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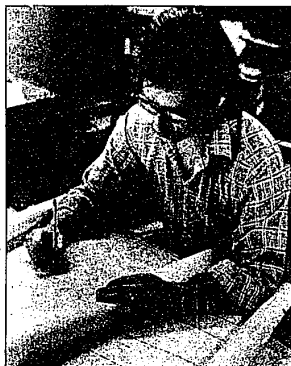
# Meadow Brook matinee follows ethnic luncheon



Lois Crittenden, Community House chef, cooked roast suckling pig, basted with lime and marmalade and butter. Orange slices surround baked potatoes. Palms trees are made of carrots and peppers; birds are carved apples, making all the garnishes edible.



In the costume shop at Meadow Brook Theatre (above), Mary Lynn Bonnell, costumer, and assistant Christa Gievers (foreground) assemble materials to cut pattern for garment. (Right) Peter-William Hicks, production manager, starts work on a mechanical drawing for one of the play's sets. Action is just beginning behind the scenes at Meadow Brook Theatre, the professional acting company beginning its 14th season on the Oakland University campus near Rochester.



Story: ETHEL SIMMONS  
Photos: DICK KELLEY AND  
STEPHEN CANTRELL

Ethnic luncheons at The Community House in Birmingham will combine with a matinee performance at Meadow Brook Theatre for a bustle of theatergoers this fall.

The package offered by The Community House will begin with a sumptuous luncheon, based on the popular ethnic dinners featured at the Travel Film Series.

Food Service Manager Mark Fraker described some of the luncheon menus, which will range from appetizer to dessert and include estate-bottled wines.

Fraker, who recently was elected president of the Oakland County Licensed Beverage Association, said, "A lot of the wines used will be sleepers on the market, rated better than wines that are heavily promoted."

FRAKER SAID that because of the "intimacy" provided by a group of only 45 persons, the ethnic luncheons will feature elaborate table settings and special dishes.

"We're striving to make the luncheon as dramatic as the play," he explained.

A roast suckling pig, prepared to demonstrate the scope of the ethnic luncheon entrees, will be one of the attractions at a meal highlighting Hawaiian or Spanish cuisine.

The plays, and menus, with which they are paired, include:

- "The School for Scandal," comedy by Richard Brinsley Sheridan — French luncheon (Wednesday, Oct. 31).
- "Of Mice and Men," powerful conflict by John Steinbeck — Italian luncheon (Wednesday, Nov. 28).
- "Charley's Aunt," farce by Brandon Thomas — Norwegian luncheon (Wednesday Dec. 26, date subject to change).
- "Entertaining Mr. Sloane," Michigan premiere of bizarre British satire by Joe Orton — English luncheon (Wednesday, Jan. 23).
- "A Summer Remembered," world premiere of moving, new American play by Charles Nolte — Greek luncheon (Wednesday, Feb. 20).
- "A Moon for the Misbegotten," haunting drama by Eugene O'Neill — Spanish luncheon (Wednesday, March 19).
- "The Play's the Thing," sophisticated romance by Ferenc Molnar — Hawaiian luncheon (Wednesday, April 16).
- "You Can't Take It With You," all-time comedy favorite by Kaufman and Hart — American luncheon (Wednesday, May 14).

THE COMMUNITY House wants to sell the luncheon program by season ticket only; preference will be given to individuals requesting season's tickets, and single tickets made available to a luncheon and matinee only if the entire package is not sold out.

Some of the interesting ways dishes will be served include the Hawaiian meal's appetizer course. Bowls of pineapple, rum and sugar will be on the table, with bamboo skewers provided for dipping to make a taste treat.

The Spanish luncheon will include a clam, shrimp, rice soup that is different, according to Fraker. For Norway or France, a chilled fruit soup will be on the menu.

Most of the times, vegetables accompanying the entrees will be ones not usually served in restaurants, prepared with different spices. "We can use fresh vegetables — something we can't do when serving 300 persons," Fraker added.

The luncheon part of the afternoon also will include Fraker, or a Community House representative, explaining how the sauces are made or giving other information about the ethnic meal served.

A printed recipe will be given for one of the menu items at each luncheon.

For more information contact The Community House, Bates and Townsend, phone 644-5832.

MEADOW BROOK Theatre is getting ready for the new season of productions.

Peter-William Hicks, production manager who is starting his sixth year at Meadow Brook, already is working on the first show.

He will design the set for the season's opener, "The School for Scandal," which has interiors in the late 18th century Adams style.

He said "School for Scandal" has five sets. "It's a biggie."

"The theater here is a converted building," Hicks continued. "It doesn't have technical facilities other theaters have. The only way we can change major scenes is with a turntable."

Hicks expects to use the turntable for the season's first three shows because all are multi-set productions.

## Lively revue adds to dinner

By HELEN ZUCKER

"Good Evening," a Theater of the Arts revue at Mr. Mac's Stable in Dearborn, is clever, highly entertaining and thoroughly professional. The dinner theater atmosphere is luscious.

Rebecca Wheeler plays delicate piano from 8 p.m. until curtain time at 9 p.m. Ms. Wheeler moves flawlessly from old favorites, "Standing Alone," "Blue Moon," "Raindrops Keep Fallin' on My Head," to new movie theme songs. Liquor is available at the tables, and the martinis are as flawless as Ms. Wheeler's touch on the piano.

The food is excellent. Appetizers include a very light bacon, egg and onion quiche, or Canadian cheddar cheese soup, French bread (the real kind — a crisp, crunchy crust served with whipped butter) follows, along with a generous salad.

The main course is a choice of prime rib, chicken cordon bleu, or stuffed fillet of sole. I had the ribs, and they were superb.

