

'Godspell' turns out delightfully



backgammon

Michael Kloian

of the American Backgammon Club

● THE BEAR-OFF

If you hold one or more points in your opponent's home board (preferably the 1 or 1 and 3 points) as he bears off, chances are very good that he will leave you a possible hit.

After hitting your opponent, you are faced with the problem of containing the hit checker and winning. This may be done by having at least four or five closed points in your home board, leaving only the 1 or 2 point open. Spreading your remaining checkers throughout the outer boards also is important. When your opponent gets off the bar and attempts to race home, you will have good coverage of all boards and many combinations will hit.

In the example, Black was hit during the bear-off and remains on the bar. White rolls 5-3. White also owns the

doubling cube at the 2 level. There are at least 10 possible moves for white.

The best overall move is to advance a checker from black's 1 point to black's 9 point. Remember, you have two objectives: Diversify your checkers to cover all areas of outer and inner board points (in case your opponent tries to escape), and, if two checkers remain on your opponent's 1 point, split them immediately.

Black must leave the bar and enter on the 2 point. If black rolls 2-4 or 2-3, he will be forced to leave another hit. As soon as white hits another checker, he should redouble the cube.

For more information or questions concerning backgammon, contact the American Backgammon Club at 455-7798, or write to Kloian c/o the Observer & Eccentric, 36251 Schoolcraft, Livonia, MI 48150.

Performances of the Wayne-Westland Civic Theatre production of the musical "Godspell" continue at 9 p.m. Friday-Saturday at John Glenn High School Auditorium on Marquette Road west of Wayne Road, Westland. Tickets are \$5 for adults, \$3.50 for students under 18 and seniors over 62. Tickets are available at the door or by calling 261-3183.

review

music and pantomime as well as direct quotes from the scriptures. The result was a work of art that not only touched the young with its light humor and folk/rock music but won over the hearts of many members of the older generation as well.

Wayne-Westland's production is no exception to the rule, as indicated by the smiles etched on many a face, in conjunction with warm response given on the many musical numbers throughout.

The set for "Godspell" is a series of risers constructed at various levels and angles that director Gail Susan Mack (who also designed the set) uses to full

advantage. This, combined with the lighting effects and professional sound design, provides the audience with many pleasant pictures.

"GODSPELL" DEMANDS life, vigor and vitality from its cast to succeed, and this cast most certainly rises to the occasion. The show also makes similar demands in its musical numbers, and it is here that even the untrained ear may find fault.

As an ensemble, the cast achieves a nice blend. However, several of the soloists seem almost tentative. Lack of training may be the most probable reason for this.

Two of the soloists, Jess C. Spangler and Cheryl Klopschinske, stand out with more confidence and vocal strength. Spangler, as John the Baptist/Judas Iscariot, has a most pleasing quality in his voice. This, coupled with his stage presence, makes for a delightful char-

acter. Ms. Klopschinske does a seductive romp through the audience in her number, "Turn Back O' Man." This number works well for her, both vocally and in interpretation.

John Eastman is Jesus Christ. John's treatment of the role, along with his appearance, is most convincing. Dottie Tomel, head of make-up, must be given credit for his eyes, which appear to look straight into the soul, and have a compassionate quality.

In his role as Christ, Eastman takes quotes from the scriptures and delivers them with sincerity and wisdom, making it easy for the audience to identify in him the Son of God. A difficult task indeed.

Other fine performances are turned in by Lorraine Parent, Todd Warren, Karen Opp, Helen DeJulio, Shannon McNulty, Mark Renfrow and Michael W. Swain.

Bonstelle Theatre opening 'Earnest'

"The Importance of Being Earnest," comedy by Oscar Wilde, opens Friday for two weekends at the Bonstelle Theatre on the Wayne State University campus in Detroit.

Performances are at 8:30 p.m. Fridays-Saturdays and 2 p.m. Sundays through March 21.

The cast includes Robert Corkins as Franklin as Jack, Robert E. Lambert of Romulus as Algernon, Jeanne Dingeman of Redford Township as Cecily, Ann Klausch of Phoenix, Ariz., as Gwendolen and Sheri Nichols of Kalamazoo as Lady Bracknell.

Tickets and information are available from the WSU theater box office, Cass and Hancock. Reservations can be made by calling 377-2950. Tickets also are available at most Detroit-area colleges and universities.

"EARNEST" IS generally acknowledged as Oscar Wilde's masterpiece and one of the most brilliant comedies in the English language. Subtitled "a trivial comedy for serious people," Wilde's farce is peppered with epigrams and has been described as "an

"Alice in Wonderland" drawing-room comedy."

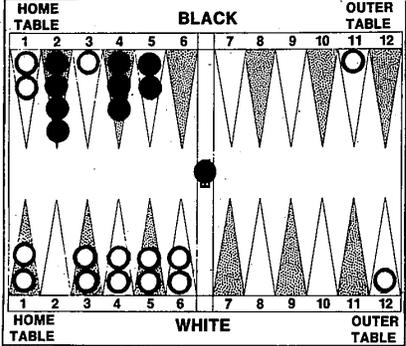
The plot is about a pair of Victorian dandies, Jack and Algernon — the double lives they lead, their pursuit of marriage and the exposure that leads to imminent disaster.

Oscar Wilde is credited today with the revival of the comedy tradition of Congreve and Sheridan. Wilde was born in Ireland in 1854 and died in Paris 46 years later after a life filled with fame and scandal. He had already begun to make a great literary reputation when he was at Trinity College and Oxford.

Among his greatest successes are "Lady Windemere's Fan," "A Woman of No Importance," "An Ideal Husband" and the novel "The Picture of Dorian Gray."

About "The Importance of Being Earnest," his last play, Wilde noted that its first act is "ingenious," the second "beautiful" and the third "abominably clever."

The WSU production is directed by Robert Emmet McGill. Costumes are designed by R.L. Alberts, set design by David Kuykendall and lighting by Joseph P. Grigaitis.



French film scheduled

"I Sent a Letter to My Love," the 1981 film by Academy-Award-winning director Moshe Mizrahi ("Madame Rosa") will be presented by Detroit Film Theatre at 7 and 9:30 p.m. Friday in the Detroit Institute of Arts auditorium.

"Eboli," a 1979 Italian film, will be shown for the first time in Detroit, uncut, in its full 344-hour version, at 7:30 p.m. Saturday. Based on the Carlo Levi novel "Christ Stopped at Eboli," the film details the author's 1930s exile to a small town in southern Italy.

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