

**YOU SHOULD BE GETTING IT ONCE A WEEK.**

IF YOU WOULD LIKE TO CARRY THE PAPER FOR FREE, CALL GREG AT 916.498.1234, EXT. 1317 OR EMAIL GREGE@NEWSREVIEW.COM

NEWSREVIEW.COM **SN&R** Sacramento News & Review

**FEBRUARY FRAME SALE**  
Feb 1st – Feb 28th



**Ready-Made and Photo Frames**

**20-50% OFF**

**U Art**  
University Art

UArt Sacramento 2601 J Street  
**916-443-5721**

\*Excludes Custom Framing

Also in Redwood City UniversityArt.com

# STOMP in the name of love

PHOTO COURTESY OF BROADWAY SACRAMENTO

BY RACHEL MAYFIELD / rachelm@newsreview.com



Brooms have rarely, if ever, been this fun.

## STOMP

Wed 8pm, Thu 2pm & 8pm, Fri 8pm, Sat 2pm & 8pm, Sun 2pm.  
Through 2/10; \$28-\$83; Community Center Theater, 1301 L Street, (916) 808-5181, broadwaysacramento.com.



### It's a strange experience witnessing STOMP in

2019. Nearly three decades have passed since the dance-percussion show created by Luke Cresswell and Steve McNicholas first premiered in Edinburgh in 1991. In that time, *STOMP* has become a worldwide phenomenon, sweeping brooms and banging garbage cans all over the world. While nightly improvisation keeps it fresh, *STOMP* still seems at home in its '90s aesthetic and sensibility.

From the grunge-inspired clothes to the sitcom-y relationships between cast members, the show feels like the product of a bygone era, when people worked in video rental stores and Pogs were a thing.

A scene where several performers read newspapers (and rustle, crumple and tear them up) feels very "of its time" now that we live in an age of digital media, with devices that whistle and chirp all on their own. If *STOMP* were any other show, it might have introduced a smartphone segment to stay relevant. Fortunately, *STOMP* isn't any other show.

Its relationship to the texture of sound is what helps it stand the test of time. The precision of movement and rhythm achieved from recycling junkyard treasures is rejuvenating. Add audience interaction into the mix, and the production becomes two hours of percussive therapy.

At its heart, *STOMP* is about letting rhythm inspire what was once mundane—taking the old and forgotten and repurposing it into something new, something that will have you clapping and stomping long after the show ends.



### Lively deaths

The 2014 Tony Award-winning comedic musical *Gentleman's Guide to Love and Murder* is a delightful hoot of a show, with colorful characters, a quick-witted storyline and melodic tunes. Green Valley Theatre's current production of it is one of the most entertaining must-sees to hit the local theater scene in a while.

Much credit goes to Christopher Cook, the show's combined director, costume/set designer, and musical director of the production's live, 10-person orchestra. The talented cast's two gifted leads, the bevy of musicians and the creative production crew also shine.

The plot is simple—Monty D'Ysquith (the animated Jouni Kirjola) is a poor man who finds out he's ninth in line to become the Earl of Highhurst. One by one, the D'Ysquith heirs (all played by an amazingly transformative Bob Roe) die of unusual causes—each death moving Monty closer to a large inheritance. Jennifer Zimny and Corley Pillsbury play supporting love interests with aplomb.

The 1920s Westminster Presbyterian Church is the perfect stage site for the show's old-fashioned dramatics and theatrics. The costumes are period-perfect, and the stage design is era-appropriate with plywood cutouts and hanging backdrops.

Before the show, Cook stands in front of the red-velvet curtains, declaring that the "old-school musical is not dead—it's alive, well and vibrant"—all true, thanks in particular to this Green Valley production.

—PATTI ROBERTS

*Gentleman's Guide to Love and Murder*: Fri 8pm, Sat 8pm, Sun 7pm; Through 2/24; \$20; Westminster Presbyterian Church, 1300 N Street; greenvalleytheatre.com.