## Pro gives young actors tips on New York scene

What's the most important tip to give a young actor or actress headed toward New York to break into the the-

ioward New York to break into me me-ater?

"You have to take money," said Jeff
Nahan, a professional on the Detroit theater scene who has "survived" two stays in New York himself.

"Without a cushion of capital you won't be able to set yourself up to sell yourself," he said.

A circle of some 20 people, ranging from young students to mature per-formers, gathered around Nahan on stage at Lahser High School in Bloom-field Hills recently.

NAHAN WAS there to conduct a workshop in the Will-O-Way Apprentice Theatre series on "The Actor in the Marketplace." He replaced New York producer/director Woodrow (Woodle) King Jr., who received his early the-

ater training at Will-O-Way
Cella Merrill Turner, the director of
Way Meye Explained before Nahan
applie that King was unable to attend,
at the last minute, because his new production "bodgie woople landscape" was
having trouble on the road and needed
revision.
"Woodle has come several times to
talk to us and done wonderful things
for the students," Mrs. Turner said.
"Two years ago he arranged a fund-rasier for "For Colored Girls" at the
Fisher." Proceeds from that performance of his show benefited Will-O-Way.
Nahan's advice to New York-bound
actors continued. "The most important
thing is to remember why you're there,
right now I'm making my living to
well in Detroit to go to New York and
will in Detroit to go to New York and

well in Detroit to go to New 1018 c...starve."

He warned, "Do not rush to New York." Nahan encouraged them to wait awhile if they are looking for acting jobs. Between the ages of 18-30, actors

'When you get to New York, take any job that comes along (in the the-ater). You don't know who's going to come see it."

Jeff Nahan, actor, dancer, mime

are too young and should go to study, he said.

TURNING TO the subject of auditions, Nahan told workshop participants that at an audition they should ask see the cast rundown sheet, to determine if there is a role for which

Everyone has a mask and actors must realize their own limitations in professional theater. But, he advised,

"It's always worth it for you to go to an audition."

He said the book "Winning Through Intimidation" is a must for anybody going to New York.

"When you get to New York, take any job that comes along (in the the-ater). You don't know who's going to come see it."

Auditions for singers who can sing, are a key way to break into the star system, according to Nahan. In an audition, you should be well reheared and take chances, he said.

"For other kinds of auditions, you have to make contacts, hang out." He suggested actors pick material that the director does not hear often.

"MEN, DO NOT do 'Hamlet.' Women, do not do 'Glass Menagerie,' "Nahan said.

He also put some of the participants through their paces, letting them ar-

rive for imaginary interviews. Each had to enter his office, give their name and present a photograph, talk about their experience.

their experience.
"Keep a neutral body but sparkle up
the face," he said to a young man who
artived with unfocused energy. "You
must display total confidence" is how
Nahan wants an interviewee to appear.

Other aspects he discussed included having a photograph (take 500 glossies to New York). "Your picture should say, 'Hi, I'm easy to work with.' " he said.

Nahan is an actor, dancer, mime and arts activist. He is director of Attic Theatre public relations, director of the Detroit Theatre Alliance, on the staff of the Detroit Council for the Atts, a member of AFTRA, SAG and Actors Equity.

lyn Academy of Music. Nahan studied at the North American Mime Theatre, the Alvin Ailey Dance Center in New York, the Merce Cunningham Studies in New York and the Philadelphia Cafe Repertory Theater in Philadelphia. One workshop remains in the current Actor and the Marketplace's series. On Aug. 20, a panel of experts will discuss "The Professional Resume." For registration, call Will-O-Way at 644-418 or write the theater at 775 W. Jong Lake Road, Bloomfield Hills 48013.

Persons who had signed up for King's workshop were told that Nahan's appearance was a bonus — Woodie King would return for another workshop, and enrollees could hear both talks without extra cost.

aff of the Detroit Council for the rts, a member of AFTRA, SAG and ctors Equity.

HE PERFORMED with the national urg of "Sing America" for the Brook.

King will probably be on the program up to "Sing America" for the Brook.

## Beach Boys sing for their supper

By NICK CHARLES

By NICK CHARLES

It just wouldn't seem like summer without the Beach Boys at Pine Knob. The California boys entertained huge audiences last weekend at the music theater in Clarkston. Vocalist Mike Love sang about his faworite "California Girls" while dodging beach balls. The hardest-working Wilson brother, Carl, sang an old favorite called "Sloop John B."

Unfortunately, the main composer of the group, Brian Wilson, was not present. Producer-musician Bruce Johnston Illed in for him, and played and sang his own song (not Barry Manilow's) called "I Write the Songs."

Brian and his brother Dennis, the group's drummer, have a halot of coming to their own concerts when they want to. When they don't want to go as a last-minute whim, they just don't show up. Last time they were in town, at the Joe Louis Arena on Feb. 23, it was Dennis who was not present.

