

# Singer makes local debut

By Manon Melgaard  
special writer

Sent three of Brahms' loveliest songs, "Standchen," "Denn bleibes Auge" and "Von ewiger Liebe," followed by an aria from Cilea's seldom performed opera, "Adriana Lecouvreur."

In the second half she sang three songs by Faure and then continued in English with the haunting "All That Gold" from the Mozart opera "Amahl and the Night Visitors," "And This Is My Beloved" from the Mozart's "Kismet," ending with the lively "I am Easily Assimilated" from Bernstein's opera "Candide."

Byrum's stage presence is commendable. Nothing can be more terrifying for a young singer alone on a stage (albeit being accompanied by accomplished Ellen T. White on pi-

## review

ano) than knowing what to do with the hands. If they remain stiffly pressed to the body, the effect is gauche; if they are forced into flamboyant gestures the effect is grotesquely melodramatic. Byrum steered a course between the two extremes with worthy aplomb.

This self-assurance might, in part, be due to a series of solo concerts in Michigan and to her participation in the Gaslight Review at the Fisher Opera House in Frankenmuth this summer — engagements she plunged into after receiving a degree in voice performance from DePaul University.

In the fall she will study for her master's at Manhattan School of Music in New York — a prospect she is very excited about.

"I have already met with my coach," said Byrum, "she's wonderful, and I intend to start auditions

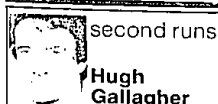
while studying in absolutely the best school for singers in New York."

Byrum began studying singing at 16. "I wasn't quite sure in the beginning what kind of singing career I wanted to pursue," she said, "but opera has become a passion."

She is the first to admit that she has not yet mastered her full range and that she needs to feel more confident in singing foreign languages. But she has tremendous courage, enthusiasm and potential.

With a face as expressive as her voice, one might well envisage her in demanding roles like Tosca and Lucia in "Lucia di Lammermoor" in the future.

Manon Melgaard, who lives in Birmingham, was born in England. She has been a freelance writer for 10 years with a special interest in art, music and theater.



second runs

Hugh Gallagher

"Midnight Cowboy" (1969), 8 to 10 p.m. Ch. 50. Originally 113 minutes. TV time slot: 120 minutes.

This is a movie that does not play well on television. In its original network broadcast, the editing was so mangled that it was impossible to discern the plot of this basically simple movie. The problem is that the movie was originally rated X because it deals frankly with sexual subjects, though its real theme is friendship. Jon Voight as a handsome and dimwitted male prostitute becomes friends with a crippled, emotionally unstable street hustler played with chilling grittiness by Dustin Hoffman (in the most peculiar follow-up performance in film history after his work as stifled adolescent Benjamin in "The Graduate"). Hoffman took a gamble and it worked, as he built a career as a character-actor star. The emotional intensity is lost on television along with the explicitness.

Rating: \$3.50 (but only \$2 in most television versions).

"An American in Paris" (1951), 8 p.m. Friday on Ch. 50. Originally 113 minutes. TV time slot: 150 minutes.

This is another film that glows brighter on the big screen but not because of editing. The big screen enhances the brilliant choreography and a theater sound system trumpets the beautiful Gershwin music. This is a great showcase for the athletic, all-American dance

## WHAT'S IT WORTH?

A ratings guide to the movies

Bad	.....\$1
Fair	.....\$2
Good	.....\$3
Excellent	.....\$4

style of Gene Kelly, who provided such a contrast and complement to the elegance of film's other great dancer, Fred Astaire. "American" doesn't have the easy-going wit of "Singin' in the Rain" or "On the Town" but it does have great music, superb dancing and the droll humor of Oscar Levant. The ballet to the title music is a bit long but often striking.

Rating: \$3.50.

"Death Race 2000" (1975), 2-35 Friday night on Ch. 7. Originally 78 minutes. TV time slot: 95 minutes.

An attempt at comedy sci-fi that goes much astray. Sylvester Stallone gives one his earliest performances as a muscle-bound dimwit (and he keeps them coming). The title refers to a future road race in which contestants rack up points by running over pedestrians.

Rating: \$1.

Hugh Gallagher, a film buff, is a copy editor for The Observer & Eccentric.



## She's expecting

Janet Hammit as Doris is pregnant, when she arrives for her annual rendezvous with George, played by Harry Burke, in the Jimmy Launce Productions dinner theater show "Same Time, Next Year." Performances are Fridays-Saturdays at the Hyatt Regency Dearborn. For more information, call 593-1234, Ext. 2323.

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## Polka festival Auditions set for Labor Day for kids' theatre

St. Aloysius Church, near I-275 and I-94, Romulus, will have a polka festival Labor Day weekend Friday, Aug. 29, through Monday, Sept. 1.

There will be rides, bingo and plenty of food. Also there will be a raffle with a \$2,000 first prize.

The entertainment will be free. Some of the bands that will be playing include Klancnik Brothers, Heart and Soul, Tommy Feder, the Polka Towners and Duane Malinowski's Polka Jamboree.

For more information, call St. Aloysius at 941-5056.

Peanut Butter Players, a professional children's luncheon theater, is accepting applications for openings in the 24 member troupe. Children, ages 7 to 18, may submit a resume of experience and training and an 8 by 10 black and white photograph to: Peanut Butter Players, 27400 Rainbow Circle, Lathrup Village.

Auditions are late in August. The group will produce two shows in the 1986-87 season: "Cinderella" and "The Electric Sunshine Man." Each will run for 12 weekend luncheon performances.

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