'Coal Miner's Daughter' remembers roots

In the five summers I've been visiting the Meadow Brook Music Festival, I have never seen such a splendidly large audience as on Friday. It was the first area appearance in years of Loretta Lynn, the "Coal Miner's Daughter." The audience may have been largely composed of the curvious sprinkled in with the true-blue fines, which were the companying musical sand in with opera tenor Luciano Pavarotti and her biographical movie and the property of the companying musical as and the property of the property of

jokes to break up the flow of music and to break up the audience. Their set included standards like "Honky Tonk Angels," which he sang in duet with his wife, Beverly, and "Act Naturally," a song from Rusell's own pen in 1983. Sandwiched tightly between Russell and Loretta Lynn was Lynn's niece, Herma Lee, who sang beautifully like another family member, Crystal Gale.

LORETTA JAUNTILY bounded on-stage in a flowing off-pink and white gown and simply took the audience's breath away. One fan gave her a bouqet of colorful flowers. Another

pair stretched a banner proclaiming
"We Love You, Loretta,"
"If You're Lookin," At Me. You're
Lookin, At Country Road, and the Country The Teply, of course, was a cacaphony of shouts, none of which was discernible and she chuckled, "Oh, we'll
get to them all."

Loretta Lynn embodies country mu-sic. Cowboy hats were conspicuously absent here. This wasn't about cowboys. This was about life in the

southeast, coal mining country.

The songs apoke of cheatin, family life hars and just staying alive Lyrics like "I've got a picture of you on my mind," "You ain't woman enough to steal my man" and "Don't come home drinkin," with lovin on your mind" abound in her repertoire.

Standout songs were Emmy Lou Harris beautiful "Blue Kentucky Girl," "Coal Miner's Daughter," "The Pill" and "God Bless America, Again."

A foursome of backup singers pro-vided a break for Loretta and she trott-ed offstage and let them sing and the

band play. They offered "Family Cir-cle," "Will The Circle Be Unbroken" and "Gone At Last" wonderfully woven in a gospel-sounding handclappin', foot stompin' style.

"I Saw The Light" closed the evening

and had the thousands of audience members clapping and singing hearti-ly.

There was no encore. Instead, Loret-ta Lynn agreed to stay and sign auto-graphs until there were no more re-quests.

That's the way people are in her neck

Wings': a play to be absorbed, if not enjoyed

By JODY A CUMMINGS

Before a solitary person appears on stage, before a single light comes up, the music begins: a cacophonous series of .otes and discords that fills the small theater and sends chills down the

Thus begins "Wings," Stagecrafters' hypnotic Michigan premiere of Arthur Kopit's play about a woman's struggle

faced with the far-harder task of learning how to live again.

nonsensical ravings that her character's mind produces.

The play completes its two-weekend run Friday and Saturday in Stage crafters' Clawson playhouse.

Shawnee Spedden is Emily Sitison, the victim whose spedden is Emily Sitison, the victim whose short shamed spedden is backed by the spedden is the spedden is marked to be a collection of individual such to be a collection of midvidual such to

THE LIGHTING and special effects are vital to this show. Much of its necessarily uncomfortable impact would be lost if the technical crew had not been able to transpose the agony of shattered mind to harsh lights and expressive sound effects.

No community theater production is perfect and Director Hal Robinson has

made some definite mistakes. His most glaring error is Mrs. Silison's actual stroke in the opening seene. This has the potential to unabshedly horrify the audience, and although the effects are rectative – two mobile black flats covered with shards of broken glass that reflect fractured lights – Ms. Spedden does not convey the mindless terror that would surely have a stranglehold on a stroke victim. This seene should have been para-cheroergaphed to attain its full effectiveness, but Robin-mind the strangle for the strong of the strong the strangle for the strong the strangle for the strong that its strong the strong the

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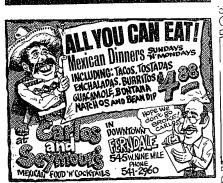
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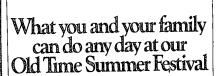
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