## Die Fledermaus' given with humor and style

"To each his own" is Prince Orlof-sky's motto in Johann Strauss's operater "Die Flechermaus."
It was regione The Theore Sat-January of the Theore Sat-January of the Theore Sat-january of the Theore Sat-january of the Michigan Opera The-arie in Residence tour production of this Austrian masterplece.
Righifully so. Nino well-cast sing-cis, backed by a 25-piece orchestra, gave the sell-out crowd one of the best shows put on by this educational arm of MOT in recent years. This is MOT's 15th season tourian Michigan between main stage pro-ductions in Detroit. The company

bearin of town past with such greefs.
Kathken Pattle, Lort year they had the advantage of opening "La Boheme" with the Windsor Symphony. This year, though, their lead singers possess a solid combination acting and year ability.
William Kirk's traditional, but ac-

William Kirk's traditional, but net-tive stage direction keeps the action moving during the three-hour stan-dard cut of "Die Fledermaus". MOT's costumer UIta Hetting-local singers in striking Victorian-era costumes. William m'Arch McCarty's free standing sets gave the impression of high Baroque Viennese buildings. Troy's decision to hire in a pick-up

orchestia for the performance made the cruetal difference in most communities, the tour production is backed by a piano and small ensemble, adequate, but hardly inspiring. What could have been a nice, but ordinary run through, turned into a sensational evening for both the performers and the 1,300 people attending.

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"Die Fledermaus" (meaning bat in German) is the operetta for special occasions. Its humor, charming story and potentially elegant Act II ball scene, are always a joy, especially when it is done, as this one was, in understandable English.
California beauty queen Kimberly Allman, soprano, was a natural in

the difficult Ressibed role. Quick-witted acting helped her certry the show, since she is on stage most of the three hour.

David Jackson was a graet example of bad-singing Italian tenor Alfred. Ordinarily, Jackson has a graecful lyric voice. It may have made his character funnier for him to hook his attacks on the musical phrases, but extended use of that technique is questionable.

This semi-theater-in-the-round type auditorium is attractive. Mezzo soprano Janet Hopkins Marin, as the crude Russian Prince Orloitsky, cut through the orchestra's power and the variance in the accoustical levels, with a voice that was almost too at-

A handom. F.-I. Schmidt as Eisenstein matched the suave Rob-ert E. Lauder as Dr. Falke. John Riley littingly carried off the double assignment, a stuttering Dr. Bilind and a drunk Frosch. David Ludwig made a bellevable Frank.

As Adele, coloratura Carol

Meyer's was superb in her difficult
"Mein Herr Marquit."
The performance turned in by the
The member chorus was notable, expectally since they had only one
week to maker the music and learn
the blocking. The production moves
on to St. Clair Shores, Escanaba,
Negaunce, Espenning and South Haven.

Men, if you're about to turn 18, it's time to register with Selective Service at any U.S. Post Office.

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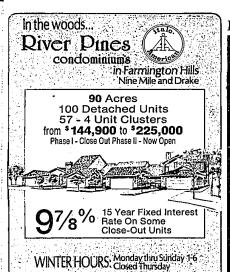
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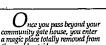
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