Attic Theater building success

What's up at the Attic?
Why, a veritable hope chest of things.
And among the things that the Attic
Theater is hoping for in the near future
to further fill that chest are:
Good fortune in its new home—
around the corner from its former
Greektown haint, but still only
moments away from all of Moorce
Street's Grecian sites, sounds and
smells.

**A third straight year of success with its Midnight Theater program — a series of live, late-night entertainment productions.

**Accolades for its newest dramatic venture, "Asches," the David Rudkin play scheduled to open Friday.

**Compliments to the chef — and to the director — for its continuation of a dinner-theater menu that features chow at the nearby 0d Shillelagh restaurant followed by food for thought at the Attic.

the Attic.

• And good luck with the Attic Theater's newly proposed acting school and ongoing drama workshops.

AFTER A COUPLE of rocky years that often saw the original Attic troupe "wondering where we would get \$20 for a certain prop," according to Herbert Ferrer, the Attic is now "not so concerned with making ends meet but



with continuing to grow."
Ferrer, one of the co-founders of the troupe — first known as Roadside Attractions out 4 Ann Arbor — said the Attic Theater gained some legitimacy with its initial Detroit production in December 1976.

Before then "we were just a group of Meadowbrook Acting School graduates who wanded to gain some experience, but with no Idea of what went into the non-acting side of theater," Ferrer said.

Roadside's first offering was on St. Patrick's Day 1975. A year and several shoestrings later the company all but disbanded. Several of the actors thought they were ready to make it on their own, and set out for points east. But Lavinia Moyer came to Detroit, instead, and with Perrer's help began the Attic Theater in Greekfown. That first production late in '76 won. That first production late in '76 won the trouge recognition through reviews.

That first production rate in '10 won the troupe recognition through reviews in the Detroit News and Free Press, Ferrer said, and a mini-grant from the Michigan Council for the Arts.

After that "we just kept growing and growing ... getting more and more telephones," Ferrer said. Then came additional grants from the National Endowment for the Arts, the Ford and General Motors foundations and others. And it was on to bigger and better things.

THE NEW ATTIC Theater seats as many as 200 (depending on the production), has a larger stage area and better sight lines. The company has taken out a five-year lease on its new home, and a five-year lease on its new home, and the stage of the stage of

community.
Acting workshops have been held off and on since the winter of '76, accord-

Former resident stars in 'Ashes'

Betsy Marion, formerly of Birming-ham and most recently of New York City, is featured in the female lead of the Attic Theater production of "Ashes" by David Rudkin. The show opens Friday and runs frough June 9. The powerful British drams is a contemporary work por-traying a couple's frustrated attempts to conceive a child and the often humil-iating medical tests and procedures they must undergo.

ing to Ferrer, but attention has turned to a genuine acting school. Supported largely by a another grant from the Michigan Council for the Arts, the Attis, a pay acting school will be the Attic's new acting school will hopefully "cultivate Detroit's acting talent before it goes to the East Coast," Ferr-er said.

er said.

Ferrer cited Bill Clyne as one "graduate" of an Attic Theater workshop.
Clyne, Ferrer said, was not known to
the Attic regulars before he participated in one of the workshops. Now Clyne
has a leading role in "Ashes."

ea in one of the workshops. Now Clyne has a leading role in "Ashes."

"ASHES," a contemporary work by Rudkin, had its American premiere in 1977 with Joseph Papp's New York Shakespeare Pestival. It focuses on a young couple's frustrated attempts to have a child, and the often humiliating medical tests and procedures they must undergo.

The play runs Thursdays-Sundays. Tom May 4 through June 3 Call 953-7769 for information about tickets and dinner at the 104 Shilleagh.

"Starting Here, Starting Now" is the first offering of the Midnight Theater series. The off-Broadway review, co-written by Richard Maltby Jr. and David Shire, will run Thursdays through Sundays, May 5-6.

Mallby conceived and produced Broadway's "Aint 'Misbeahum' and Shire wrote music for "Saturday Night Fever."



Stealing a kiss

Ben Benson of Birmingham and Denni Oravec of Troy rehearse for the opening this weekend of Cole Porter's "Anything Goes" at Stage-cratters in Clawson. The production runs the first three weekends in May. Show dates are Thursday-Sunday, May 3-7; Thursday-Sunday, May 10-13; and Thursday-Saturday, May 17-19. Curtain time is 8:30 p.m., except Sunday at 7:30. For ticket information call the box office at 585-8437.



In Kismet

John H. L. Watson of Birmingham is Hajj, the poet beggar, in the Windsor Light Opera Association production of "Kismet." Watson also is producer-director. the windsor Light upfera Associa-tion production of "Kismet." Wat-son also is producer-director of the show. Two other area residents in the 30-year anniversary production are Fred Shulak of Southfield, as the Second Beggar, and Don Entwistle of Troy, as Jawan. Per-formances continue Friday, May 4; Sunday, May 6 (matinee): Friday, May 11; Saturday, May 12, and Sunday, May 13 (matinee) at the Cleary Auditorium in Windsor. For further information call the box office at 252-6455.



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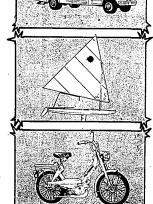
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