The SLLS have made the most of the new inhibition-free Hamman Hall to present a jaunty, light-hearted version of the Grace Metalious sex-on-the-rocks novel, Peyton Place. What little the show lacked in polish, it made up for in sober and drunken vivacity, and a comic, if somewhat blunt, attitude toward the basic facts of life.

Standards For Crudity
From the beginning it was apparent that the show had real continuity (rare in a Rice Production) despite the numerous scene changes. This was due to the combined talents of Phil Nazro, who provided the comical script (which more than met the Rice standards for crudity), Don Coney, the producer, director and chief worrier, Bob Seiler, whose effortless piano kept the songs and pregnant pauses rippling along, and also to the alert members of the Spit and Whittle Club in their narrative conversations with Gwen Ritter, the gushy and frumpy Grace Metalious.

In particular places the exhuberance of all the actresses was backed up by real stage presence and talent. Notable along this line were Lajuana Osborne, Izzy Williamson, Margie Moore, Bev Yearwood, Estelle Singer and Judith Helmle. Mr. Rossi, played by Jane Benke, made numerous trips to the john which also served to liven up the production.

Lajuana played the overdrmatic, brattily obnoxious Allison Mackenzie to the hilt, showing real dramatic instinct in her actions and responses.

The Fallen Woman
Izzy Williamson as the drunk and dissipated "fallen woman" literally let down her appropriately abundant blonde hair to throw herself into the part of Mrs. Kenney Stearns with a vivacity that was catching. Even her singing was commendable.

Margie Moore's clearness and simplicity of singing style (along with the coaching of Tom Evans) deserves real praise for creating a momentary mood of romantic candlelight in a very unromantic context. As a Lana Turner-ish Constance Mackenzie she seemed disconcertingly unaware of her provocative physical assets... i.e. WOW!

A Gold Star?
Bev Yearwood as Kenney Stearns gets a gold star for drunkeness above and beyond the call of duty. She, with her stage presence, as well as her partners' varying conditions of drunken stupor brought the show to life in what could have degenerated into boring cellar scenes.

Judith Helmle, as the revivalist, and Estelle Singer, as the ecstatic convert were largely responsible for the excitement and movement of the revival scenes.

Not-So-White Lace?
All in all the SLLS relaxed and fully enjoyed showing Riceites the not altogether white lace panties of Peyton Place...

Good Show!