

'INNER VOICES' — Fritz Weaver (above, with cane) as Alberto accuses a family of a murder he may have dreamed in "Inner Voices." Also starring is Michael Lombard as Pasquale, who (below) does some finger-pointing of his own. (Staff Photos by Wade Spees)

Well-Polished 'Voices' Is A Shining Success

By JAY THOMPSON
Post-Courier Reviewer

"Inner Voices" is a wonderful, funny play employing the talents of 14 superb actors. There, in case I get involved with details later on, I want that said first of all. Don't miss it.

The play takes place in Naples in 1948 when the ravages of World War II had left a land and a

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people spiritually and physically desolated. Alberto, played to the hilt by Fritz Weaver, accuses a rather large family of having murdered a man. The police arrive. There is no evidence. Alberto admits to the police that he must have dreamed the murder.

Then, one by one and two by two, the family arrives at his apartment to accuse other members of the family of having done the dirty deed. Truth takes on the special quality that reminds us that the playwright comes from the land that produced Pirandello.

Was there a murder? Who, if anyone, did it? This is the plot of this dark, rich comedy. The ending provides answers, but the larger questions are ones that remain to haunt the spectator long after the curtain is down.

The cast is so good that it is impossible to imagine another actor in any of the roles. Fritz Weaver plays Alberto with panache that fills the theater and spills out into Church Street. Betty Miller as Respectability Itself, Stephen Mendillo as Alberto's brother looking in his skull cap like a figure

INNER VOICES, by Eduardo de Filippo; translated by N.F. Simpson; directed by John Pepper; scenery by David Potts; lighting by David Weiss; costumes by Nancy Potts; at the Dock Street Theatre, May 27, 29, 30, 31, June 1, 2, 3, 5, 7 at 8:30 p.m.; May 26, 31, June 6 and 7 at 3:30 p.m.

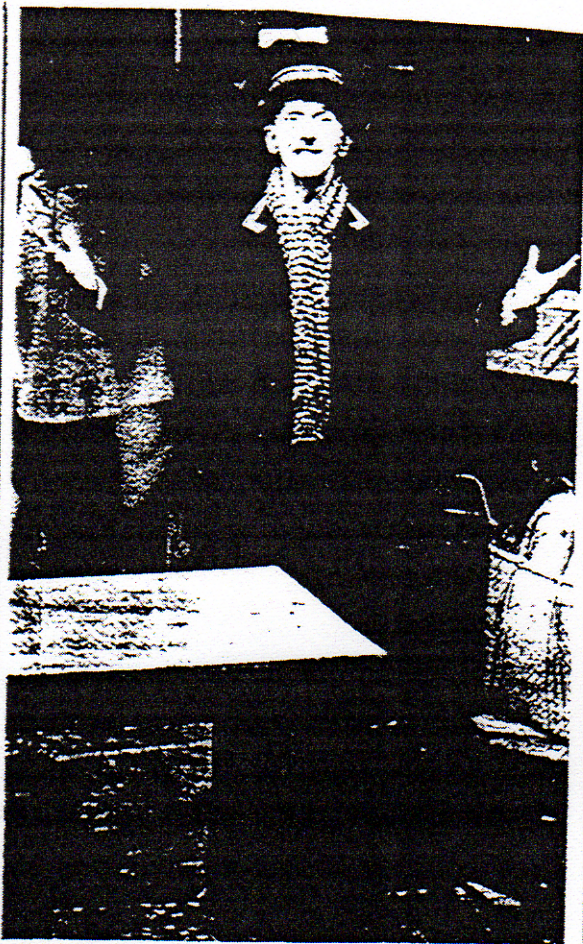
THE CAST

Rosa	Betty Miller
Maria	Anne De Salvo
Michele	William Duell
Mathilde	Suzy Hunt
Pasquale	Michael Lombard
Carlo	Stephen Mendillo
Alberto	Fritz Weaver
Lieutenant	John LeGarde
Elvira	Claire Beckman
Luigi	Mark Von Holsten
Capa D'Angeio	Tom Brennan
Zi Nicola	Frank Nantzen
Teresa Amitrano	Diane Mansella
Aniello Amitrano	Matthew J. Loonches

from the Inquisition, and Michael Lombard as a cuckold create characters that are outrageous and fully believable. A special commendation must go to Suzy Hunt, who, without ever breaking out of the stunning character she creates, managed to tame a wild walking stick that tried its best to ruin all of the entrances and exits in the beginning of the second act.

It isn't your Doc-Simon-type-well-made-play. Just as you are ready to get on with the plot, scenes crop up that deal with entirely different informa-





(Staff Photo by Wade Speer)

William Duell played Michele.

'VOICES' IS A SPOLETO SUCCESS

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tion. This is the playwright at the height of his powers enriching the play with a wealth of experience. The humor comes not from jokes but from the depths of what we know about ourselves as human beings. Director John Pepper has polished every moment, and the play has a burnished-gold quality.

The set for the first act is realistic down to running water. But there are slightly disquieting gaps in the set; reality is not going to be what we expect of it. The second-act set is so orchidaceously delirious that the crew setting it up during intermission got a well-deserved round of applause.

You will laugh and you will think. And, most of all, you will feel. The play was written for people scrabbling in the ruins of Italy in 1948, but its impassioned plea for faith in humanity is of much more moment for us today.