# 'Strut!' charmingly brings back Swing Era

By JIM WINDELL

Isn't inflation something? A gallon of gas for \$1.0 An all-night strut in an hour and 15 minutes.

Around since 1975, "The All Night Strut!" is a musical revue that returned to the Detroit area last week for a three-week engagement at the Birmigham Theatre. A musical celebration of the popular songs of the 30s and 659, "The All Night Strut!" is a slick and charming night of nostalgia. Fran Charma's revue of some of the songs we loved best in the decades of the Swing Era gives a distinct feeling of telpa vu. When it came around the first time, everyone was knagry for some songs like this any more?" songs. That hunger has been abated by a spate of great musicals. "Bubbling Brown Sugar," "Ebble" and "Ain't Misbehavin" cover some of the same era.

LIKE MOST OF the other musical

LIKE MOST OF the other musical revues that have come our way, "The

All Night Strutt" has little more than nostalgia as a unifying thread. There is no attempt at a book. At times, the thread seems a bit threadbare. Four singers, two male, two female, often sounding much like the Manhartan Transfer, give full treatment to 22 songs ranging from Glenn Miller's 1941 "Chattanooga Choo Choo" to Johnny Mercer's "Dream." The atmosphere is one of refinement and sophistication. Something like highly refined white sugar.

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There its sweetness and it tastes good. But, every once in a while during the nearly two hours, some of the soul of say a "Bubbling Brown Sugar" would be welcome.

There is a glimmer of soul at times. Andrea Danford's lead vocal on Bessie Smith's blues novelly number "Gimme a Pigfoot and a Bottle of Beer," some possibilities and she seems like

some possibilities and she seems like she wants to cut loose a little more. There are a few measures of gospel by the four during a World War II med-ley, and William Spivey's "Operator" gets a welcome infusion of the gospel

## **Auditions announced** for opera theater posts

Auditions for the 1980 fall season have been announced by Dr. David Di-Chiera Michigan Opera Theatre (MOT) general director.

Positions have open for the compa-ny's orchestra, auxiliary chorus and Aritist-Interns program.

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#### review

sound of the quartet. Otherwise, it is sweet and low. No brown sugar.

MUSICAL HIGHLIGHTS are augmented by the choreography of Fran Charnas. "Pascinating Rhythm" has a lap dance segment, and other dance steps and movements proved popular with Thursday night's autience.

The quartet is delightful with a stow, humorous version of the Ink Spots early 40s number "Java Jive." But, while Tony Rich displays a fine voice during Wallers "Ain't Misbehavin," the version is plodding and sanitized. In addition to Danford and Rich, the four excellent singers include Detroiter David Montague and Karen Murphy. A tive-piece band backs them on stage. As accomplished as the vocalists, band members are not given solo space, an occasional instrumental outburst would help to remove some of the gleam and polish.

"The All Night Strut!" runs nightly

polish.
"The All Night Strut!" runs nightly
through April 12 at the Birmingham
Theatre, and it may be just the sophisticated sweetness that a lot of people

are looking for.

Fastidious nostalgia that's easy to take. Unless you've been overindulging on this sort of thing lately.



"The All Night Strut!" cast features (from left) Andrea Danford, David Montague, Tony Rich and Karen Murphy.



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