

Mime artist tells stories



Boy displays a mixture of serious interest and amusement, viewing the mime show.

Pat Judd performs



Girl in audience looks contemplative during the performance.



Family show at Baldwin Library was shared by adults, who found equal fascination in the dramatic interpretations.

Storytelling possibilities are what attracted Pat Judd to pantomime.

Last week the mime artist told her nonverbal stories in a free evening performance on Valentine's Day at Baldwin Library in Birmingham.

The family show brought rapt attention from both children and grown-ups.

Ms. Judd, who teaches at the Midwest Dance Center, has been performing mime for six seasons. She has appeared at Meadow Brook Music Festival and on other stages, as well as on local television.

The library's a perfect place for a mime to perform — no shushing needed. Ms. Judd will give another program at 7:30 p.m. Thursday, Feb. 28, in the Green Room at Bloomfield Township Public Library. For more information phone 642-5800.



Pat Judd's expressive face and body create many moods.

PHOTOS BY LABE WADDELL



Watching a mime artist is a guessing game that's fun to play.

Monkey trial still intriguing courtroom play

By HELEN ZUCKER

review

The Will-O-Way production of "Inherit the Wind," directed by Celia Merrill Turner, is deft, lively and ends with a stunning third act.

I thought the script by Jerome Lawrence and Robert E. Lee would prove quaint, but the famous "monkey trial" play is based on the stuff of enduring drama. Darwin and the Bible and the sweet dream of progress through reason versus blind faith is still very much with us.

"Inherit the Wind" is play that almost makes it into the realm of greatness, and the cast gives it all they've got.

Dike Dwelley turns in the most compelling performance I've seen in months. He brings a dry, thoughtful, Yankee touch to the role of Henry Drummond, the Clarence Darrow figure who defends the Hillsboro schoolteacher who dares to teach Darwin. Dwelley gives us a lawyer who knows exactly where he is, what kind of apathy he is up against; a man with a brilliant mind and compassion to match the breadth of his thoughts.

DWELLEY DELIVERS Drummond's best lines, on the price we pay for progress with total honesty and a sense of vision: "You can fly, but the birds will lose their wonder and the clouds will smell of gasoline."

Singlehandedly, Drummond brings the 20th century to Hillsboro. Though the jury brings in a "guilty" verdict, it's clear that change has been wrought. Drummond and the teacher have in effect, won, and in the process, they have freed young Rachel Brown, the teacher's fiancée from her domineering father.

Sheila LaVigne, as the tormented Rachel, is very moving. She moves believably from a frightened second grade teacher who does everything the school board tells her to do, from a girl who tells us she was "always more frightened of her father than of her nightmares," to a young woman willing to leave town with the man she loves and believes in.

Both Rachel and Cates, the biology teacher, leave town without Darwin or the Bible. It is Drummond who takes both books at the final curtain, and it fits.

HARRY LOUCKS is properly frightened as the teacher, Bertram Cates, who finds himself an outcast in his home town. Loucks manages to convey the inner strength that carries Cates through his ordeal. His soft, proud-teacher smile as his bright student, a farm boy named Howard, blithely recalls everything he's been taught, is a neat touch.

Bill Feinberg as the rigid Rev. J. Brown, is strong. We have no trouble believing that he is "the buckle on the bible belt" when he listens to the hell and damnation speeches he delivers on the courthouse lawn. He is indeed "a father to be frightened of."

George Martin excels as the Judge. His timing and delivery — the stern, harassed figure he gives us — are right on target.

Phil Embury turns in a fine-edged, sarcastic performance as E.K. Hornbeck, the Menckhen-reporter from the metropolis of Baltimore. "Back to the biology are on my side," he remarks, strolling into town, eating a hot dog and eying Rachel.

Hornbeck is much brighter than the Reaters' man from London, played straight forwardly by Reginald Hayes,

so of course he gets blamed for being a wise acre in the end.

There seems to be a tradition of blaming the press for whatever is wrong with the universe. Hornbeck accepts the blame, bails Cates out of jail, gives him a year's subscription to the Baltimore Oriole, calls Drummond a "believing atheist," which is accurate, if not profound, and leaves town, eating an apple.

