

# Rock Act In Concert

The top British rock act, The Who, will present a completely new concert at Cobo Arena Sunday, July 5, at 8 p.m. Also appearing in the concert, which will be presented by WGNR Radio, will be the popular Detroit group, The James Gang.

The Who, Peter Townshend, Roger Daltrey, Keith Moon and John Entwistle, have been successful since late 1964, when their first record appeared on pop music charts. While Townshend has been singled out for his songwriting talents, the group as a whole has been especially noted for live performances.

Besides their continuing appearances in the usual rock concerts, The Who played recently at the Metropolitan Opera House with their highly successful "Tommy" and at other leading opera houses in London, Cologne, Copenhagen and Hamburg.

All seats for the July 5 performance are reserved at \$3.50, \$4.50 and \$6. Tickets are on sale now at all J. J. Hudson and Gammell Ticket Centers and at the Cobo Arena Box Office.



ROBIN GAMMELL steals the show as wily Joseph Surface, and Pat Galloway is his gossipy partner, Lady Sneerwell, in the Stratford Festival Theatre's production of Sheridan's "School for Scandal," in repertory until October, (cc. Douglas Spillane)



THERE'S A GENERATION gap, as well as lusty wife conflict, between Stephen Murray and Helen Carey as Sir Peter Teazle and Lady Teazle in the Stratford production of "School for Scandal," the brilliant 18th century satire on gossip.

## At Stratford

# 'Scandal' Is Uncovered

By TIM RICHARD

STRAITFORD, ONT. Every baseball team plays every series of play almost always has a "stepper" or "one member of the set which is under-estimated at first but turns out to have tremendous qualities.

This summer's "stepper" at the Stratford Festival Theatre may turn out to be "The School for Scandal," which got considerably less advance attention than Shakespeare's "Merchant of Venice" and Posen's "Hedda Gabler."

A Detroit newspaper review, published shortly after it opened June 5, was almost harshly critical and called the satirical comedy long at three hours and 25 minutes.

The version that this vacation saw 2½ weeks later, however, ran only a shade over a tolerable three hours and was received with great exuberance by a packed house. That's when we heard the talk about the "stepper."

THEME of the play is gossip and the author was a man who himself had been hurt by gossip—Richard Brinsley Sheridan (1751-1816), playwright, theater manager, distinguished member of the British Parliament.

It's the story of the Surface brothers, both of them in love with the lovely and wealthy Maria. Joseph is well-read and well-behaved but stingy; grateful, dishonest and plotting.

Charles is gambler, drinker and spendthrift, but he's handsome, grateful, honest and noble of character. He gets the girl—but you could guess that.

What no one seems to have guessed was that Robin Gammell would turn in an incredible performance as the nasty Joseph.

A NATIVE of Montreal, Gammell has returned to Stratford after an absence of several years in which he did work with the Minnesota Theater Co. and the American Conservatory Theater in San Francisco.

In one lengthy scene in Act II, Joseph attempts to seduce Lady Teazle, hides her behind

a screen when he himself arrives, hides the hand when someone else bargains and...well, is finally exposed at the end.

Gammell has a touch of force—the ardent if deceitful lover, the smooth-talking gossip, the frantic rat in a trap. One rarely expects to find such a challenge and a fun response in an 18th century comedy where the dialogue is so clever words. That's what helps to make "School for Scandal" a sleeper.

It was produced in the era of Johnson and Boswell—that is, in an era when words could be rapier and claws, and generally were. The characters have names like Sir Peter Sneerwell, Mrs. Plintheart (played by the exceptional Jane Cagman), and Sir John Barnabas.

NOT TO BE overlooked is the handsome, but not as handsome as his brother Charles, MacGregor has a pretty-boy, lackluster, like as Bassanio in "Merchant of Venice," but the role of Charles shows he has more than average ability.

Director Michael Partridge has nicely cut and adapted the wordy play to Stratford's Festival Theatre's intimate stage, which the audience really surrounds in a 220-degree proscenium. The list of costume designers and executors is too long to reproduce here, suffice it to say the costumes are gorgeous.

Later the Festival Theatre will offer Shakespeare's "Cymbeline" and the Avon will produce four modern works beginning July 19 in addition to the weekend musical offerings. But "School for Scandal" is the one you don't want to miss.



