

Continued from the last page

The performances are for the most part restricted to musical numbers, but some good acting emerges nonetheless. Bill Hosie brings a powerfully earnest yet understated nationalist passion to the character of Charlie, and Craig Fair is surprisingly effective as Cayo, especially given his powerful singing presence. Apart from the two leads, there are other performances that stand out, however briefly: Paul Brown, for one, is memorable in his various appearances as a fiery priest, a sadistic drill sergeant, and most notably as a convincingly despairing hobo in "Boxcar 501"; Glenda Landry, as well, is noteworthy in her performance as a tragically widowed homefront wife.

The show also makes use of some impressive special effects, such as the wartime firefights (a sign outside the theatre warns patrons with heart conditions that the show employs strobe lights), the exploding building, an instant train, and such little things as the ease and speed with which the technicians transform their many sets. All in all, this show was, in my opinion, both thematically and aesthetically sound, and undeserving of the rather wholesale criticism it has had to endure. Like the country it explores, the only fault found with "the Great Adventure" may be that it is unappreciated.

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