

Schoolcraft pairs dinner and delightful show

Performances of the Schoolcraft College Theatre Department production of "The Sea Horse" and "Sorry, Wrong Number" continue through Saturday, Nov. 18, on campus in Livonia. Dinner theater dates are Friday-Saturday, Nov. 3-4. For ticket information call 462-4400.

By Bob Weibel
special writer

Schoolcraft College's current fall production is a double treat for those wise enough to choose the dinner option. Tom Savage's Culinary Arts Department prepares and serves a tas-



Bob Weibel

te meal that is a cut above most dinner theater fare — and the Theatre Department's Artistic Director, James R. Hartman has staged two thoroughly engrossing one acts. If you only take in the show, you still experience a double-barreled portion of drama and suspense.

The first play, "The Sea Horse," is

a romantic drama often seen in theater festivals because it features two great characters. One is a tough-talking barmaid who has been used and abused by men. The other is a wandering seaman who drinks and dreams too much.

Doriana DeSanto and Rob Rehn do an admirable job as the star-crossed

pair, considering that the roles are written for people somewhat older. DeSanto is very touching as a woman searching for love and respect. Rehn creates a charming rogue and maintains the high energy of his romantic character from beginning to end. They fight like a stray dog and an alley cat. And love, because whatever their differences, they need each other.

THE SETTING is well done and the bar crowd at the beginning included interesting characters. A suggestion, however. Someone should splash water over Harry's head before his entrance, since there are lines about him being "dripping

wet." DeSanto's voice becomes a bit shrill during her emotional moments, sounding more like a teenager than a tired worldly woman. Perhaps simple sarcasm or underplaying the scene would be more effective.

Second play is that classic thriller, "Sorry, Wrong Number," originally written as a "Suspense" radio drama, starring Agnes Moorehead. This time around, Jennifer Parlette is mesmerizing as a neurotic invalid whose only connection to the outside world is her phone.

One night the wires are crossed. She hears talk of a murder. She begins to think maybe she is the target. Parlette slowly draws the audience

into her hysterical world as she frantically dials for help. But no one takes her seriously.

Each of these characters is excellent. Especially outstanding is Jeff Parlette as Sgt. Duffy, an Irish policeman more interested in his lunch than a potential murder.

The lights and phones are well done, but the ending would be better if we don't see a character walk behind the French doors.

Bob Weibel of Westland is a freelance writer, who has spent more than 25 years in community theater as a director, designer, and performer.

Horn player falters as conductor of DSO program

There have been many performing artists who decided to branch out into conducting. Several are among the top conductors. Others have been far less spectacular.

Barry Tuckwell, recognized as the foremost authority on horn playing, is one of the recent additions to the category of performers/conductors. Judging by his recent program with the Detroit Symphony Orchestra Hall chamber group, however, his capabilities as a performer are vastly superior.

The one work in which he gave us the benefit of his stronger skill, Mo-



Avigdor Zoromp

zart's Horn Concerto No. 4 K. 495, was the most enjoyable item on this program. Even there, he could have foregone the motion of conducting the orchestral introduction — the DSOH musicians may have done it

better on their own.

As for his horn playing, there doesn't seem to be any equal. The seeming ease and flexibility with which he molded the passages, coloring the phrases as few others could even attempt, demonstrated that there is no serious challenge to his status.

Other works on the program consisted of selections with limited musical content — symphonies No. 19 and 49 by Haydn, an ode by the English composer Robin Holloway and "Quiet City" by Copland.

As there are 104 Haydn symphonies in the published catalog, some of them are bound to be mediocre. One may argue that Haydn, with his invaluable contributions to symphonic writing, deserves that even some of his lesser symphonies get an occasional exposure.

But one such symphony on a program should be sufficient. This was especially true here, since Tuckwell is no Dorati, who was capable of making even Haydn's lesser works shine. When such less-inspired symphonies are performed mechanically and, as it seemed, no attention to

whatever musical merit they may have, listening to them can be quite a drag.

The other works weren't musical landmarks either. Among the redeeming values in Copland's "Quiet City" were the excellent solo performance of Treva Womble, English horn, and Ramon Parcells, trumpet. However, even the best-played solo passages are insufficient to resurrect an otherwise dead program.

Tuckwell would have done far bet-

ter if he had done more in the field in which he excels — to include an additional concerto in the program. Mozart's concerto, with all due respect to its quality, is only 15 minutes long — which is long enough for a horn concerto but not enough to keep a program alive.

It is impossible to predict the future, possibly Tuckwell may prove to be a gifted conductor one of these days. On this program his talents seemed to have been wasted.

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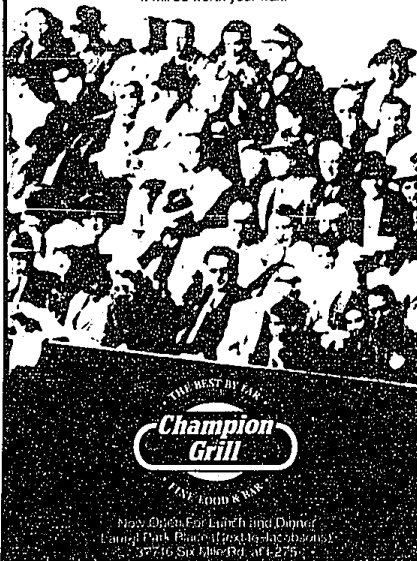
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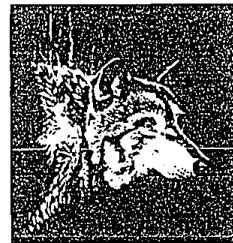
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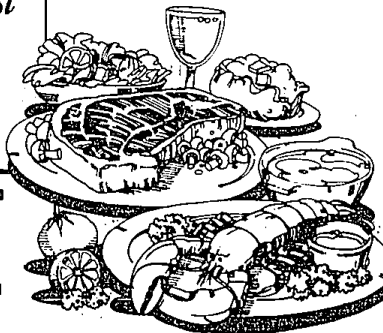
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