# Constant Wife' nicely recaptures '20s mood

Performances of the Farmington Players production of "The Constant Wife" by W. Somerset Maugham continue Friday-Sunday, Francisco Sunday, Feb. 163, and Thursday-Saturday, Feb. 163, 232 W. 12 Mile Road, Farmington Hills. For ticket information, call the box office at 535-8829.

set Maugham focuses on the marital in-fidelities of Britain's upper classes. The play is an early exponent of women's liberation, suggesting a re-evaluntion of the marriage state and the old dou-ble standard.

Thursday-Saturday, Feb. 19-12, and the players' Barn Theatre, 3233 W. It the players' Barn Highest Barn Saturday Constance Michael Special Writer Saturday Constant Wife' is a genite drawling-room comedy performed with crisp style and ample skill by the Farmington Players.

The 1920s period piece by W. Somer-The 1920s period piece by W. Somer-Saturday Constance's mother, a redoubt-side British matron (Anne Burton), be-

neves that infidelity is perfectly natu-ral and acceptable in males, Constance goes several steps further. She sets off to establish her financial as well as emotional independence, all the white cloverly manipulating her husband's responses.

WARD DOES line work as Constance. A highly articulate heroine reminiscent of George Bernard Shaw's super-women, Constance has brains and good zenso that automatically make the male characters look insight. Ward has a comfortable stage presence and confident delivery that makes Constance both credible and likeable. The British accents are bandled well by all the players. Everyone enunclates

slowly and precisely, a slight artificial-ity that works to good advantage here. Burton is thoroughly convincing as Constance's mother, speaking with con-viction and looking every inch the Hrit-

Constance's mother, speaking with conviction and looking every inch the Brit-ish matron in frumpy sult and large flowerch Bat.

As the philandering husband, Robert Myers' relaxed, mild-mannered ap-proach seems just right. Men are natu-rally weak, the playwright suggests, and one must make allowances for the poor dears.

### review

MAGGIE EINHAUS is believable as Marie Louise, the bubble-headed, flekte flower in the mannered approach seems just right. Mean seems of the continues and one must make allowances for the poor dears.

Laurie Pokowski is a strong Martha, Constance's younger sister, who is outspoken and highly disdainful of men. Everyone seems to agree that Martha's frankness is not a virtue.

for Constance to use as needed.

Minor line difficulties at Saturday night's performance were nicely smoothed over, and even a momentary black-out was handled in stride.

Director Ellie Jorgenson can be credited with a very pleasant production, well-paced and skillfully performed. A low-key approach throughout gives the production a pleasing unity.

# The Dining Room'

Symington and Peter Thomson.

Men of this vanishing species go to Harvard, Dartmouth or Yale, wear saling-tip shoes and marry debutantes of good family. They go to 'the club' for stald camaraderie and always do what is correct, or they make sure no one finds out about what they do that Isn't.

—The female of the species is the original prepple, before alligator shirts and pink and green stood in for the conservative styles and upbringing that once meant prepple in the East.

A WASP FEMALE can say "tomah-to" without sounding affected and will wear ropes of pearls when she becomes a dowager. WASPs believe that traditional values and rituals are the stays that keep their good life in proper

that keep their good life in proper shape.

One of the subculture's rituals began promptly at seven every evening, when dinner was served by the maid in the stately dining room. But the times, they are a changing. The entire play by A.R. Gurney Jr. revolves around one set — a grand formal dining room with a long shiny table and crystal chandeller.

iler.

A constant stream of characters parade in and out of the dining room. Past and present overlap and time is out of order. We see grandfather in his wheel-chair dolling out money to beseeching grandchildren. Later we see him as a little boy, begging to eat in the dining room with "Mornmy and Daddy."

shows lifestyle of vanishing breed But always there is the dining room, although it, like what it represents, is often under stege. Whippernapper often under stege. Whippernapper young architects want to subdivide the room and avoid "all that wasted space" and bickering siblings discuss who should get what, now that Mom has uprocted and gone to Florida. When the grown actors play children, it's reminiscent of Lilly Tomin as a little ity in the regiant rocking chair, and when a gaggle of grownporturned chill.

The new Warnhouse Cabaret Theatre a professional repertory company.

The new Warnhouse Cabaret Treatre is being presented during January and February by True Crist Inc., distance and restaurant in Homer, Mich. atter and restaurant in Homer, Mich. With the exception of two weekends,

DIXIE RAG

TIME BAND

Jay (The Shiek)

Jay (The Shiek)
& his clarinet
are back Friday
& Saturday
with banjo &
planol
Seturday
Barbeque Short Ribs
HAVE FUR, HAVE DEMER

pistol-handled silver knives, bone china, Waterford crystal and finger bowls with delicate lemon allees floating in the water.

Then she asks what class all this is for. "Anthropology," he says and explains that the use of finger bowls indicates an about fettish for cleanliness. He goes on to find anthropological fault with the watery of forts, spoons and goblets poccessery to eat a meal.

It's a masterful scene, as is Jany table we're supposed to use first.

on the Mississippi," which will be fea-tured Jan. 20-22.

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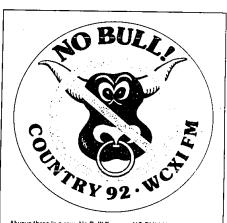




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