I LIKED HORNBECK, though I gather I wasn't supposed to, and I liked Embury's portrayal of him.

Pete DiGeorge brings a fine orator's gift to the crucial role of Matthew H. Brady, the prosecuting attorney who wants to be president of the U.S. so badly he has forgotten he was once the sort of man Drummond is. He has never read Darwin, refuses to admit scientists into the courtroom, packs the jury with illiterates, and yet we pity him when he weeps into his wife's bosom.

He's a three-time presidential loser and has confused his public and private life to the fusion point. "I can't stand it when they laugh at me!" he cries to his wife. Yet he beams when he scores a laugh at Drummond.

DiGeorge is made up to look like a figure on Mt. Rushmore and when he bellows: "He that troubleth his own house shall inherit the wind!" The irony works beautifully. He looks so solemn he doesn't realize he's speaking of himself.

When Drummond repeats the lines softly, he understands what he's saying. DiGeorge is a wonderful foil for Dwelley to play off.

SHARLET DI GEORGIO is bustling, concerned mama-figure; she's good as Brady's wife. Marcus DiGeorge is lively as Howard, the student who carries cans of worms around. Mark Poirier is effective as the gloomy, guitar-playing Elijah. James W. McCune as the hurly-gurdy man, and his dancing monkey, Chico, were a colorful addition.

So was Kevin Loucks as an Eskimo Pie boy. (Loucks managed to sell all his pies during intermission. An aura of hot Tennessee air must have floated off-stage into the theater.)

Dick Blanchard as the non-reader, Steve Cole, Joe Guest, Gary Hilsen, John Keimert, Mark Poirier, Chris Posner and Jerry Wilson were wonderful jurors. They looked like ordinary, hot people, fanning themselves, hair sticking up, bellies hanging out. Emile Kaczmar was good portraying a weak mayor.

Mary Moniclovic, Michele Levine and Danielle Blanchard also were good as the townswomen. I got hungry looking at the picnic they laid out. Henry Gesund slouched about as the bailiff who didn't care if Cates stayed in his cell or not. Bonnie Weintraub chatted about as town gossip. Kevin Watson hawked hot dogs and Dean Sallie as Timmy, and Doneen Blanchard as Melinda ran about behaving as kids behave everywhere.

Brett Reynolds was responsible for the imaginative lighting design. The scenes involving the principals were particularly well lit. Production Manager Eileen T. Weiss seemed to have everything under control. Costumes by Helen King of P. Bressers were excellent.

Leon Russell manages to go his separate way

By ERIC MOBEY

review

Leon Russell has gone through many musical changes over the past decade. Never one to conform to a neatly packaged pop star image, Russell continues to assert his independence.

Russell is into country-western these days. His first show Friday night at the Royal Oak Music Theatre was dominated by country tunes.

Old-time Russell fans may have been somewhat disappointed with his selection of songs for the concert. The set showcased Russell's new bluegrass band. Gone are the rock, guitar leads, drums and slick female background vocalists.

The new band does not even feature an electric guitar. Instead, there are two mandolin players. The band also utilizes banjo, dobro, fiddle and bass. The only percussion was supplied by a musician with a long-leaved instrument that was barely audible.

AFTER AN OPENING act by his fine band, Russell strutted out to his electric piano and launched into a spirited solo version of "Somewhere Over the Rainbow" and followed with the classic "A Song for You."

The band joined Russell for a Beatles medley of "Paperback Writer," "I've Just Seen a Face" and "Stranger in a Strange Land."

Russell's distinctive voice was clear and strong as he projected a laid-back persona from center stage.

It is obvious that Russell and his new band have done their homework. They moved quickly from song to song with little time wasted between tunes. Russell

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The Lord's Pair make good music

By DONALD V. CALAMIA

In an era where punk rock and disco may come and go, another form of more serious music has been enjoying a continued growth in popularity, for which Bill and Laura Ginn are eternally grateful.

The Ginn, who live in Troy, are known professionally as The Lord's Pair. They have been performing their Christian music in various coffee houses, churches, and fellowship meetings since their marriage in 1975.

