



Aunt Selina, freshman Emily Bledsoe, criticizes Jimmy Wilson, senior Sam Kyker, and Kit McNair, freshman Anna Selle, on their relationship, which, in reality, does not exist.

Length hinders play

3 hour run time drags down new comedy, "When A Man Marries"

BY JOHN O'BRIEN
Assistant Features Editor
index.featureseditor@gmail.com

It is possible but extremely difficult to maintain an audience's attention for a production lasting more than two-and-a-half hours. Unfortunately, this was not the case with the Truman State theatre department's current production of "When A Man Marries."

It is not a lack of passion, hard work or skill that might leave audiences checking their watches throughout the production, but its length.

"When A Man Marries" is a comedy depicting the events that unfold during a dinner party in an upscale New York home. To help Jimmy Wilson, Kit McNair agrees to pretend to be his wife, Bella, to hide the fact that Jimmy and Bella are divorced from Jimmy's snarky, judgmental Aunt Selina. The arrival of Bella, the presence of a thief and the group's quarantine in the house, make Kit's job a nightmare, as the wealthy group of party guests are forced to function without butlers or maids.

Evaluating the script theatre professor Joan Larkins Mather adapted from the 1909 book "When A Man Marries," written by Mary Roberts Rinehart, is no easy task. The long script is obvious and makes some moments dry. In addition, the convoluted plot leaves questions unanswered and audiences unsure about what exactly is happening.

In other ways, the script is

impressive. The plot seems to be a flashback because Kit speaks to the audience occasionally, narrating the events and interrupting the plot with her thoughts. This style is clever and provides the production with a great deal of humor. Mather does well at bringing a modern feel to an unmodern story. The writing is composed realistically, although this is what leads to unnecessary interactions that make the production drag at times.

For the most part, the actors performed well and created entertaining characters. It is difficult to complain about how fast the actors spoke because the show was so long. This aside, their desire to move the story forward led to inaudible lines delivered at an impressively fast pace.

While the cast did well overall, each cast member shined for different reasons. Freshman Anna Selle's dedication and passion were put to the test as Kit McNair, because she was given about two hours of dialogue and monologue to memorize. Her work was nothing short of mindblowing, delivering most lines with humor and character, which was impressive considering she spoke for at least 75 percent of the show. Sophomore Maddie Smith and freshman Emily Bledsoe provided the show's humor. Smith played Anne Brown, a snooty, hilariously whiny woman who loves her black pearl collar as much as she loves never having to lift a finger. Bledsoe played Aunt Selina, a wealthy, uptight woman whose bite and bark are equally bad.

Senior theatre veterans Casey Scoggins as Bella Knowles and Sam Kyker as Jimmy Wilson provided

some of the production's more developed characters. Scoggins commanded the stage with a presence unmatched by anyone else, while Kyker created a quirky, loveable character, ceaselessly gawking at his former wife.

While most characters were quirky and carried a certain surrealism, it was sophomore Josh Saboorzadeh's normalcy as Tom Harbison that made him stand out. As the production's least unusual person, Saboorzadeh instilled believable sincerity in his character.

The production's visual aspects proved impressive. By far the strongest technical aspect was the costumes designed by Mather. With clever and time-appropriate designs, the costumes were aesthetically pleasing. The gowns the women wore were assembled beautifully and brought depth to the characters. Junior Paige Hackworth's lighting was done well, primarily for the use of area-specific lighting and stars to set the location and scene. While the music used during the production was appropriate and well put together, the sound execution was a distraction because abrupt halts made moments choppy.

Theater professor Ron Rybkowski's was as well done as it could be given the fact the production called for a set of more than seven rooms or areas. The set made use of four levels and was designed cleverly.

Despite the length and occasional dryness of the script, "When A Man Marries" could be a somewhat pleasant way to spend an evening — if you have three hours to spare.

Performances are at 8 p.m. tonight through Saturday in the James G. Severns Theater. Admission is free.

Hoping to heal hypocrisy



BLAISE HART-SCHMIDT
Managing Editor
index.editor@gmail.com

I spent this past weekend slaughtering chickens.

OK, so I only slaughtered one chicken, but the experience was so intense I felt as though I could have hung up a sign that read, "Butcher Blaise, open for business."

A few friends and I went to the University Farm to participate in a practicum some agricultural science majors conducted. We learned how to pick up the chickens, march them to death row, slaughter them, de-feather them and butcher their little guts. I named my chicken, the littlest one I could find, Marsala, in an attempt to comfort both the chicken and myself. I suppose that when I held it close to my chest I should have realized it was a bad decision. It took several silent minutes before I actually could kill it, and when I did, I cried. A lot.

Two hours later, I carried feather-less, gut-less chicken Marsala in a Ziploc bag to my car. I went home, cried a little more and showered away the chicken smell and the shame. I was shaken up about killing a living creature, (I don't care if chickens are really dumb, they still count) completely sure I never could eat fowl again.

Then I had a hamburger for dinner.

I'm such a hypocrite. There I was, sitting with a friend at Burger King, lamenting my deed, while

chowing down on one of my favorite animals — cows.

Cue even more shame.

Now, don't stop reading because you think this column is about animal rights and vegetarianism, because it's not. It's about being hypocritical. Last week I wrote a column about living in the now and throwing to-do lists out the window, and this weekend "slaughter chickens" was first on my to-do list. What have I become? (I blame writing columns. It's made me very critical of my lifestyle.)

