Touring Les Misérables lives up to Broadway standards

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has had the freedom to make the rôle her own, she is turning in fine performances, and her full-voiced second-act aria "On My Own" still stops the show.

The song-crafting axis in the first act is "Stars," a late addition to the score which My Own" still stops the show.

Of course, the dream is a lot deeper than politics. When you are asked "be- yond the barricade, is there a world you long to see?" of course the answer is yes. For a moment, the family of revolutionar- ies extends beyond the chorus line on the stage and embraces the entire audience.

Second, student tickets are still avail- able, if you go to the box office in person.

The dramatic assault on the barricade dominates the action of act two.

California comic Marder serves up comedy for both sides of the brain

Linda Smith, long one of Boston's most valuable resources, delivered a surprisingly strong set, appealing particularly to wom- en with jokes about dumb boyfriends, and bickering Somerville to New Jersey. Smith's timing and direction were set to "full throttle" throughout, making this the set of the night for me.

Headliner Jeff Marder presented a "laid back but cynical" image. His act was fun- nier during his "Humour for both sides of the brain" schtick, in which one made clever analogies, topical or repealed jokes, and the other served up more bi- zarre stuff. ("If Fred Flintstone knew the order of this was going to tip the car over, why'd he order 'em at the end of his weekend?")

He'd done well to devote more time to the bizarre jokes — many of his one-liners were ponderous or even tepid. He even committed the cardinal comedy sin of repeating another comedian's gibe.

All in all though, the Harvard Square au- dience liked him, and I did too.