BAKED IDAHOES, sour cream and chives, and an imaginative slice of watermelon are served up with the ribs. The large choice of desserts includes German bittersweet chocolate cake, fresh fruit cup, strawberry torte, chocolate torte, and pineapple torte topped with fresh whipped cream.

Good coffee is served by pleasant, unobtrusive waitresses throughout the night.

"Good Evening," a series of 14 skits, written by the very talented English wits, Peter Cook and Dudley Moore, is more than "the madcap comedy" it is billed — Cook and Moore at their best comment on the modern world in a mordant, Monty Python fashion, and they are at their best in many of the sketches in this two-man revue.

The zany script is shot through with brilliant insights.

Del Howison (of Birmingham) and Greg Tatum (of West Bloomfield) play everyone — from MP's, chefs, miners and one-legged Tarzan's to Biblical characters — and thoroughly understand the material.

Director Michael J. Klier has a wonderful feel for the quick pacing this kind of material needs.

THE SHOW opens with a skit called "Hello." Two men who don't know each other stop to speak on the street. They exchange information about jobs (neither knowing what the other does), forget the names of wives — "Vera? Oh yes, of course! Who?" — They promise to meet again, and part filled with great cheer and confusion.

We know they'll never see each other again. This spoof on cocktail party chatter, on civil behavior in the face of loneliness sets the tone for the crazy, imaginative scenes that follow.

Del Howison is loaded with talent and he gets a chance to display his versatility in this revue. He's a leprechaun who moves like lightning, and he can sing as well as mimic. I loved "Die Flabbergast — A Duet For One." Howison sings both parts of this nonsense aria, moving easily between upper and lower registers.

## Review

Howison is especially good as the old Dad who's been more or less abandoned by his movie star son in a skit called "On Location." Splashing tea over his son's fancy clothing, old Dad describes Mother's death to his son who couldn't take it to the hospital or to the funeral.

Old Mum has knocked off 739 people and destroyed a hospital while dying, and Dad is "the sole survivor of that woman's existence." Son, played by Greg Tatum, looks like a stone-faced "beautiful person," as Dad, the truly lively soul, manages to give us the loneliness and loneliness brought on by sudden riches and removal to a neighborhood "where Mum never got on with the neighbors."

AT THE END we are pleased when Dad startles Son by announcing he is going off to "marry cousin Jane — always had a thing for her."

Despite the hilarious details of Mum's death, the falling teacups and the funny dialogue, we get a sense of the distances that exist between parent and children in the modern world. This is one of the few skits that lightly touches the surface of conflicting values.

"Down the Mine" fooled me by not mentioning D. H. Lawrence or "Sons and Lovers" once. Instead, Greg Tatum, who looks like a handsome quarterback, donned a yellow miner's hardhat, switched on his lamp in the dark and mourned about the glories of F. Scott Fitzgerald's life. Howison, back in the mine shaft, switched on his headlamp, and talked about what "Fit" would have made out of the material down in the mines.

The two try to write an interesting story about finding a lump of coal. They invent a "plot to please publishers — that's it, just, violence, and three naked women. Stymied, the two men ruefully send a lump of coal down the rails and wonder what becomes of it as they do every day.

They switch off their headlamps and stomp wandering away, musing on why they aren't judges. Tatum exudes a nice sense of baffled frustration.

BOTH ACTORS are delightful in "Gospel Truth." Tatum plays Matthew, the reporter of yore, who has come to interview "a celebrity," i.e., one of the shepherds who has witnessed "the great event."

The shepherd is a talky fellow who "abides in unadorned fields." His sheep are no end of trouble, and Howison leaps up shouting, "Where are my sheep?" throughout the entire interview, exhausting the reporter.

Howison's frustration over his wandering, lusty sheep, and the plays on Biblical language are very funny.

Greg Tatum is at his best in "Mini-Drama," a sustained suspense-filled taxi-ride. As the "well-known but not famous MP," who grows frightened to the point of begging for his life while the loner (Continued on page 11)

## 3 silent clowns share program

Three silent movies, starring Buster Keaton, Harry Langdon and Charles Chaplin (the latter film a short), will be shown at "The Silent Clowns" program at 7 p.m. Sunday, Sept. 9.

Detroit Film Theater 12 will present Keaton in "The Navigator" (1924), Langdon in "Tramp, Tramp, Tramp" (1926) and Chaplin in "The Immigrant" (1917) at the Detroit Institute of Arts Auditorium.

Tickets are available at the door of the performance.

BUSTER KEATON is represented by nine features and four shorts, in "The Silent Clowns" series. He stands as Chaplin's rival as a comic actor and, some feel, is superior in the area of inventively rendering a comic vision in cinematic ways.

Although Keaton's childhood was the reverse of Chaplin's homelessness and hunger, the two men's careers in film were strikingly similar: both apprenticed as slapstick clowns, both starred in two-reel films and both went on to act in and direct mature feature-length comedies.

Keaton's popularity with the public, like Chaplin's, was apparent from the start. Walter Kerr wrote that "if a Keaton two-reeler was available the theater owner might take the opportunity to combine it with the weakest feature he was under contract to play, counting on Keaton to fill the house."

Keaton's popularity, like Chaplin's, grew enormous with his production of feature-length films.

HARRY LANGDON is one of the four comics included in "The Silent Clowns" (along with Keaton, Chaplin and Harold Lloyd).

Entering films at 40 years of age, a major star for only three short years, Langdon seemed to come from nowhere and disappear just as quickly into oblivion.

Langdon's genius came in part from his association with such strong film directors as Frank Capra and in part from his creation of a uniquely hopeless and sexless comic persona described by James Agee as "an elderly baby" and "a baby dope fiend."