"Through our music," Laura said, "we're letting people know that they can get to know Jesus in a very personal way. Everyone has his or her own way of expressing his love of Jesus. Ours is through our songs."

The Ginn, whose music ranges from jazz, classical and folkrock, compose about 75 percent of their songs. Bill composes the music, and they take turns writing the words.

"WE NEVER performed together before we got married," Laura said. "We would sing together just for our own enjoyment."

The two met through a mutual friend at a non-denominational bible study group. "Bill found out that I knew how to play the guitar, and from that moment on we've been playing and performing together."

Initially, the two conceded they were not very good. Then around Easter 1976, The Lord's Pair was invited to perform on WBBF radio's "New Talent for Christ" program, which introduced the group to the public.

"We then started auditioning at vari-

ous coffee houses and were booked into such places as the Grandee Ballroom, a Christian restaurant in Mt. Clemens, and at weddings," Laura said. "We were only playing about once every two or three months, though."

"We didn't really work very well together in the beginning," Bill continued. "I'd want to rehearse the songs to get the harmonies right, and Laura would want to just praise the Lord with the songs."

"I COULDN'T understand why Bill wanted to make things so difficult for us," Laura said, "or why we had to get all of the notes correct. It took a while until I realized that it is important for the words to come out clearly and to be as good as I can for the Lord. He showed me the importance of being good."

Things continued moving slowly for the couple until they had almost given up performing Christian music. "Some of our friends and relatives could never understand why we were trying to sing Christian music when we had become good enough to make it in other kinds of music," Bill said. "We started considering adding secular music to our performances."

"I was writing letters and making phone calls trying to get us some bookings but nothing came of it. I finally said to the Lord that if He wanted us to continue singing in public, He'd have to take care of it for us," Laura said. "I'd just go back to singing privately to Him in our room."

Bookings then began picking up for the couple and they began playing every weekend throughout the metropol-

itan area. "We've been regulars at the New Ark Coffeehouse in Detroit for about a year now, and we've played at youth homes, and even at a total awareness conference on health foods at the Renaissance Center," Laura said. "The Lord is continually opening up new doors for us. It's been a slow process. He gives us only as much as we can handle."

LAURA, A GRADUATE of Detroit's Redford High School, originally had little desire to sing. It was only when she started her Bible studies that her talents surfaced. "People in my group were telling me what a good voice I had, and so I started singing at the meetings. I even taught myself how to play the guitar so I could accompany myself."

Bill, on the other hand, was always interested in music. "Back in the '60s," Bill said, "my brother Doug, two friends of ours and I started playing badminton racquets while imitating groups such as the Monkees. We'd charge a nickel for people to come and see us play in our garage."

Later, Bill became interested in leading the singing during the folk masses at his church, St. Scholastica, on Detroit's northwest side. "So I borrowed a friend's guitar and showed up at rehearsal, and while everyone else was playing the chords, I'd just be faking it. I'd have them write down the chords for me and I'd go home that night and learn the songs. Eventually, I took lessons and when I'd get together with other musicians, they'd share their knowledge and skills with me."

DURING HIS high school years, Bill and his fellow garage rock-and-rollers formed a real rock band known as Stella. For three years they performed at school dances throughout the area.

"I wasn't until I started going to the Fellowship meetings and met Laura that I got interested in Christian music," Bill said.

The two credit vocal instructor Faith Foster for much of their success. "We started going to Faith to help improve our singing, and she ended up teaching us so much more than that," Laura said.

"We'd bring in the songs we had written, and she would tear them apart and show us how to go about improving them. It would take about a month for us to get a song written."

Now the pair will test their new songs on their friends or at their church before adding them to their repertoire. "We never know how people will react to a new song. Songs we like, others hate. We like to get all of the bugs ironed out before going public with new songs," Bill added.

"We have no ambitions to go to New York, Los Angeles or Nashville," Laura emphasized. "We want to keep doing what we've been doing, only throughout all of Michigan."

"We've eventually like to record an album with some studio musicians, but that, of course, takes lots of money."

"We're not trying to become rich and famous and go on tours like the rock groups do," Bill said. "As we sing for a different purpose. We both have regular jobs with steady incomes."