DICK BENSEK

One of Mexico's delicious contributions to us is the Kahlua, a cordial of Mexican and Columbian coffee. If you like "sour" this one made with Kahlua should give you a new taste sensation. Take equal parts of Kahlua and fresh lemon juice, blend with crushed ice in an electric blender, serve with a dash over finely crushed ice. An Old Fashioned glass, garnished with a twist of lime. Your result will be a delicious new kind of "sour."

Treat yourself to a new taste sensation—dine at DANISH INN, 23205 Grand River Ave., 476-5320. Businessmen's Lunches... Ladies Club meets here every Friday... "Formal" Party features a number of Pot Flowers playing nightly Tuesday thru Saturday from 8:30 p.m. to closing.

HELPFUL HINT: Remove berry stems after washing and keep the berry juicy part of the sink end to the berry!

# Meadow Brook Festival Tries Drama With Music

By BETTY MASSON

ROCHESTER Put drama to music and you get opera. Right?

Wrong. You get Terence Kilburn reciting while the Detroit Symphony, conducted by Arthur Fiedler, and two young pianists, Joseph and Anthony Paratore, play Saint-Saens' "The Carnival of the Animals."

You get a very amusing concert piece. At least they did in the Meadow Brook Music Festival on the Oakland University campus Sunday evening.

NO MATTER HOW many times you've heard the Ogden Nash poems written for "The Carnival," it's still funny to hear that monkeys are "ape-like and simian instead of normal men and woman," or "elephants are useful friends, they have handles at both ends."

Kilburn's appearance with the Symphony is part of a plan to ally the Meadow Brook Theatre and Music Festival more closely. Kilburn is on the staff of Oakland's Academy of Dramatic Art, where he is an actor and director.

If Sunday's performance is an example, it could be a happy arrangement. Not everyone likes opera, but this sort of thing has many possibilities for popularity.

Mr. and Mrs. E. M. Estes have taken over leadership of the joint Meadow Brook Music Festival and Theatre executive committee, and are working to bring the two programs closer together.

THE FESTIVAL enters its seventh year and the '70s show several new looks, but it keeps the colorful old look of people enjoying music in the outdoors.

You can imagine the crowds sitting sedately in Baldwin

Pavilion and sprawled over the grassy hillside but seeing them is a lot more fun. The women are dressed in smart pants suits and just plain slacks and sweaters.

The men wear business suits and they wear blue jeans. Some have long hair, and some have receding hair. Some drink their wine from champagne glasses, and some pour wine into paper cups, as they eat on the lawn from fancy picnic baskets or from picnic box suppers purchased there. Others dine on Trumbull Terrace.

Sunday night nobody wanted to go home.

The concert got off to rather a slow start with Elgar's "Pomp and Circumstance March," played with a little too much circumstance to be terribly stirring. Then the Symphony played Weber's Overture to "Der Freischutz," which was more of the same.

The Paratore brothers, coming from Boston with Fiedler, are a young and handsome pair. In Posen's "Concerto in D Minor" for two pianos and orchestra, they played with precision.

IT WAS IN the second half of the program that the long-haired maestro of the "Pops" really pleased the audience, beginning with "Carnival." This was followed by Beethoven's selections from "Fidelio on the Boat."

Finally, get out loose with Lennon and McCartney's "Eleanor Rigby," which had nothing to do with it... it was all too short.

The percussion instruments had a field day, and "Where do you come from?" had a marvelous jazz beat. Young and old gave this a standing ovation.

# U-M Players Open With Shakespeare

DIA Plans Workshops

Children's workshops in art, a film workshop for fifth and sixth graders, and special teen art workshops are offered this summer through the education department and the Founders Society of the Detroit Institute of Arts. All classes began the week of July 7 and meet at the museum.

One of the oldest and most successful programs of the Institute, the art workshops began in 1917 and are offered regularly in summer, fall and spring sessions.

The twice-weekly film workshop is a new offering and will incorporate field trips to various parts of the city as well as a survey of the museum. At the conclusion of the course, a special showing of the film will be arranged.

Children's workshops for grades one through six will be geared to the age level at the youngsters. It will teach them to use a variety of basic media.

Students in grades seven through high school are eligible to enroll in teen workshops, concentrating on their choice of ceramics, drawing and painting or sculpture.

