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(F1D)

Ooh, Shoobedoo! It's quite a show

By JIM WINDELL

Reginald J. Fields, a 27-year-old bass player, has a style all his own. It's called the Shoobedoo Show and it appears on Monday nights at Pipers Alley, Troy.

Back in the early 1970s when Fields was a student at Oakland University, he picked up the nickname Shoobedoo because of his penchant for playing bebop tunes which often have nonsensical lyrics. Now, he continues to use the name in his professional career, leading a trio that is as much a show as anything.

A more exciting alternative to Monday night football might be hard to come by.

Shoobedoo can be driving jazz bassist; a lyrical, bowing bass player; a vocalist, and a poet. But, he is not just an eclectic.

He is a jazz musician who loves show business, with entertaining and communication as high priorities.

At Piper's Alley, Troy, located at 3270 W. Big Beaver in the Lawyer's Title Building, the Shoobedoo Show takes over after 9 p.m. Monday nights, the trio of Howard Cosell, Reginald Fields and his trio concoct a blend of jazz that is unusually fresh and fun.

A LOT OF JAZZ these days can not be said to be fun, but with Shoobedoo humor is important. On a recent night, Dizzy Gillespie's jazz standard "Night in Tunisia" was given a different interpretation, as Shoobedoo directed a Lorca poem as an intro and a closing. In between, there was a straight-ahead jazz arrangement on the classic pop melody. The Lorca poem fit so well that at times it seemed like it could have been written by Gillespie.

With Fields on string bass, Charles Rowland on electric piano and Charles

'I call it a show because then I don't have to feel like I have to stick to straight playing. We can have more fun than a barrel of monkeys.'

—Jazz musician Reginald J. Fields

Davidson on drums, the trio saluted its pop roots doing the Shoobedoo theme song, "Oo-Shoo-Be-Do-Be-Do." This number associated with Gillespie from the early '40s got a trio vocal arrangement, which gave it a period sound that was refreshingly nostalgic.

Charles Rowland's Farfisa, an electric keyboard, combines the sound of piano and organ. The keyboard is just right for the size of the room dramatized by low lighting, wood plank floors and Tiffany-type lamps. "Night Breeze" wafes along in an airy manner and Rowland sometimes recalls '40s jazz giant Nat King Cole.

Rowland also sings, such as on "Watch What Happens," and handles the solos when Shoobedoo recites. Over "Misty," Rowland and drummer Davidson handle the musical chores while Fields recites an Ed Bullins' short story. That's something you won't see any other musician in town do.

"Embraceable You" is treated tenderly by all three musicians and then a Sun Ra tune is spontaneously fitted in. Requests are taken and a pleasant "Satin Doll" results, followed by a vocal version of "Lady Be Good." Closing a set is Miles Davis' "All Blues" which features Shoobedoo bowing the bass to this popular jazz melody.

THIS IS a jazz trio, but that does not describe what happens. "I call it a show," Reginald Fields explained afterwards over a drink, "because then I don't have to feel like I have to stick to straight playing. We can have more fun

than a barrel of monkeys.

I like to come up with different ideas and there are always things I've written that I may want to use."

Despite the Shoobedoo nickname, Fields' musical credentials are sound.

When he was a senior at Oakland University in 1973, he took a year out of his studies to travel on the road as a musician before returning to earn his bachelor of arts degree in philosophy. On the road, he played with Pharaoh Sanders, the well-known jazz saxophone player, as well as with Singer Leon Thomas and the big band of avant-garde leader Sun Ra.

When Sun Ra needs an extra bass player, as he did in the recent performance at the Ann Arbor Jazz Festival, he calls on Shoobedoo. "Sun Ra is a very sincere person," Shoobedoo said, "and I guess he recognizes that in me and that's why he calls me every year."

At Baker's Keyboard Lounge, Fields has been the bass player behind such outstanding musicians as Sonny Stitt, Earl Klugh, Mose Allison and singer Eddie Jefferson.

At Miller Junior High School, he saw a boy playing jazz bass "like a grown man." Shoobedoo now says, "He was playing that jazz and that is when I first felt what jazz really was. It was just being cool and happy. I learned that you could miss the happiness on through music."

And that's exactly what happens every Monday night at Piper's Alley, where the Shoobedoo Show goes on until 2 a.m.



Reginald J. Fields, playing Piper's Alley Troy, offers an offbeat evening with his trio and the Shoobedoo Show. (Photo by Jim Wendell)

Meadow Brook's in swing with spirited comedy

HELEN ZUCKER

Review

In the Meadow Brook Theater production of Richard Brinsley Sheridan's classic comedy "The School for Scandal," Director Terence Kilburn and his cast have caught the spirit of Fragonard's naughty painting, "The Swing," done in 1776.

