

Production of 'Applause' lacks all-important magic

Performances of the Farmington Players production of "Applause" continue Thursday-Saturday, May 2-5 and 9-12, and Thursday-Satur-day, May 16-18, at the Farmington Players Barn in Farmington Hills, For ticket information call 626-5061.

"Welcome to the theater — to the magic and the fun," exclaims the main character in the musical "Applause," current offering of the Farmington Players. This production is at times fun, but it falls to deliver the very mag-

fun, but it falls to deliver the very magicit celebrates.

Many weak vocalists plus some unusually tacky costumes and sets do not rate much applause. On the plus side, though, are many fine characterizations and the outstanding voice of Barbara Haag, who plays the ingenuous but double-dealing Eve Harrington. Passing herself off as a devoted fan, Eve wheedles her way into the employ of. Margo Channing (Sandra Sutherland), an aging Broadway star. Soon Margo Inds both her carer and her personal life theatened by the treacherous Eve.

Based on the award-winning film "All About Eve", the musical has lots of bouncy tunes by Charles Strouse, but Lee Adams' lyries are generally forget-table saids from the title song.

HAAG IS TOTALLY convincing. IIAAG IS TOTALLY convincing, both as the soccarine Eve and as the no-holds-barred tigress sleeping her way to the too, Hang's lovely rich volce sounds like a trained professional, while most of the other cast members just manage to get by in the musical numbers.

As Margo, Sutherland has an easy-going charm that works fine everywhere except her drunk scene; she's just too likable to turn bellevably



Bob Batistoni (telt), Sandra Sutherland and Joe Haynes appear in a scene from the Farmington Players production of "Applause."

showing Margo's vulnerability.

Mark Maccagnone is credible as Margo's director and romantic interest, a younger man who chides her about her insecurities and obsession with age.

Raiph and Judie Rosati give strong performances as playwright Buzz Richards and his wife Karen. Rosati elicits pathos as he foolishly stumbes into Eve's clutches, while his vivacious wife uses facial expressions to great advantage.

Joe Haynes is enormously likeable as decide gossip columnist.

The three-piece bana under the discussion of the discussion work in the confidente. Haynes' froil delivery gets closed fallows without overdeling the hormosexual mannerisms.

Oakway's closing concert isn't up to usual standard

Although the program was interesting, Sunday afternoon's concert at Harrison High School in Farmington Hills was not one of Oakway Symphony Orchestra's better performances.

The final concert in this year's subscription series featured Bach's Concertor for Two, Three, and Four Planos and Moussorgaky's "Pictures at an Exhibition."

One of the best things Rayel did for

and Moussorgaky's "Pictures at an Exhibition."

One of the best things Ravel did for the music world was to orchestrate Moussorgaky's "Pictures at an Exhibition," which was originally composed for the plano in 1874. The 1922 orchestrated version, commissioned by Kousevitzky for the Boston Symphony Orchestra, has the gorgeous coloring in the instrumentation to make vivid the images of the painting exhibition of Moussorgsky's friend Hartmann. It was this arrangement that was performed by the Oakway Symphony, conducted by Francesco Di Blasi, The brass and woodwind sections did not perform for the first balf of the program. They were prepared with a solid performance of the difficult number and achieved a good sound, especially for the final exaulting melody.

for the final exaulting melody.

THE STRING sections, although they managed a good finale in the Moustorgsky number, had trouble with their pitch during the afternoon. It was most noticeable during the usually beautiful 'Air on the G String' from 'Arloso from Cantata No. 158' by Bach.

This is the 300th anniversary of Bach's birth (born March 21, 1785). As many musical organizations are celebrating, so is the OSO with three of Bach's plano concertos.

Of course, Bach did not compose for the plano as it had not been invented in its present form between 1729 and 1733 when Bach composed these three concertos. They were composed for the clavichord.

Bach's Concert No. 3 in C Minor for Two Planos was performed by Alexander Hanway, sales manager at Arnolds



Mary Jane Doerr

Williams Music Co. and master's de-gree graduate of the University of Michigan, and Donald Morelock, coor-dinator of the plano program at Schoc-craft College. Their technique was one of clarity, little or no pedal and rolled chords, a most acceptable manner of performing Bach's works on the plano. The two were precise in their timing

and accurate in their playing.

The clavier concertos were never in The clavier concertos were never in-tended by Bach for public performance and were instead used for his pupils' study. They were composed in his early years at Leipzig and were oversha-dowed by his tremendous amount of re-ligous music during that period.



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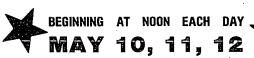




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