‘Daddy Long Legs’ Final Show Tonight

By BILL DELANEY
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Tonight at 8 o’clock the Hamman Hall curtain rises for the final presentation of the Sarah Lane Literary Society’s adaption of “Daddy Long Legs.”

Warmth and wit, rather than hilarity, prevades the production, which shares little with the original musical comedy except the title and the sketchy plot.

Double Identity

The story concerns Marie, a comely French orphan in love with both an unknown sugar daddy who has brought her to America and a wealthy courter, whom she finally discovers are one and the same.

The original, fast-moving script by Pat Hills, Ann McNabb, and Nancy Jones places Marie in Smith College (East Wing) with a bunch of excellent character types in several thoroughly entertaining dorm scenes.

Kansas In August

Marie, as played by Margie Moore, is about as French as the Kansas in August which she sings about in her fine voice but projects the warmth, if not reality, befitting the awe-struck and naive orphan.

Her amorous “Daddy Long Legs” is Dave Thorman, who performs quite adequately in his youthful role. Deserving special mention are several of the well-cast dorm gals — Ann McNabb as the lively Maisie, LaJuana Osborn as the “top drawer” sophisticated, Ann Hazelton as the amateur analyst, and Toni Berrong as the T. R. G. ideal—as well as Pat Jackson in her heavy role of Mme Fortier, the orphanage matron.

Musical Selections

The puzzling assortment of Broadway hit tunes fitted into the production surprisingly well, especially the original lyrics of “Thought about Exams” from a “Pajama Game” melody, “Harvard Man” and “You Can’t Get a Man with a Brain,” a song

(Continued on Page 4)
SL's...
(Continued from Page 1)

which seems to be enjoying a revival on the Rice campus this year.

Of questionable value in the presentation are Marie's opening "Inchworm" and Mme Fortier's plaintive "Turn Around."

Swingin' Swilley

Gene Swilley's ten (10) piece combo does a very good job of accompaniment and provides swingin' intermissions.

SL alum and production director Judy Fuller did a superb job of keeping her wits at the confused dress rehearsal and should receive many compliments for a job capably done. She is assisted by Melanie Maxted.

Others behind the scenes include Suzie Rhodes, stage manager; Betsy Graham, co-ordinator; Jack Bond, lighting; Gail Mercer, music; Judy Pauley, choreographer; Lou Alice Pauley and Mary Kay Manning, set designers.

Charming Glitter

On the stage crew are Joe Hawes, Ed Meador, John McGowen, Merton Young, Lynn Harden, Aubrey Calvin, and Karl Ludwig.

Marie's cute little fellow orphanesses in the opening scene are provided by a local dance dance studio.

If microphones are working and dropped lines are remembered Friday and tonight, the end result should provide a most charming little glitter before the invading gloom of Dead Week.