## Modern Art Displayed

ANN ARBOR An exhibition of 47 paintings entitled "Painterly Realism" will open at the University of Michigan Museum of Art Sunday, July 5, continuing through Aug. 16.

The exhibition represents contemporary directions in American paintings dealing a special way with figurative images. The subject matter is representational, but not traditional realism. The exhibition is being circulated by the American Federation of Arts.

Included in the show are works by Robert Barnes, Jane Freilicher, Paul Georges, Fairfield Porter, Noel Burt, Joe Giordano, Majorie Kramer, Rosemarie Beck, John Bradford, Rudy Burckhardt, Lucien Day, Harksteyn Brown, Harold Middleman, Tony Siani, Sam Thurston and Neil Wel-

Fiedler had to return for an encore, and this time the symphony played "Do You Know the Way to San Jose?" with a satisfying brass swing.

Again an encore was called for, and this time they took Glenn Miller the late Glenn Miller with "In the Mood." You could hear the cadences dropping as many of that generation shook a few decades and started clapping in rhythm.

Another hour or two of this kind of music seemed like a good idea on a balmy Sunday evening, but Fiedler claimed they didn't know any more, and everyone reluctantly left for home.

Fiedler returns to Meadow Brook Sunday, Aug. 16, and the last half of that program is entirely given over to popular songs.

THROUGHOUT the season, every Tuesday, Friday, Saturday and Sunday evenings from now until Aug. 16, Thursday and Saturday evenings are given over to make serious music and appearances by well-known guest performers.

Friday evenings are given over to the younger set and popular performers such as Sarah Vaughan and Les Elgart, who appeared last week, and Ramsey Lewis.

Sunday evenings are more apt to hear the "Pops" music and symphonic versions of show tunes. Sunday Meredith Willson will direct the Detroit Symphony in his own works, as well as those of Von Suppe and Grieg.

Sunday evening concerts begin at 6:30, the others at 8:30. The festival grounds will be opened two hours before every concert, and buffet dinners are available at Trumbull Terrace. Picnic boxes and picnic "pots" for children are sold. Tickets for the concerts are on sale at Hudson's, Grinnell's and at the Festival box office.

The series opens July 14, with "The Merchant," which will also be staged July 18, 22 and 24. It will alternate with "Of Mice and Men," which will be seen July 15, 17, 21, 23 and 25.

The week of July 28 to Aug. 1, playgoers will see "Burn Yesterday," by Carson Kressley. One of the classic comedies of the American Theater, the play brought fame to the late July Holiday and Paul Douglas.

The final week, Aug. 4 to 8, will be given over to "A Day in the Death of Joe Egg," by Peter Nichols. This is the sympathetic yet comic, story of a couple with a retarded child.

This marks the second year the Players have operated as a repertory company instead of a stock company.



Films listed in this guide are showing at area theaters. Check the theater listings for the specific theater and time of showings.

FILM	Industry Rating	Catholic Rating
Airport	G	A-3
Anne of the Thousand Days	GP	A-3
The Boys in the Band	R	A-4
Butch Cassidy and the Sundance Kid	GP	A-3
Colton Comes to Harlem	R	none
Cycle Savages	R	none
The Grasshopper	R	C
Heidi Dolly	G	A-1
Ice Station Zebra	G	A-1
The Magic Garden of Stanley Sweetheart	R	C
Marooned	G	A-2
The Prime of Miss Jean Brodie	GP	A-3
Pufnstuf	G	none
The Sicilian Clan	GP	none
Shiloh	R	B
Where Eagles Dare	GP	A-3

Industry ratings: G—Suggested for general audiences; GP—Suggested for mature audiences; General discretion advised; R—Restricted—persons under 17 not admitted, unless accompanied by parent or adult guardian; A-3—Adolescent; A-2—Mostly objectionable for adults; A-1—Mostly objectionable for general audience; C—Catholic; B—None; A-3—Adolescent; A-2—Mostly objectionable for adults; A-1—Mostly objectionable for general audience; B—None; A-3—Adolescent.

# Director Named

Rex Partridge has been named managing director of the Cleveland Play House. He previously served as acting director.

Partridge is the fourth man to take the helm of the Play House in its 55-year history.

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