

Activity balances Holmes' cool

By JEFF SCHORR

If you thought a play called "Sherlock Holmes" would be a cerebral, stuffy setting with much verbal deducing, drawing upon pipes and sniffing about, then the Wayne State University Bonstelle Theatre has an energetic surprise for you.

Joseph Calarco directs a production after the noted detective which abounds with feverish activity surrounding a mannikin-coo, haughty,

cocksure exaggeration of the story-book-confident Holmes.

The 15-member cast is kept constantly in motion — excepting the suave, detached, condescending Sherlock — running in and out of doors, pulling guns and dramatically pointing them at each other (though no one gets shot) and grabbing, tugging or chasing one another in four of the five scenes in the two-act play.

Charles Sock as the lanky Sherlock looks and dresses the part. He has a

good case for Sherlock as a bachelor — he is insufferably and impeccably correct. Shift upper lip.

THE EXAGGERATION is so complete that the play can't be considered as anything other than satire, the only way a 19th century (1895 London) perfect man, never erring in deductive powers, would be accepted by an audience today.

"Sherlock Holmes" closes a two-weekend run after 8:30 p.m. performances Friday and Saturday and a 2 p.m. matinee Sunday. The play is a stage adaptation by William Gillette of Arthur Conan Doyle's mystery novels. It is based on two of Doyle's short stories — "A Scandal in Bohemia" and "The Final Problem."

Somber, depressing music creates an eerie mood and dry ice the visual image of London's fog creeping in and about Blair Vaughn Anderson's well-

done sets. The sets revolve on a turntable for quick scene changes, maintaining the fast-paced tempo set by the cast.

Holmes' continuing arch-foe of novel fame, Professor Moriarty, is given an appropriately evil treatment by stocky Martin Molson. He operates from a cleverly designed (with lever operated secret entrances) set as nastily and vengeance-seeking as the part calls for. Michael Brown is Doctor Watson, foil and sidekick to Sherlock, whose capable questions and thoughts provide spotlight for Holmes' struttings. Gary Righttini turns in a good performance as a nervous safecracker. Sidney Prince. Jolly good show.

review

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(OSD)

'Sleuth' lacks power

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want to impress as being financially "substantial" enough to take his wife "off his hands" away from her furs and mansion.

The set is finely done, given the limitations of Mr. Mac's small stage space. There is a requisite number of games, two Greek masks denoting tragedy and comedy over the fireplace (that really should have been lighted for atmosphere, it seems to me). Also carved de-

centers of often-used brandy and a dashboard that fittingly doubles as the writer's safe.

The exotic game in the stage foreground, featuring bullet-shaped pieces is a nicely invented piece of prop, functioning as uneasy reminder that Andrew deals with murder — even if supposedly on a vicarious level.

Being that Andrew is a self-proclaimed "true English gentleman," the Japanese-looking insignia robe seems a strange attire for his type of bird.

Jimmy Dixon plays Haymarket Lounge

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retired of the club thing," he says in retrospect. "I was working all the time and at the best-paying clubs in New York. But I found you could go from club to club without doing anything else." So he returned to Detroit with a mellow philosophical outlook on not "making it big."

"I always felt I could have made it if I had had the opportunity. I guess I was

just at the wrong place at the wrong time. Somehow it wasn't there for me."

Besides being the regular pianist at the Haymarket, Dixon is a teacher in the music department at Redford High School where he accompanied the choir and modern dance classes.

He is the father of a 13-year-old son. The two of them live alone in a house in the northwest section of Detroit. His son, he says, is just the opposite of him.

'Summer Remembered' needs more substance

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straining forward in the seats, and Colman's sensitive, gripping speech gives the drama its most solid substance.

I had the impression then that the audience was totally involved and was seeking a meaning and message. But this single scene is not enough to counteract the otherwise sweet sequence of events.

To be sure, there is heartbreak: When Ollie loses the girl and his dream of becoming a writer, too, and when a high-school-age couple must end their romance with the summer. Again, this is sweetly sad.

By act three, the doctor has developed cancer. However, the plot development is not particularly well carried out.

Steve Longmire is muscular and boyish-manly as Ted, the son of Henry and Flo Duram (the doctor's daughter). Cyd Quilling is endearingly winsome as the local farm girl who falls in love with Steve.

JANE LOWRY makes a genteel Flo Duram, and Joseph Jamrog is

loud-voiced and brazen, as her overbearing husband, Henry. Marianne Muellerleile dominates the stage, in her first scene, as the outspoken farm mother.

George McCulloch plays Crawford, the Durham's other son, an inquisitive yet moony, opera-loving high school student. He gives the part a natural ease, although his lines sometimes were spoken too low.

Lori Donley as Zan, the Durham's daughter, and Tine Turner as Bea Bates, are two lively high school pals, who chronicle the innocent times, with their songs, pig latin and dances.

Barbara Bissell plays an accepting grandma, Mildred Washburn.

C. Launce Brockman created a realistic, evocative set of the turn-of-the-century summer place, with porch swing and expanse of lawn and flagpole.

The costumes by Mary Lynn Bonnell have the men in the family looking rather ill dressed, in a mismatch of colors and loud patterns. The actors look more sloppy than pre-war.



Charles A. Sock portrays Sherlock Holmes at the Bonstelle Theatre in Detroit.

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