

# Stones from page E1

ing on the sets, technology and performance standards that helped make the Stones' 1994-1995 "Voodoo Lounge" the highest-grossing tour ever.

This time out, the stage production has an elegant Babylonian theme, featuring plenty of gold decorations and two reclining-coneumbrella-inflatables. However, the true treat here is the cutting-edge concert technology, especially the crisp, high-definition video screen that provides feature-film-quality footage to concert-goers in the nosebleed seats. The band also reportedly invested millions into a new crystal-clear sound system that is garnering raves in other cities and should cut through the notoriously muddy Silverdome acoustics.

All of these features are fine for attendees who expect a bit of spectacle with their stadium shows, but the main attractions here are the Stones, and the shocking truth that its members are in peak form. This tour and "Voodoo Lounge" have both visually and musically overshadowed the band's overrated, uneven performances from its much-lambasted late '60s/early '70s golden age.

Jagger has thankfully cut down on the onstage athletics and abandoned sprinting from one side of the stage to the other, instead concentrating on the grating stage moves that were

always the best thing about the Stones live. Richards is still the ragged heart of the band, providing a grainy, slashing guitar that ignites its sound as well as loads of high kicks and cool moves. Although he looks as bored as ever, Watts' drumming is the epitome of taste, while Wood's solos are as spiky as his trademark haircut. Complemented by a horns section, backup singers and keyboardist Chuck Leavell, the Stones' 1997 sound is punchy and lean.

The set list leans a bit heavily on time-tested Jagger/Richards warhorses. On the Internet, hard-core fans have been clamoring for the satisfying mix of rarities, new material and oldies performed nightly on the "Voodoo Lounge" tour, but the "Bridges" set list has steadily improved and diversified since its late-September debut.

In a nod to those hardcore fans, the Stones have devoted the 10th song of each night's show to the winner of a Cyber-vote on the band's website. Internet surfers who visit it can cast their vote for one of nearly a dozen Stones rarities, the winning song of which is performed live that night. The 10th-song winners have ranged far and wide throughout the tour, and the resulting rusty-but-fun conditions of some rarely heard gems as "Star Star" and "Waiting On a Friend" have become one of

the show's many highlights.

As always, the show climaxes with an unbeatable half-hour of Stones classics, still potent enough to rouse even the grumpiest fifty-something who has been complaining about the dancing teenagers in front of him throughout the concert. No other band today boasts as diverse a following as the Stones, who never fail to harm the younger set with their sleazy, wink-and-a-nod charms as well as reaffirm the longtime devotion of its older fans.

To prepare for the show, concert-goers should pick up the Stones' latest album, "Bridges to Babylon" (Virgin). Forget those recycled reviews about "their best album since 'Some Girls'" — "Bridges" is brimming with vital, clattering rock 'n' roll, another four-star album that dashes the popular notion of the band as complacent elder statesmen.

The Stones prove yet again that age doesn't really matter if you still want to rock — you just have to be stubbornly graceless doing it. The tour is a potent reminder that the Stones have learned far more than just how to make headlines during their decades of non-stop recording and touring. Somewhere along the line the Stones members became masters of their art form — and nowhere is that fact more evident than on the "Bridges to Babylon" concert stage.

the shows, but she did her share of work back stage too with the other members.

"70, Girls, 70" with music by John Kander, lyrics by Fred Ebb, based on the book by Fred Ebb and Norman L. Martin is described in the program "as a celebration of age, filled with toe-tapping music, and jaunty humor."

Only five of the 21 cast members are below the age of 40. Most of the cast members are in their 60s, and for Laura, who is only 33, this presents a challenge.

"I've been going to restaurants to watch older people, to see how they walk, how they dress, and listen to them talk," she said. "I think older people are far more interesting than younger. Life experience makes you more interesting."

"70, Girls, 70" takes place in a hotel where older people on fixed incomes live. "A member of the group leaves, but she comes back dressed in a beautiful mink coat, jewels, the works," said Raich. "She's been shopping," said Campion. "A convict has her friends to be part of it so they'll have money to help people."

They want to make their rundown hotel a beautiful place to live, bring in old folks off the street and give them a nicer place to live, too.

As the play unfolds, the characters explain what it's like to be old and talk about death. "You have to grab life, hold it out, live it," said Raich. "It doesn't matter what your age is."

Raich has enjoyed directing

**St. Dunstan's Theatre Guild**

**What:** Opens its 66th season 8 p.m. Friday, Nov. 14 with "70, Girls, 70." Additional shows 8 p.m. Saturday, Nov. 15; 2 p.m. Sunday, Nov. 16; 8 p.m. Friday and Saturday, Nov. 21-22.

**Where:** St. Dunstan's Theatre on Lane Fine Road (near Cranbrook Road), Bloomfield Hills. Complimentary parking at Christ Church Cranbrook, shuttle service to theater.

**Tickets:** \$15, students under 18 and seniors over 65, \$12; call (248) 644-0527.

the show. "They've been supportive and listened and performed to my expectations," she said about the cast. "They've been very kind in helping."

