIC

ATERRIFYING LOVE STORY

JOSEPH H. LEVINE PRESENTS
MAGIC
ANTHONY HOPKINS ANN MARGRET
GURNESS MEREDITH ED LUTTER EXECUTIVE PRODUCER C. P. ERICKSON MUSIC BY JERRY GOLDSMITH SCREENPLAY BY WILLIAM GOLDBERG, BASED UPON JOHN NAPIER PRODUCED BY JOSEPH E. LEVINE AND RICHARD P. LEVINE DIRECTION BY RICHARD ATTENBOROUGH PRINTS BY EUGEN TECHNOLOGY

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A cheerful confusion based on Lewis Carroll's Looking Glass, a luxurious production designed by Lewis Carroll's Looking Glass. All is very pretty, and rather difficult to take in all at once.

Looking Glass is a show easily taken to heart, for it is a sensuous, extravagant, and highly amusing. The audience is seated in a living room area most appropriate for the sharing of fantastic stories, and some pre-performance entertainment is provided by the hilarious self-descriptions of those involved in the production as printed in the program.

The evening's inspired craziness begins with an ominous reading of "Jabberwock," followed by an introduction to Alice, who delivers her opening soliloquy in a coldly sung song reminiscent of Lily Tomlin's EdithAnn. Alice soon finds herself through the looking glass, and in the midst of a perfectly outrageous chess game. After exchanging absurd quips until Alice's head spins, the chess pieces engage in a frenetic dance number, "Twice as Fast," during the course of which she learns that one must move as fast as possible in order to go nowhere at all.

Upon entering the Word Where Things Have No Names, Alice meets a gentle fawn, with whom she sings a rather un-sensational duet, "Who Am I?" as she tries to remember her name. Next she encounters Tweedledum and Tweedledee, who happily abuse one another for a bit, and then elect to ingratiate their tale for poetry with a lugubrious recitation of "The Walrus and the Carpenter," while aided by a group of amusing, and slightly mept panemines. The first act concludes as Alice hears the sad tale of the Mock Turtle and is subsequently entertained by yet another awkwardly choreographed and overly active dance piece, "The Lobster Quadrille."

Once out of the woods, Alice witnesses the continual battle between the Lion and the Unicorn, who examine their ideas on nobility in "What Makes a Beast Worthy of a Crown?" At last, the girl finds comfort in a conversation with the White Knight, in singing with him, "My Own Invention." The show opens with the chess board where Alice is instructed in the essential qualities of the two sides, the Red and White Queen. The two are to be commended for a fine control of expression and a very accurate sense of timing. Clare McGorrin is properly overhearing as the Red Queen, while Julie Zickefoose is equally disarmingly flat and flirty as the White Queen. Cindy Cardon gives a saucy, sharp performance as the White King, who apparently hadn't enough time to practice to develop a solid characterization, and Caryl Yanow, whose portrayal of the Mock Turtle was consistently taurful to the point of tedious.

Staging for the show was generally acceptable, but there are moments where the choreography seems embarrassingly awkward and lacking in organization. Costumes for the chess pieces were cunningly designed by Liz Pearson, while Caroline Labiner has created a highly functional and diverting set. Composer Michael Levine's witty pop tunes are competently performed by Dan Puller, music director, and the pit orchestra.

Frederick Lane's stage adaptation of the original Carroll work is for the most part quite skillfully done. However, the various songs are often poorly introduced, and in the final scenes, transition is lacking entirely. In addition, although the Carroll material has a sparkling insanity about it, and some added lines contribute an interesting twentieth century perspective, much of the additional material is composed of very silly puns and lines which add little value. Michael Levine's lyrics are quite literate and generally clever, but do lapse into cliches in some of the more introspective numbers.

Besides the addition of music, this adaptation has involved another major change in the Carroll tale whose validity is debatable. Luke has introduced an overtly psychological tone into the production with such songs as "To Be A Woman," "Am I a Dream?" and "My Own Invention." The songs are generally well done, although occasionally over sentimental, yet their introduction into the musical is questionable simply because they remain in such a strikingly unresolved contrast to the tone of the production in general.

As the White Queen said, "It's always jam yesterday and jam tomorrow." In the Mother House production, there's even a bit of jam today, no matter how unevenly spread. For all those ready to brave the Jabberwock, in tandem with some wild choreography, dreadful wordplay, and glaring inconsistencies in mood, the performance is well worth attending.