

# Players does fair job with 'Pajama Game'

The Troy Players production of the musical "The Pajama Game" continues at 8 p.m. Friday-Saturday at the Troy Community Center, Big Beaver Road at I-75, Troy. For ticket information, call 878-1283.

By Gay Ziegler  
special writer

The acting is without serious impediment, the singing mostly effective, the costumes colorful and classy, the choreography a small marvel, the staging and special effects a delight.

The Troy Players production of "Pajama Game" affords a rather nice evening of entertainment.

The qualification arises because of some unevenness, some violence that weakens the show rolls — sometimes plods — along. One shaky number, "There Once Was a Woman," could well be deleted. It certainly isn't an old favorite that anyone would miss. And a couple of slow scenes and one terminally long scene shift can be stepped up and tightened.

As for the play itself, its theme is apt

to grate on ears sensitive to labor struggles.

We have here a literal bedding down of labor and management in a slight variation of boy meets girl. The boy in this case is a new supervisor in a small-town pajama factory. He moves and injures an employee, who then introduces him to the girl who is the head of the union's grievance committee.

THEY IMMEDIATELY hear bells and see stars and the complaints of the docked employee are shrugged off. A later battle over worker demands for a 74-cent pay increase, momentarily causes a real rift, but love wins out and a contract is signed.

That labor gets royally screwed by management seems inoffensive since every character in this little tale is also royally stupid.

Storyline aside, the players at times are quite remarkable. In production numbers they show multiple singing/dancing talents. The shining light here, by far, is Liz McKenzie as the lovable and all-too-eager-to-love secretary.

Her "Steam Heat" number is flawed.

less. Her style and grace are enhanced by "stage steam" and flashy garb. But her fire and vibrancy permeate every scene. She is someone to watch.

Another "showperson" is in evidence. Nick Daria, as a time-study man, exudes an aura of burlesque stand-up comic. He is just plain funny, making an art exaggeration.

His show-stopper is "I'll Trust Her," which he shares with Liz Walters, another strong performer. Her sense of a tough, sassy secretary adds greatly to the comedy.

Each of the main characters had one moment of glory with a center-stage production number.

DAN CASTLE, in the lead, sings "Hey There" with warmth and conviction. His interaction with a prerecorded "Who Me?" sequence is very effective. He taps some memory banks, taking us back to the 1950s and Rosie O'Donnell.

Daria Dillon, as the female interest, conveys strength and determination, though we all know she is lying when she sings, "I'm Not in Love At All."

## New play presented

"Final Act," a new play by Christopher Hood, will be presented by the Attle Theatre New Playwrights Forum at 7 p.m. Monday, Feb. 27, at the Attle Theatre, 535 E. Lafayette in Detroit's Greektown.

Tickets at \$3 may be purchased at the door, or reserved by calling the box office at 953-7789.

Directed by Mary Pratt, "Final Act" is the story of a retired stage manager who resists attempts to place him in a nursing home while writing the final act of a new play. By secretly tape recording the daily (and nightly) lives of his daughter and her husband, he gathers original material for the drama, which is a satire on the folly of modern middle-class values.

When the nursing home comes to take "daddy away," his play is driven to the "final act."

## Auditions announced

Oakland Community College announces that auditions for "Godspell" will be Wednesday, Feb. 29; Thursday-Saturday, March 1-3, and Friday, March 9, by the Southeast Campus Lincoln-Center Players, formerly known as the Southeast Theatre Association.

Production dates for "Godspell" are Fridays-Saturdays, June 8-9, 15-16. For further details, contact the Lincoln-Center Campus Lincoln-Center Players, 543-1290 or 552-8900. The players' meet rehearsal will be "Joan of Lorraine" Fridays-Saturdays, May 11-12 and 18-19.

# Tasters have own language

Over the years, wine tasters, in an endeavor to communicate with one another, have evolved a language of their own.

More particularly, they have adopted a set of words that they can use to describe the various sensations attendant to their tasting. As with any specialty, use of these words seems somewhat esoteric to those who do not use them regularly.

The following words are used frequently to describe the tastes associated with wine drinking:

**Dry** — Wine with little or no residual sugar. This results from the fermentation process when all the natural sugars in grape juice have been converted to carbon dioxide and alcohol, leaving a wine that will pucker the mouth. The unknown will call this sensation "sour," but it is not. It is merely the absence of sugar.

**Fruity** — Used to describe wine that has the flavor of fresh grapes, including a hint of sweetness and scent (chenin blanc).

**Spicy** — Wines reminiscent of the taste of herbs and spices (gewurztraminer and sauvignon blanc).

**Tannic** — Tannins are a natural byproduct of wine making and come from the seeds, skins and stems, especially in red wines. They make the mouth pucker, not unlike the sensation gotten from strong tea. They contribute to the longevity of wines and tend to soften with maturation (cabernet sauvignon).

**Soft** — Usually means a lack of tannin and acidity but does not refer to flavor intensity (pinot noir).

**Big** — Full-bodied, intense and concentrated flavors. This term has no reference to the complexity of a wine (zinfandel and barbera).

**Complexity** — A wine with different layers of sensation, changing as it lingers in the mouth. A complex wine will usually be considered to have great depth (cabernet sauvignon).

**Elegant** — Usually of wine of finesse and complexity but lacking bigness. A refined and subtle blend of delicate flavor sensations (chardonnay, cabernet and pinot noir).

## 'Basileus Quartet' to be shown

"Basileus Quartet," a French-Italian film released in January, will be shown by Detroit Film Theatre at 7 and 9:30 p.m. Friday-Sunday in the Detroit Institute of Arts auditorium.

Tickets at \$3.50 may be purchased in advance through the museum ticket office and at the door. For a detailed weekend movie schedule and ticket information, call the art institute ticket office at 532-3730.

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