"School for Scandal" opened in May 1777, and the Meadow Brook production immediately brings to mind the satiric brilliance of Fragonard's painting of a gorgous garden inhabited by a kindly old man, a young girl, a young man — and stone cupid who seem to be whispering scandalous news from every pedestal.

Sam Johnson wrote in the middle of the 18th century: "Sheridan has written the best comedies of his age." The proof of Dr. Johnson's far-sightedness is evident in Sheridan's dialogue that is as vibrant and timely in 1979 as it was 200 years ago.

"The School for Scandal" runs through Nov. 4 at the theater in Wilson Hall on the Oakland University campus near Rochester.

JILLIAN LINDIG as Lady Sneerwell, leader of the School for Scandal, brings sophistication to a delicious role. Under her tower of powdered white hair, Lady Sneerwell moves about her drawing room filled with cronies, breathing worldliness and malice into the London air.

She sends phony messages around town and wreaks havoc on reputations as if she were born for the express purpose of destroying lives.

Ms. Lindig achieves that "mellowness of sneer" that is the hallmark of the professional scandalmonger — until her multiple calculations backfire.

Tom Mahard as Snake is Lady Sneerwell's lover. He is lithe and thoroughly wicked.

He lives, as he says, on his "dreadful reputation and would be quite lost if anyone knew he told the truth." Mahard manages to glide about, looking appropriately snide.

Marianne Muellerleile is a loud, voluble Mrs. Candour. A lady who "doesn't believe in gossip," Mrs. Candour must, nonetheless, speak "the truth" (and add much fiction). Ms. Muellerleile is funny in the part.

DAVID KROLL is terrific as Sir Benjamin Backbite, a dandified poet who thinks it "vulgar to print" but fine to flounce about madly lying about his neighbors. Kroll doubles as Careless, the hero's best man, and he is equally good as the robust, gaming young man about town. Kroll has great range and vitality.

A.D. Cover doubles as Mr. Crabtree, the last of the gossipy crowd, and as Mr. Moses, the gentle money-lender.

The wonders of makeup, a Raggedy Ann wig and acting talent turn Cover into a nasty, loud old man. Remove the wig, change the fantastic dress to sim-

ple garb, and Cover becomes a surprisingly nice gentleman who lends the hero vast sums.

Erika Petersen shines as Lady Teazle. Ms. Petersen is pert and totally believable as the 23-year-old wife of a 50-year-old man of fortune.

Ms. Petersen's leap from country girl to London sophisticate is delightful. Lady Teazle spends money like water, sparkles among the scandal crowd, and even toys with having an affair.

THE BEST scenes belong to Ms. Petersen battling with Donald Ewer, who plays her husband, Sir Peter Teazle. One moment they are cooing, the next they have separated for good. Marriage apparently has not changed in 200 years.

The scene where Sir Peter comes to seek advice of the villainous brother, whom he mistakes for the good one, and the screen behind which Lady Teazle is hiding falls with a great thump, is the high point of the play.

Ewer is very likable as the bachelor who has been smitten by love at 50. He

moves from caring if people think he is ridiculous to not giving a damn what anyone thinks as long as he and his wife are happy.

Andrew Dunn as Rowley, Sir Peter's friend, turns in a solid, good-hearted performance.

Robert Donley is delicious as Sir Oliver Surface, the rich uncle who turns up to find out what his heirs are like and finds his favorite nephew selling all the family portraits and everything else. He forgives him because Charles "has not sold me."

Donley repeats ecstatically: "But he would not part with me!" in a parental transport of joy.

Young Charles has sold the library, the silver, and everything in sight, but his candor endears him to old Oliver.

TOM SPACKMAN as Charles Surface, the young hero, exudes that fine careless rapture the role calls for. Spackman turns in a believable portrait of a young man sowing his wild oats while he may.

His decency wins out over the machi-

nations of his moralizing older brother.

William Wright as Joseph Surface gives us a hypocrite par excellence. He outdoes himself by "an avarice of crimes," as Lady Sneerwell says, trying to make Lady Teazle and his brother's girl at the same time.

Deborah Eckols as Maria, the nice heiress who winds up with her beloved Charles, is a bit stiff, but there isn't much for her to do except pout. Ms. Eckols makes the most of the least rewarding role in this marvelous play.

Mark Halpin, as Trip, Charles' servant, was as lively and extravagant as his master. Bruce Economou as Joseph's servant seemed as dour and confused as his master — a nice echo.

Mariana Keros was good as the maid.

Set designer Peter-William Hicks has done a magnificent job, the revolving drawing rooms taking us from one house to another worked beautifully. Costumes by Mary Lynn Bonnell were exemplary.

Lighting by Benjamin F. Levenberg was right on target.