## review

IT'S HARD TO SAY if Dennis was actually present at this show. Although he was there physically, he was walking on and off stage like a zombie. He hardly played any songs but did a good job of kicking beach balls, clapping and raising his arms like the messiah. The old Check Berry tune, "School Days (Ring Ring Goes The Bell)," was performed. It appears on their latest release called "Keepin' the Summer Alive.

release called "Keepin' the Summer Alive."

Dennis finally made his way to the drums on the popular song "God Only Knows." Al Jardine, guitarist and coustions of the Wilsons, sang his composition "Lady Lynda," from the "Light Album" which he wrote for his wife.

Images of palm trees appeared on the backdrop as "Catch a Wave" was performed.



The Beach Boys are (from left) Brian Wilson (who was not at the recent Pine Knob concert), Mike Love, Al Jardine, Carl Wilson and

## Series features keyboard artists

By JIM WINDELL

Fats Waller always used to announce his solos by rasping "The pianer has the jazz."

Well, the piano does have the jazz at the Detroit Institute of Arts for the next eight weeks. The Jazz at the Institute's Thursday Evening Cabaret Concerts returns beginning this week to feature some of the finest local and national keyboard artists.

At 7 p.m. and at 9:30 p.m. Thursday, planist Willie Metcalf, a former Detroiter now living and working in New Orleans, teams up with saxophone artist Teddy Harris and three other musicians for some real Detroit jazz.

Metcalf was a longtime Detroiter be-fore leaving the Motor City area for New Orleans. When he went, he not only took his pianistic talents, which he now uses in the Crescent City Jazz scene, but also his Academy of Black Arts. Supported by various grants, the Academy of Black Arts existed as a way of encouraging black youngsters in

Carrie Lee's

WHERE DINING IS AN EXPERIENCE
Office Citie & Famous Cartonese Course,
(American Food above Available)
Curio Kerni From China
Visit out Man Dring Room, surrounded by
Priceless hory & Beaudid Art Words

White Court Course

\*Special detailed Attention given to CARRY-CUT SRIVCE \*Private Rooms available for Parties -644-7576 Hours: Mon-Thurs 11 am-10 pm Sun & Holidays 12-10 pm 856 N. Woodward, near Oak St., Birmingham

their cultural heritage in the perform-

ing arts.
TEDDY HARRIS, a Detroit pianist,

ing arts.
TEDDY HARRIS, a Detroit planist, saxophonist, composer and arranger, has been best known in recent years for his directing and arranging for the Supremes. Harris has arranged for big bands in the Detroit area but displays his real expertise when he arranges for voices in a jazz or soul setting.
Rarely heart of late in a combo, his two sets with Willie Metcall will prove to be a bonana for Detroit jazz fans.
The Jazz at the Institute Audiorium. An intimate room, it is perfect for acousting Jazz. Following the Metcall/Harris Quintet, the series will feature the pianos stylings of Tommy Fahangan (Aug. 14), Dave Burcell (Aug. 21), Ray (David Basek) (Sept. 13), Randy Weston (Sept. 18) and Bess Bonnier (Sept. 25). Reservations and information about the series can be obtained by telephone at 832-2730.

WCKOUT THE JAMS!
DETROIT'S CASS CORRIDOR 1963-1977
Two floors, South Wing—Avant garde scene. Paintings.

THE DETROIT INSTITUTE OF ARTS





Son of "STAR SHIP ENCOUNTERS"

Members of the DETROIT SYMPHONY POPS

**SPECTACULAR** LASER-LIGHT SHOW

Richard Hayman, conducting Music from Outer Space

Copland: Fanfare for the Common Man Courage and Goldsmith: Themes from "Star Trek"

Phillips and Larson: Themes from "Battlestar Gallactica"

Gallactica"

Stratta. Theme from "The Lost Galaxy"
Barry Theme from "Moonraker"
Holst Selections from "The Planets"
— Mars. Venus and Jupiter
Strauss-Hayman. Theme from "2001 —
Odyssey"

Williams: Theme from "Superman" Williams: Suite from "Close Encounters of the Third Kind"

Barry: Theme from "The Black Hole" Williams: Suite from "Star Wars"

AUGUST 10th SOLD OUT Good Seats Still Available for .

AUGUST 11 - 8:30 p.m.

EADOW BROOK USIC FESTIVAL '80







Enjoy a Long John Silver's Chicken Planks® Dinner or any of our delicious meals, and get a Coca-Cola in this 24 oz. Tilfany-style tumbler for just 49'! Collect a whole set! But hurry, offer good through August 31, 1980, or while supplies last.

We Only Taste Expensive.

Long John Silver's. SEAFOOD SHOPPES

Good only at Redford Township, Westland, Southfield, Garden City and Troy Shoppes.