With upbeat music and a variety of dance styles "everything you can think of from tango to tap dance," said Campion. "This is a basically funny show with some tender moments."

Susie and Bob Raich joined St. Dunstan's Theatre Guild in 1953 after being introduced to the theater by Bob's former history teacher at Cranbrook, Richard Hintermeister.

The Raichs count him among the lifelong friends they've made at St. Dunstan's. Ann Smith, who is serving as president of St. Dunstan's Theatre Guild, joined in 1955, and gave her husband, Wendell, a membership for Father's Day.

"I joined to meet people," she

said. "I knew no one when I moved here to teach at the old Baldwin School. It has meant so much in my life, making friends and being part of the community. It has enriched my life and made me so much more aware of the workings of the theater."

She said the group draws people from all over. "Once they hear of us they come back, even though we're tucked away on 'Lane Fine Road.' You can call the box office, (248) 644-0527 for membership information.

Smith retired from Quorton Elementary School in June. "Being involved in theater takes you out of your work or neighborhood group. You learn from other people," she said.

St. Dunstan's Theatre Guild enjoys entertaining people in the community, but also helping them too.

"We have a wonderful theater, and we need to give more of ourselves," said Laura Raich.

Volunteers are bringing a group of senior citizens from a nearby nursing home to a dress rehearsal so they can see the show. On Thanksgiving Day morning they'll be at parade headquarters playing make-up on the 100 members of the Distinguished Clown Corps of which Bob Raich is a member.

Half of the proceeds from "Who's Afraid of the Big Bad Wolf," a children's show to be presented in December, will be given to the Goodfellows.

# Role from page E1

side," Finnell said.

Finnell said the company gives theatergoers a chance to see all the company members perform as an ensemble. He said it's a pleasure working with this company.

"Saturday, Sunday, Monday" explores the life of a middle-class Neapolitan family, Mama Rosa (Mary Vinetto) is the power behind the family. Her husband, Peppino (Bret Tuomi), shows many of the traditional Neapolitan male characteristics: love of family, strength of character and stubbornness. There are feuds, romance and comedy.

As in all Italian families, food plays a central part. As the play progresses, Mama Rosa prepares a rogu (sauced) on stage.

"Actually they snute garlic and onions on stage and people will be very hungry when they leave the theater," Finnell said.

Not everyone will go away

■ **'They snute garlic and onions on stage, and people will be very hungry when they leave the theater.'**

unsatisfied. Two free dinners will be given away during every performance of "Saturday, Sunday, Monday." Theatergoers will register in the lobby during intermission and winners will be announced before the start of Act III. Restaurants participating include in Jimmy's in Grosse Pointe, all Chiantis, Mario's, T.J., the Whitney and Rhinoceros.

Finnell has some experience with Italian cooking. He once worked as a prep cook at a restaurant. But he is also interested in gourmet cooking, learning many ideas and terms while

working at the Merchant of Vino. "I tend toward French country and Italian dishes," he said. "With my current schedule, though, a lot of my cooking is just throwing things together."

Finnell said his two older brothers are good cooks and family get-togethers often involve discussions of food.

Finnell is serious about pursuing his acting career, which he sees as an extension of his early rock and roll.

"People in the old Detroit music scene always thought I was into the theatrical thing, Alice Cooper and the Tubes. I never thought of myself as a singer but more as a front man performer. That definitely led me into acting," he said.

Finnell plans to relocate to Los Angeles or Chicago and pursue theater and film roles.

"I'm in it for the long haul," he said.

# Clooney from page E1

said Teevens. They had a lot in common. Clooney attended Our Lady of Mercy High School in Cincinnati.

Clooney invited the Mercyraines to perform with her in Buffalo, New York, in 1985. They performed with Mel Torme May 18-21, 1990, at the Fox Theatre, and in 1991 with the Detroit Symphony Orchestra at Ford Auditorium.

"She liked the sound the girls had, and the girls were impressed by her," said Teevens. "She's a big star, and they enjoyed having the opportunity to perform with her."

Money raised from the benefit

concerts was used to renovate Mercy High School's 1,200-seat auditorium. There's a new sound system, new seat covers and curtains.

"It's a civic auditorium, and available to other groups," said Teevens. The Detroit Youththeatre presents productions there, and the DSO hosts its Tiny Tot concert series at the auditorium.

A new generation is discovering Rosemary Clooney.

"It's her stubborn adherence to good taste," said Teevens. "She sings very straight lyrics and melodies. She has never altered her way of singing. She's finding new fans with the same style."

In 1995 Clooney celebrated her 50th year singing professionally, by producing "Demi-Centennial," a tribute album.

"She's a grand lady," said Teevens. "She's been through a lot of tough times, but she persevered. She has great reputation, and considerable fame, but she's humble, and mentions her grandchildren every chance she gets. She's very comfortable with herself, and her place in life."

"She's a great jazz singer. She has a one of a kind voice," said Trudell. "When young people discover her talent they respect it. She's a wonderful lady, and a very nice person."

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