The Peacocks are not exactly the nicest people—they rent out business-to-business to London’s unfortunate in return for “protection.” They have the advantage of being a large and powerful group and are able to control the other gangs. Los Angeles is, in essence, safe for them. When he falls for the Peacocks’ diagnosis, Polly, we have a plot.

In MTG’s production, the two arch-enemies are deliciously nasty, Erik Schwartz ‘86 played Mackeath and stole the show. Mackeath is a dark character, elusive thought and through his self-confidence is assured, singing incisive and strongly projected. Schwartz gave Mackeath the image of a loser, but not an individual who would care about loneliness, so long as his more basic desires were satisfied.

At the same time, though, this Mackeath was effective in relationships, convincing others to do as he wished. His dealings with the Peacock and taunted Tiger Brown—truly played by F. Burris Jackson ‘90—were very entertaining.

While Mackeath is a close-cut sadist, David Magill made Peacoom a rogue of the nasty-sly variety, entire grave and cruel.

With Michael Elliott ‘88 as the nephilites Figaro, they were the strongest men who had just begun for begging with a lack of messy tricks. The show was hilarious. Peacoom playing stern schoolmaster to his swelling but obedient apprentice-in-beggary.

Lydia Biehl played Mrs. Peacoom, a calculating, treacherous, wicked complete to her husband. I loved the manner- of-fact way she instructed her daughter Polly—"to change your ways stronger you’re here for begging to be gone."”

Leslie G. McDonald’s singing provided some of the finest singing, coming closest of all the cast to giving the impression that they were availing some of the famous beaked operettas. Her pungent “Solomon’s Song” was exciting listening.

Linda Dalasy, as Polly Peacoom, showed vocal flexibility and grace, convincing actress also, equally at home being straightforward with Polly’s parents as for the manipulative glance of the lecherous Mackeath.

Mackeath’s gang—Matt, Jake, Saw and Ben—was a trifles on the innocentside, but provided a bundle of laughs. His “badin” on the other hand, were beautifully dandy, not forgetting a nice touch of humor.

James Lopata’s direction was generally adept and observant, but there were those passages that lashed and art that would have benefited from a swifter pace. Perhaps they will have been tightened up by this weekend, despite Chakrabarty’s note. On the other hand, never let his band lose sparcle, drawing virtuosity and drive from his talented and imaginative collection of musicians. The music was the stage, playing the parts of each of the characters.

The quality of both singing and musicianship apparent in this production suggests that MTG should consider staging a real opera. They have the potential to do a good job on one of the comic Mozarts. For the time being, though, you’re invited to take a trip to Kenge Little Theatre tonight or tomorrow: you’ll get much more than three pennypworth in return.

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