Continued from Page 8

number. You will want to send flo-wers to your mother after you hear

it.

Carole King's "Natural Woman"
is a proud celebration of tove, and
Rupert Holmes' "Wages of Sin"
provides humorous tribute to all
those "good women of ill repute."
Michael Peter Smith's breathtakingly ceric "Crary Mary" is a
memorable exploration of loneliness and isolation.

ness and Isolation.

THE SHOW IS also interspersed with some original humor, the best being "Cream Cheese Dips," an ode to fattening food which borrows its melody from the Beatles "Yesterday."

The audience should relate to this song about fine cuisine, having just flushed an outstanding mupstairs at Schastlan's. The dinner theater menu offers a wide choice of entrees including whitelish, turkey, scallops, beef tenderiolm and properly and the choice of the contract of the c

Bredius, one of the Detroit-area's best known female vocalists, presents the songs with authority

and flair.



In this time of spiraling enter-tainment costs, "Barbarasong" is also a bargain. One could reason-ably expect to drop the £25.50 cost of a ticket on the dinner alone, and then go to the show for an addi-tional \$20. Instead, a full event-ing the dinner alone, and of fine dining and classy cetertain-ment is included for under \$30 cct. cluding tips and drisks, This would be a great way to impress a date.

Mark S. Carley is active in lo-cal community theater, both on stage and behind the scenes. He is a member of the Ridgedale Players in Troy.

The Junior Group GOODWILL ANTIQUES SHOW

to benefit GOODWILL INDUSTRIES OF GREATER DETROIT

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RUSSELL CARRELL Consultant

2-piano act leads to successful show

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Dallas, the show was in its final form. They had shortened it up, but were told they needed 15 minutes more, so they added a number where the symphony members do the hokey-pokey, and the audience joins in. "It became our signature thing," Hardwick said.

Craver hestlated when asked what it is about the show that makes it special to the audiences, and tossed the question to Hardwick, who said that most people can identify with it because it's about a small community with a music teacher.

Each elight, a woman in the audience is selected to be Miss Reeves, the music teacher.

Each elight, a woman in the audience is selected to be Miss Reeves, the music teacher honored. The recipient has run the gamut, from a young woman to someone in her 30s. "People always think she's a plant," Craver said.

After the show the cast serves punch an cookie in the lobby, another punch are cookie in the lobby, another supercipient of a performance by Lawrence will an offerends.

BOTH HARDWICK and Craver

BOTH HARDWICK and Craver are from the South (Craver says, "There's a Southern Mafia in the theater in New York."). Hardwick grew up in East Tears, where he first performed at a Halloween carnival at age 7, playing the song "Down Yonder." Craver, who is from Lexington.

in their home towns? 'They loved us,' Craver said cheerfully.

Thursday, November 16, 1989 O&E

N.C., said his first professional performance was playing piano for a school assembly in the fifth grade. The two men share on a partnent in Brooklyn. Last year they did a small film sore for a movie, "Sapphire Man," not yet roleased. This stall they put together a tro band, which played in 12 states down south and in their home towns.

What was the reaction in their home towns. What was the reaction in their home towns. "They loved us," Craver said cheerfully. When "Oil City" ran in New York, the off-Broadway house seated 300, by contrast, the Birmingham Theatre has 1,100 seats, and Hardwick and Craver view thia as a huge theater. Although they've been involved with the show since 1988, and starred in its entire one-year, ninemonth run in New York, they both still get nervous before going on-stage each night.



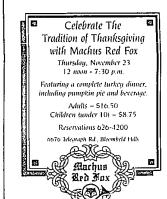
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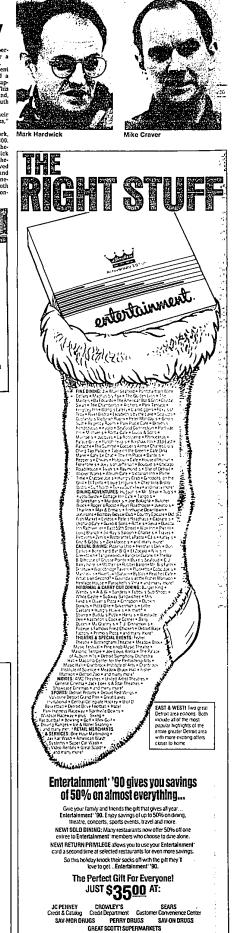


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