

Evening Leads to Hobby For Guild's Reinecker

By SUE SHUAUGHNESSY

If the Livonia-Redford Theatre Guild ever produces "The Man Who Came to Dinner," Warren Reinecker should be the inside favorite for the leading role. The basic difference, however, is that Reinecker is far from being an unwanted guest. In fact, he could be called a valuable addition to the local community theater group.

REINECKER wears many hats in the upcoming Guild production of the comedy "You Know I Can't Hear You When the Water's Running." He is a cast member, he's the set designer. He designed the posters and material for a promotional idea for the production. A variety of roles and duties isn't uncommon for community theater advocates, but Reinecker's involvement in the current production stems from a friend "dragging me" to see the Guild's production of "The Fantasticks" in 1968. Reinecker says that this was the first community theater production he had ever seen and he was so impressed that he kept asking if "this was really amateur theater."

A few months later Reinecker came to a rehearsal of the Guild production of "The King & I" and he agreed to help paint the set. When the evening ended the set wasn't finished and Reinecker said he would "come back" the next night. He's been coming back ever since.

AT FIRST, his involvement was limited to painting and designing the sets. Reinecker, who is employed in the Federal Motors Styling Lab, says that he likes the "freedom, expanse and simplicity" of stage sets. By 1969, the acting bug had hit him and Reinecker was cast in a small part in "Wait Until Dark." He says that his four lines as a policeman in the production were "disastrous." "I vowed never to set foot on stage again," he explains, "and then read for the role of Turgenev in the Christopher Fry one-act 'Phoenix Too Frequent.'" "Then followed more vowing

and swearing, set painting and design, and now another part in "Water." I think that I'll have to give up either the stage or swearing," he concludes.

His role is that of Jack, the dramatist, in the first segment of the play. "The Shock of Recognition," Reinecker is cast as the writer who needs a hit, but isn't willing to compromise his play just to see the production.

SETS FOR the production which opens April 30 in Livonia's Stevenson High School have "been changed at least three times," according to Reinecker.

An educated guess is that the set design will be simple almost bordering on the abstract with the set and props merely turning for each one of the four segments.

With this production, the Guild has produced small (8 x 10) posters that are characterized by a down and small letter style.

If the posters are small, however, Reinecker's other chore is to make a sticker which can be placed on small bars of soap for Guild members to distribute to remind people about the production.

"YOU KNOW I Can't Hear You When the Water's Running" is scheduled for a three-performance run April 30, May 1 and 2 in the Stevenson High School Auditorium.

Tickets may be obtained by calling Mary O'Connell at 421-1972 or 557-8109. The Guild cautions, however, that this is not entertainment for the entire family and suggests that you treat it as you would a movie carrying the GP or M rating where children are concerned.

War Is Heroic And Boring In Hilberry Production

By SUE SHUAUGHNESSY

War, once, may be heroic. War, repeated, becomes professional, tiresome, or boringly tragic—depending on which character you listen to in Peter Ustinov's "The Unknown Soldier and His Wife."

"Soldier" is the last addition of the season in the Wayne State University Theatre's repertory. It will be seen at the Hilberry Classic Theater, Cass at Hancock, until the end of May.

And what is a contemporary actor like the witty Ustinov doing in repertory with playwrights like Moliere, Shakespeare and Hofstadter?

USTINOV OPENS with a modern military funeral for an unknown soldier and then lets his 20th century scene melt into scenes from Rome's Crusades, the Calvinist version of Reformation, 18th century France, World War I Britain and back to the modern century.

Funny thing, though: In every case, the unknown soldier is the same actor (Jeff Rodman) with the same irritating look of imperious innocence; his wife, always six months pregnant, is the same saucy-sweet blonde (Jo Anne Belanger); the same man

(Woody Eney) is always the archbishop, priest or abbot and always able to justify the war; the same bumbler (John O'Connell) is always leading the troops as general; and so on.

Subtle changes occur with time. Each character has been reincarnated into the same role he had during the previous life, and gradually they recognize one another. Figuring they must deal with each other again in a future life, their behavior in the current life is modified bit by bit.

USTINOV CAPTURES the flavor of each era's language, which is why as a writer he is at home in the Hilberry's classic repertory. The play brings us wit and insight.

The bishop: "O my God, to what folly have I lent your name!"

The enemy general: "How can a decent war be fought with literate soldiers?"

A session of the president's cabinet was televised for the first time on Oct. 25, 1954. The occasion was prompted by a special report to President Eisenhower and the Cabinet by John Foster Dulles, secretary of state.

"THE UNKNOWN SOLDIER AND HIS WIFE" by Peter Ustinov. In repertory at the Hilberry Classic Theater, Wayne State University, Detroit. Directed by Don Bishoff. Set design developed and executed by Ronell Proquette. Costume design by Val Lovett and executed by Helen Markwith. Lighting by Gary M. Witt. THE CAST:

- Soldier: Jeff Rodman
- Wife: Jo Anne Belanger
- General: John O'Connell
- Archbishop: Woody Eney
- Enemy Leader: James Harwell
- Investigator: James Corigan
- Warrior: Cleveland Williams

THE ACTORS, all WSE graduate students, are uniformly good to excellent. O'Connell's general carries the story line, and James Corigan makes a delightfully sinister new style villain. A German-accented investor whose woe-woes, always sold for a price, become wider with each era.

Naturally, the conclusion has to be that the dreamy soldier gets tired of being killed while young and never getting to see his baby, and so he leads the movement to stop war. You can guess that.

Just how it is pulled off is the surprise, and we won't spill it here. But we will give you one tip: The key character is the enemy general.



Films listed in this guide are showing at area theaters. Check the theater listings for the specific theater and time of showings.

FILM	Industry Rating	Catholic Rating
The Adventurers	R	B
Alphabet	G	A-3
Ben Hur	G	A-1
Bob & Carol & Ted & Alice	R	B
Butch Cassidy and the Sundance Kid	GP	A-3
Cactus Flower	GP	A-2
Funny Girl	G	A-1
Hello Dolly	R	A-1
M*A*S*H	X	A-4
Midnight Cowboy	X	A-1
Oliver	G	A-2
The Secret of Santa Vittoria	GP	A-2
They Shoot Horses, Don't They?	GP	A-3
West Side Story	none	none
The Wrecking Crew	GP	B
Z	none	A-2
Zabrizkie Point	R	B

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Mercy Sets Musical. The spring musical production of Detroit's Mercy College, "Bells Are Ringing," opens April 16 for a five-performance run. Mercy is located at the corner of Southfield and Outer Drive.

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