Weekend

IN THE SUBURBS

- **Hurley's** — lounge presents *Tatou*, five-piece combo, through Nov. 3 at Northfield Hilton in Troy. Music from 8:30 p.m. to 1:30 a.m. Mondays-Thursdays and 9 p.m. to 2 a.m. Fridays and Saturdays.
- **St. Dunstan's Guild of Cranbrook** — presents "40 Carats" comedy Fridays-Saturdays, Oct. 19-20 and 26-27, at playhouse in Bloomfield Hills. Curtain time 9 p.m. Tickets 644-0527 (24-hour phone reservation service).
- **Vivace** — presents Jack Brinkensha Quartet with Ursula Walker and Matt Michaels at the piano at 7:30 p.m. Sunday, Oct. 21, at Birmingham Temple in Farmington Hills.
- **Celebration** — musical comedy presented in Music/Theater Series, with performance in Studio Theater, Varner Hall, on Oakland University campus near Rochester. Performances at 8 p.m. Thursdays-Saturdays, Oct. 18-20, 25-27; 2:30 p.m. Sundays, Oct. 21 and 28; and 1 p.m. Wednesdays, Oct. 24. Box office, 377-2000.
- **Solisti Barocchi & Friends** — Misha Rachelevsky, music director, presents candlelit evening of baroque music at 7:30 p.m. Sunday, Oct. 21, at St. David's Episcopal Church, Southfield. Donald Baker, oboe, and Wesley Jacobs, tuba. Ticket information at 851-8934.
- **Roma's of Bloomfield** — presents teen disco entertainment, dancing to the sounds of Roma's Soundown Disco, from 8 p.m. to midnight Fridays and Saturdays in Bloomfield Hills.

IN DETROIT

- **The Railroad Crossing** — Ron Coden, offbeat musical comedian, performs at 9:30 p.m. Thursdays-Saturdays at the Railroad Crossing. Accompanied by musicians Ron Blight and Steve Fava. Cover charge.
- **Attie Theater** — "Buried Child" award-winning drama by Sam Shepard, Friday, Oct. 19, through Saturday, Dec. 1. For reservations and ticket information, phone theater at 953-7789.
- **Ringlow Bros. and Barnum & Bailey Circus** — in 108th year through Saturday, Oct. 21, at Cobo Arena. Three rings of Indian and African elephants; 16 new acts not seen before in America. Ticket outlets: Cobo Arena Box Office, Hudson's, Olympia Travel & Ticket in Birmingham.
- **Detroit Film Theater 12** — presents "Henry V" at 7 and 9:30 p.m. Friday, Oct. 19; "Othello" at 8 p.m. Saturday, Oct. 20; and "Limeight" and "The Strong Man" (silent films) Sunday, Oct. 21, at Detroit Institute of Arts auditorium. Call museum's ticket office at 832-2730, for more information.
- **Brunch with Bach** — presents Michael Lynn, flute, Alison Bury, violin, John Dunham, cello, at 10 and 11:30 a.m. Sunday, Oct. 21, in Kravitz Court, Detroit Institute of Arts (seating begins 20 minutes before performance). Full brunch and concert, continental brunch and concert, coffee and concert available. Details at ticket office, 832-2730.
- **Top of the Posh** — Skywalker with vocal harmony and dance tunes through Oct. 27 at Hotel Pontchartrain. Dining and dancing music, 8 p.m. to 1 a.m. Tuesdays-Thursday; 8:30 p.m. to 1:30 a.m. Friday and Saturday.

'Same Time' gathers laughs

By ETHEL SIMMONS

Review

Somerset Dinner Theater's production of "Same Time, Next Year" arrived at the same time the show opened a two-weekend run at the Birmingham Village Players.

But if you missed the players' production and/or haven't gotten to the recent movie, you may want to take a dip into this refreshing comedy by Bernard Slade. Performances continue Fridays and Saturdays through December.

Young Marie O'Donnell and mature Hamid Dana are cast as the lovers, who first meet on a weekend when both are away from their spouses, and subsequently continue to get together every year for a romantic reunion.

Ms. O'Donnell has a vitality and natural quality that makes her role of Doris come alive. Dana is a rather serious George. Both move the show along quickly and keep the audience laughing coming.

IN THE PLAY, Ms. O'Donnell and Dana are about the same age, growing up and older through the unrelenting '50s, the daring '60s and the more sober '70s.

Ms. O'Donnell switches her wigs and clothes for each new scene and manages to look astonishingly different every time. She goes from parkly dressed ingenuite to sexpot poured into her black sheath, to hair-streaming, bedecked flower child, to chic businesswoman, to mellowed matron.

Dana's costumes are less inspiring, and he graduates from stuffy accountant to various stages of conservatism and swinger with unpretentious outward appearance. More colorful outfits might have helped the audience absorb this image change.

A wig with a low hairline is worn by Dana throughout the first act, and he graduates from parkly dressed to real-life, laid-back hairline. It's more startling than amusing, however, and a gradual change would have been more believable.

After the show, Ms. O'Donnell minus wiggy emerges as herself. She, Dana and others involved in the production

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