

# Simon's 'Suite' hums right along

By ETHEL SIMMONS

It's a nice way to spend the afternoon, at the luncheon version of Somerset Dinner Theatre where Neil Simon's comedy "California Suite" brightly amuses.

The show, by Jimmy Launce Productions, is preceded by a buffet from Alfred's with quiche, crepes, vegetables, fruits, salads, chocolate and coffee.

Now that cocktails may be served in the lower-level theater at Troy's Somerset Mall, a waitress-circulates with glasses of wine theater-goers may buy separately.

Jimmy Launce's wife, Brigitte, is a model and circulates showing fashions from Don Thomas Sporthaus.

Then it's on with the show directed by Launce: four easy-to-take segments about people in different suites at the Beverly Hills Hotel.

AT LUNCHEON THEATER, Robert Jordan replaces Robert Mounts, who

## review

still appears in the dinner theater shows. The rest of the cast is the same, both for the Wednesday matinees starting at noon and the Friday-Saturday night dinner theater beginning at 7:30 p.m.

Jordan's wife, Irene C. Jordan, shoulders the heaviest responsibility for two segments, in both of which she portrays bitchy sophisticates. Simon's snort dialogue keeps these humming along, although Ms. Jordan's delivery tends to be monotonous.

Jordan ably handles the partner's roles, first as the man whose magazine-writing ex-wife is visiting California, and second as the antique-dealer hus-

band whose wife is an Oscar nominee. David Bokas and Elaine Boike skillfully parry for laughs in another segment, about a wife finding a prostitute in her husband's hotel bed.

The fourth comedy bit is a slapstick one with the cast members portraying two couples who share tennis court and post-tennis court accidents and misery.

THE TENNIS capers are slapstick, and all four actors do a good job with the pratfalls and comic timing. Ms. Jordan comes across more believably in this roughhouse routine that allows her to really break loose.

Simon has the touch to capture people fighting it out amongst themselves, solving problems of everyday living and crisis situations, too.

The Visitor from New York gets to declare to a now vicelike ex-husband such snappers as, "That is crushing news, Billy. You've gone clean on me."

He gets to retaliate with such lines as, "I haven't been involved in a smar-

tass conversation in a long time."

This segment includes some annoying chain-smoking, for the woman character, that seems overdone and would best be cut down.

Ms. Jordan also has priceless lines, portraying a temperamental actress in her hotel room on the eve of the Academy Awards and after losing the Oscar. She remarks how she always seems to be throwing up on girls who wear Pucci mummies.

CURIOSLY, she doesn't have any English accent, although both characters are supposed to be British.

Elaine Boike and David Bokas make a peppery combination and are especially good in the segment about the Visitor from Philadelphia.

The Visitor arrives to meet her husband to attend a Bar Mitzvah and learns that his brother has gifted him with a woman in his bed. Michelle E. Kopald has a part without lines as the woman zonked on vodka.

## 'Blue Moon' premieres as cabaret attraction

"Blue Moon" is the new cabaret offering in the After Nine Room at Cooper's Arms in Rochester.

Producers are Robert Casemore and Eric Jones of the Metropolitan Repertory Company.

"Blue Moon" was conceived, written and directed by Walter Kozicki. Within a carnival-like atmosphere invoking the spirit of the Mardi Gras, the show features such songs as "The Birth of the Blues," "Mood Indigo," "Honey-suckle Rose," "Ain't Misbehavin'" and the title song, "Blue Moon."

Sophisticated homage in song, dance and sketches is paid to the works of such composers as Duke Ellington, "Fats" Waller, Kurt Weill, Cole Porter, Irving Berlin and Billie Holiday.

Featured in the cast are John Beem, Frederick Bickel, Susan Borofsky, Jenny Roberts and Tom Spiroff.

Foods and liquors are served throughout the performance. Reservations for dinner are at 8:15 p.m., with performances starting at 10. For reservations phone 651-2266.



