Music students do well by 'Jacques Brel' is all clarity and verve. Karl Schmidt has a powerhouse of a voice. His version of "Amsterdam" is one of the best numbers of the evening. His voice is so strong he seems to be holding resonance in reserve. It's not difficult to imagine Schmidt in a vast concert hall; the people in theupper tiers would have no trouble hearing him.

by HELEN ZUCKER
The Oakland University Music
Department production of "JacquesBrel Is Alive and Well and Living in
Paris" at the Studio Theatre is an evening of bittersweet songs sung by four
lively performers.

ung of bittersweet songs sang by four lively performers.
Director Stephanie Rivers, the east and crew handle Brel's "existential" lyrics with care.
By now, Brel's masic, like Woody Allem movies, is an acquired taste. Like Allen, Brel deals in the age-old themes: Time, sex, death, aging; above all, low, requited and unrequited.
Brel, however, specializes in the

Review

poignant, the swift, skeptical nuance. His lyrics have a Gallic, tongue-in-cheek bounce. Everyone involved in the production understood Brel's music.

ALL FOUR members of the com-pany have excellent diction. They don't lose a word while dancing or moving about the stage. The evening

Sable:" and in the ensemble numbers to manages to keep his great voice from overwhelming the others.

Ann Reeves is a talented singer. One of Brel'sbest songs, "My Death," was done with considerable beauty by Reeves. Shehas a plaintive, vulnerable quality that suits the lyrics. She sings with feeling; when she tell us "Death waits behind the door... but it's all

He does well by "Alone" and 'The Statue;" and in the ensemble numbers

right as long as I have 'you," we believe her.

Ms. Reeves version of "Carousels," a moving song that uses amusement park rides as a metaphor for the world closing in, is beautifully articulated.

closing in, is beautifully articulated.

FLORA MEINTYRE has neat timing. She was charming as "Timid Frieda," kicky in the 'Brussels' number; and she gave a moving rendilion of "Old Folks." The song was enhanced by a Brechtain use of powerful photos of old people thrown on movie screen behind the state of powerful photos of old people thrown on movie screen behind the state.

David Pfeiffer brought passion to his rambers, especially "Next." Bred's song about a young soldiers indoctrination to love, military-style, is a tough one to pall off. Pfeiffer-creates the dramatic situation, but his mobile face gets in his way. He

bringshigh spirits to everything he does but needs to work on shadings, name, half-tones.

I have nothing but praise for Risa Sears who handled acustic and electric piano, Dan Derkacz working the synthesizers, Rod Welcko on percussion and Kirsten Allvin who did a wooderful job on the harp. Fine musicians all.

The small enbellishments such as flowers during the "Funeral Tango," ard scarf waved by Petiffer during "The Bulls," suitcases carried by Ms. McIntyreduring the "Timid Frieda" number, added to the bare set.

However, the last blowup of the

However, the last blowup of the globe spinning in space while the lights came up, as if we were all about to be transported into the celestial spheres, was not necessary. Therous-

THE GLOBE SPINNING against the

Staging, pace, movement were all-exceptionally good. Plain black outflict (orjeans) might have worked better at costumes. Though the songs were orig-inally done in a cabaret, the night-clubby costumes seemed wrong or, stage. Lighting bydscphen Thomas and. Toni Ryan was very effective.

The Studio Theatre is located in Var-ner Hall on the campus of Oakland U The show runs through Friday— Saturday.

P'Jazz brings Les McCann

Jazz Ensemble with Ursula Walker on Wednesday. Both concerts will be held on the poolside terrace of the Hotel Pontchartrain in Detroit. Les McCann's distinguished musical career goes back to the mid-50s. He plays keyboards, composes and is considered a leading jazz innovator, incorporating elements of jazz, rock. pop and classical music into his stylings.

A native of Lexington, Ky., McCann began his career as a comedian/singer and appeared as such on the "Ed Sullivans Show."

van Show."

Upon hearing an Erroll Garner record, McCann decided to become a jazz pianjst. a move which has brought him world acclaim.

THE BROMSENIE Jazz Ensemble took its name from the private Brookside School in Bloomfield Hills, in whose auditorium the group of local

musicians first held rehearsals in 1970. Most of the members hold other jobs, reserving evenings and weekends for their first live, the big hand sounds which they have made popular once again around Detroit.

The Brookside Jazz Ensemble and its vocalist, Ursula Walker, have been favorites of PJazz audiences for several years.

The Les McCann concert will begin at 6:30 p.m. General admission tickets and reserved seals are available. The Brookside Jazz Ensemble takes the PJazz stage at 6 p.m. Tickets are priced for general admission and for reserved seals.

A FEW RESERVED seat ticket to these and future PJazz concerts are available at the PJazz ticket office in the properties of the proper







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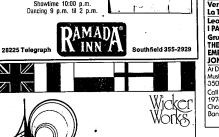
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