

Wine bar puts Clarkston on map



wine
Richard Watson

tor fully "set him up," an all-too-common occurrence in the restaurant trade.

He seeks out foods from a variety of sources as well, always looking for the unusual as well as for quality. A special honey for his duckling ("browns it beautifully"), dried morels and buffalo sausage (in mushroom caps, wrapped in bacon) all come from Petoskey, and he offers, at 85 cents a glass, pure water from Tahquamenon Falls.

ALL BREADS are baked on the premises, and there are tortes, cheesecake, a whiskey pudding and a huge individual, freshly baked apple pie for dessert. Early, limited sampling of the kitchen's efforts are all positive and encouraging. Prices for diners are \$5.50 to \$13.50, most reasonable.

"We wanted to do something special to get people to drive out here," he says of the wine bar and the unusual focus on regional foods from Michigan, Barker boasts.

And he has company now in the quest to make Main Street, Clarkston, U.S.A., a fine dining area. Just south of the Cookery is an even newer place, McGillivray's. Owner Jim Kaminski has built his basement dining area out of a true Michigan basement. Future plans call for additional small seating areas on the first and second floors and now include patio dining in season.

The grounds around the 1910 building are taking shape nicely. No beer and wine here as yet but a lovely assortment of omelettes, sandwiches, platters and stir-fries. Open 8 a.m. to 10 p.m. Mondays-Saturdays.

Barker's love of wine is infectious. Each month he holds wine tastings with his staff of some 40 people, letting them help select the list while learning from him. They also help shape the food ledger, too.

Move over New York, San Francisco and Los Angeles, we've got Clarkston!

Youth program features English customs, culture

The culture and customs of England will be featured as the fall 1983 Ethnic Enrichment Experience, Oct. 18 through Jan. 12, at the International Institute of Metropolitan Detroit.

The program is sponsored by the International Institute and the Daughters of the British Empire. It will introduce students in grades two through five to English culture and customs through partici-

pation in storytelling, games, crafts and folk dance. The program is at 10 a.m. Tuesdays-Thursdays for groups of 10-40 in the Institute Hall of Nations. Admission to the program is 75 cents per child.

Teachers should make reservations for their classes at least two weeks in advance, by calling Pamela Slotz at 871-8600.

Cast matches up to strong drama

Performances of the Birmingham Theatre production of Athol Fugard's "Master Harold... and the boys" continue through Nov. 6 at the theater, 211 S. Woodward, Birmingham. For ticket information call the box office at 644-3533.

By Barbara Michals
special writer

"Master Harold... and the boys" is a powerful drama, flawlessly acted by an outstanding cast at the Birmingham Theatre.

South African playwright Athol Fugard's "Master Harold... and the boys" continues through Nov. 6 at the theater, 211 S. Woodward, Birmingham. For ticket information call the box office at 644-3533.

Set in a dreary South African town in 1950, "Master Harold" examines the fragile relationship between a troubled white adolescent (Brian Barker) and the two black men (John Amos and Paul Butler) employed at his mother's restaurant.

Though performed without intermission to heighten the dramatic intensity, this skillfully constructed play divides naturally into three well-balanced segments.

THE FIRST section finds the trio warmly reminiscing. An unhappy child, young Hally would often seek refuge in the servants' quarters with Sam and Willie. Sam, superbly played by Amos, is the more worldly and assertive of the two blacks.

Aware of Hally's pain, he becomes his friend, confidante and substitute father figure. He is well aware of the uniqueness of their relationship and its limitations.

After a disturbing phone call from his mother, Hally's mood starts to vacillate. His high-spirited clowning with Sam and Willie is interrupted by compulsive urges to assert his dominance and superiority. Hally reminds his black friends to "act your age" and quarrelsomely orders them back to their work.

A second phone call confirms that Hally's drunken, crippled father has returned home from the hospital. Hally unleashes his pent-up anger and frustra-

review

tion at Sam, transferring to the black man his love-hate relationship with his father.

In his anguish, Hally slides naturally into the racial slurs that have been culturally engrained. It is a shattering moment for both Sam and Hally, for each has lost something irreplaceable.

AMOS IMBUES Sam with great warmth, wisdom and emotional clarity. Like the ballroom dancing contests that attract Sam and Willie, Sam sees his relationship with Hally as a brief dream of "a world without collision."

Amos' relaxed, low-key approach in the beginning works wonderfully to enhance the impact of his explosive confrontations with Hally later on.

Barker's Hally is riveting and mercurial, ebullient with good nature one minute, vicious and racist the next. Once the delicate links with Sam are severed, Barker's body English says he is a little boy who knows he has done something dreadful and cannot deal with the consequences.

He sits like a crumpled rag doll, face etched with pain, wringing his hands. As Willie, Butler's expressive face conveys his fondness for Hally and his hurt and grief at the ugly turn events have taken. Willie is a simple man, resigned to his poverty and the inequities of his society. Butler must spend a good deal of the play on his knees scrubbing the floor, but that submissive position never diminishes his dignity.

Director Suzanne Shepherd has the production flowing smoothly and well-paced. Jane Clark's set is tacky to perfection, and Deborah Hazlett's costumes work well. Willie's scruffy shoes and moth-eaten socks are a nice touch.

IN EVERY respect this production is as polished and emotionally supercharged as its Broadway original, and the fact that the South African accents are less authentic works in its favor.

The Birmingham Theatre has an unqualified hit. Area audiences are getting top quality in "Master Harold."

THE HOUSE wines are well selected, leaning on Marion chardonnay and cabernet (\$7.95 the 750-ml bottle) and the Firestone merlot rose.

All wines from the wine bar are available by the glass, half bottle and full bottle. The eager customer also can select one set of five of any flavor for around \$10, or he can individually taste a two-ounce portion of any of the 24. Prices are reasonable for such a treat.

Barker draws on a variety of distributors to create his list, not being content to let a single distribu-



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