TOM SPIROFF



SUSAN BOROFSKY

## Jazz concert features Koffman, Zonjic groups

Moe Koffman the Jazz Quintet, with the Alexander Zonjic Quintet will perform a concert at 7:30 p.m. Sunday, April 19, at Cleary Auditorium, 201 W. Riverside Drive, Windsor, Ontario.

Guest is Irvin Monroe, principal flutist with the Detroit Symphony Orchestra.

Tickets are available at the Flute Centre, 17670 W. 12 Mile, Southfield, phone 424-5370, and Celia Hardesty Music, 130 W. Pitt, Windsor, phone 256-3447.

The Alexander Zonjic Quartet is ap-

pearing through Saturday at J. Ross Browne's Whaling Station in Bloomfield Hills.

Alexander Zonjic and his friends are being presented in a one-hour TV special "My Friends, My Music" at 10 p.m.

March 27 on Channel 9. The program includes Ervin Monroe; flute; David Palmer, piano; Assumption String Quartet; and Alex's Band, with Tom Broschuk, piano; Tom Starr, drums, and Mark Geddes, bass.

## Red Cross open house March 17

Red Cross, which undertook its first disaster relief 100 years ago in Michigan's thumb, will celebrate its centennial 12-4 p.m. in its northwest Wayne City office.

The Southeast Michigan Chapter's office is in the Blue Creek Office Pla-

za, 29691 W. Six Mile, Livonia. Refreshments and tours of offices and the blood donor center are included in the March 17 tour.

The 1981 Michigan relief was offered after the Thumb area was swept by devastating forest fires.

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Sigourney Weaver plays a glamorous TV newscaster involved in a dangerous romance in "Eyewitness."

the movies

**Louise Snider**

## Talents merge harmoniously in 'Eyewitness'

Take a couple of ex-marines — one a janitor, one in hock to loan sharks — a beautiful television reporter, a mysterious Oriental and some people trying to get exit visas for Soviet Jews.

Then try and figure out how you can pull them all together into a workable plot.

If you can do that, you may have some marketable talents because that is what screenwriter Steve Tesich and producer-director Peter Yates have done in one of the best mystery films in years, "Eyewitness" (R).

"Eyewitness" not only pulls it all together but does so with style. Suspense alternates with romance. Shocks are followed quickly by humorous relief, and the sets, sounds and photography work contribute strongly toward heightening the drama.

"EYEWITNESS" is a classy thriller, very different in tone and content from the first film in which Tesich and Yates collaborated, "Breaking Away." However, the artistic thrust behind both these entertaining movies has produced some similarities.

One of the most noticeable is that the characters are convincing as real people. Consequently, you get interested in them. You care about the danger they confront. You become concerned for their safety.

Hand-in-hand with the development of character is the dialogue. Writing dialogue that sounds natural, yet also manages to be sharp and bright, is difficult to do, but Tesich makes it look easy and sound right.

William Hurt, who played the sensation-seeking scientist in the Ken Russell mindbender, "Altered States," shifts into low gear to play the janitor of a large office building. He's content to empty waste baskets and buff floors five nights a week.

He has a motorcycle, an attack dog and a convenient relationship with his best friend's sister. The problem is, he has a crush on a television reporter.

When there is a murder in his building, he sees an opportunity to strike up an acquaintance with the reporter by trading on his supposed inside knowledge.

SIGOURNEY WEAVER, who made a strong impression as the spaceship officer in "Alien," plays the TV reporter. Christopher Plummer, looking somewhat gaunt, plays her cosmopolitan lover. It is one of the few disappointing and weak characterizations in the movie — very sketchy and unconvincing.

James Woods, who has delivered colorful, effective performances in a number of movies ("The Onion Field," "Black Marble"), delivers again as Hurt's headstrong buddy.

On the other hand, Irene Worth who plays Weaver's mother is a fine actress who seems to have settled for some easy clichés in defining the role.

With these two minor exceptions, the characters in the movie, from the leads to the smallest roles, appear as individuals, not types — another reason why "Eyewitness" stands out among mysteries.



William Hurt is an unassuming janitor who may have witnessed a murder.