I promote recycling. I recycle at home, and buy overpriced handmade recycled jewelry that I can say "Oh, thanks, it's a recycled flip flop!" or something similarly snooty-sounding. But when it comes down to it, sometimes I'm just too lazy to go those extra steps to the recycling bin, and the piece of paper gets trashed. Sorry, mama Earth.

So what is my deal? Is everyone like this? Is there a class I can take, Hypocrisy: What it is and How to Avoid it 101? I'm not sure if it would be better to stop saying I believe certain things, or to stick more to my guns. One would be easier, the other more noble.

I'll be brainstorming how to de-hypocrisy myself. If you have any ideas, let me know. If you see me throw a plastic bottle into the trash one Thursday (those are my lazy days) call me out on it. If you know of a hypocrites anonymous group, email me the meeting times.

For now, all I know is Marsala is double-bagged in my freezer. Some of my friends have eaten their unnamed chickens, and apparently, they are delicious. I might eat Marsala, I might not. But whatever I do, I sure hope my behavior reflects my attitude.

Buried beneath the Pickler stacks

BY KEN DUSOLD
Assistant Editor

Inside Pickler Memorial Library's media library, one can find more than 8,000 film options. Name a title and chances are the library has it — almost everything between "The Adventures of Robin Hood" and "Zulu."

The selection includes some of the greatest cinematic works ever made. Visitors can find "Citizen Kane," "Casablanca" and "The Godfather" after a quick stop in just two aisles. Even if someone hasn't seen classics like these, they likely have heard of them. However, with so many options, it isn't likely the average person has heard of every title offered, much less seen most of them. So, for next movie night, why not be adventurous and enhance your film-watching experience by choosing one of the best films you don't know the library carries.

"My Man Godfrey" (1936): With the incomparably charming and hilarious William Powell and Carole Lombard leading

a cast of outrageously funny supporting actors, this is one of the all-time greatest — and too often overlooked — comedies. The smart but homeless Godfrey (Powell) is plucked from the New York City dump and given the job of butler for one of the zaniest and most unforgettable families in film. So crazy are the people he encounters within high society that Godfrey quickly realizes there are indeed worse places than the trashiest of slums. The audience will realize just as quickly this film's place among the best of screwball comedies.

"The Third Man" (1949): The greatest film noir ever made and one of the best films Orson Welles ever attached his name to, "The Third Man" is a cinematic masterpiece as well as one of the 20th century's most underappreciated films. Set in the darkness of post-World War II Vienna, the film follows writer Holly Martins (Joseph Cotten) as he investigates the death of his old friend Harry Lime (Welles). The expertly applied use of irregular camera

angles, unparalleled use of lighting and eerily complimentary zither music combines in a crescendo of suspense that culminates in an epic chase scene through the cavernous Vienna sewers.

"The Day of the Jackal" (1973): Based on the Frederick Forsyth novel of the same name, this beautifully filmed, intense political thriller from England and France is spellbinding. Edward Fox gives a brilliant performance as the charming but ruthless professional assassin known only as the Jackal. Hired by the French underground in 1963 to kill President Charles de Gaulle, the Jackal evades capture by authorities throughout Europe. The film's climax is one of the most suspenseful sequences of movie history. Despite its 145-minute running time, the film is so exhilarating it feels like only 30 minutes to the viewer.

"Ran" (1985): While 1954's "Seven Samurai" might be the greatest work by legendary Japanese director Akira Ku-

rosawa, this King Lear adaptation is one of the premiere international epics ever produced. The film depicts the tragic events that pit brother against brother following a warlord's decision to abdicate his power. Using thousands of extras and many rich and vibrant colors, "Ran" is at times jaw-droppingly awesome simply because of the scale on which it was made, and at other times inspiringly beautiful filmmaking.

"Tell No One" or "Ne le dis à personne" (2006): This French thriller is gripping even during its slowest moments and is Hitchcock-inspired perfection at its best. Every shot is placed lovingly in the film like a piece to a puzzle that takes years to complete. François Cluzet is one of the most likeable and relatable leading men to grace the silver screen since Tom Hanks dominated 1990s Hollywood. Contrary to the title, "Tell No One" should be seen and talked about by a larger segment of the American theater-going public, as it undoubtedly is one of the best films of the last decade.

Graduation Fair for December 2011

Graduation Candidates

Wednesday, November 16 from 9:00 a.m. – 4:00 p.m.
in the SUB Alumni Room 2105

Graduation Clearance Forms must be completed by ALL degree candidates before graduating from Truman.

The Graduation Fair provides the following opportunities:

- Complete all your clearance items in one spot – saving you from visiting several different campus offices at the end of the semester.
- Pick up important information about the commencement ceremony.
 - Buy your cap, gown and tassel.
- Have your posed graduation photograph taken (cap and gown provided for picture).
 - Purchase graduation merchandise.
- Ask questions and get answers about graduation and the ceremony.

Free cap, gown and tassel give away!!!!

For any graduating senior who turns in their completed Graduation Clearance Form by December 2nd there will be a drawing on December 5th for reimbursement of your cap, gown and tassel. Make sure to turn your completed form in to the Registrar's Office. Clearance forms can be picked up at the Graduation Fair or in the Registrar's Office after the 16th!