

Computer used to edit feature film

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look-at-the images. Only when the final cut is completed is it necessary to conform the original negative to these computer images to prepare rolls of negative film for printing.

Hamed said, "It's so fast with the computer that you can instantly

drop in a shot or remove it."

What does all this high-tech equipment accomplish? A tremendous saving of time.

Director Senkowski said "Let's Kill All the Lawyers" is semi-autobiographical and deals with his realization — while studying pre-law at the University of Michigan — that

he would rather be a filmmaker than an attorney. A lawyer for whom he was clerking made fun of Senkowski for reading Shakespeare. The film's title, derived from the Bard's "Henry VI," and the movie itself, may give Senkowski and Hamed the last laugh.

Senkowski said that with the help of the Avid system, "Our plan is to

take 'Lawyers' in March to the Cannes Film Festival. Selection Committee, the festival itself being held in May."

"After that," he concluded, "we hope to stimulate competitive interest among a number of distributors who have been inquiring about 'Let's Kill All the Lawyers.'"



Glen Yarbrough
in concert



Martha Reeves
at Somerset Mall

It's a grand and glorious 'Show Boat'

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Blossom sailed at all. During the show, backstage hands disassemble and reassemble the 17 magnificent sets from the Houston Grand Opera, keeping the show within three hours.

Bracken arrived in Detroit less than 12 hours before curtain time. Friday evening was the first time the chorus saw his wonderful pantomime — a slow-motion fight in the play "Parson's Bride" after Davy Crockett look-alikes threatened to kill Frank Schultz (agile dancer Keith Savage).

Patti Cohenour (Christine Dane in London's "Phantom of the Opera") flew in late Thursday evening, replacing ailing J.J. Leeds as Magnolia. Cohenour, an extraordinary actress, starts off with Magnolia as a horrible piano player, surprising everyone when she whips into a marvelous coloratura display of Robert Russell Bennett's orchestration of Charles Harris' "After the Ball," topping it off with a high B flat.

As Queenie, Consuelo Hill gives

the story depth. Her "Misery" and "Ballyhoo" (added to this production) balance the cultural elements and set up Julie's tragedy.

Frank and Ellie (Keith Savage and Jeanette Palmer) would steal the show with their adorable antics — if they could. Everyone else is just too superb. Claudia Wilkins in a burning Parthy Ann, delightfully obnoxious in her boyish bob. Lubita Gregus is a heartbreaking Julie. Ron Raines, who started out with MOT as Papa-papa 14 years ago, is just what Bracken said, the best Gaylord Ravenal in the country. He fully recovered from his illness earlier in the week for his stunning duets with Magnolia, "Make Believe," "You Are Love" and "Why Do I Love You."

DONNA LEWIS is the Old Lady on the Levee in Natchez who happens by as Magnolia and Gaylord meet after their 35-year separation. She remarks they are still as much in love as they were on their wedding day. Like "Ol' Man River" and the lady on the levee, or those who do not

perceive it, there is no suffering.

"Ol' Man River" will always be associated with Paul Robeson since he first sang it in the London cast in 1928. He would have liked the way Michel Warren Bell does it. It is

breath-taking.

Mary Jane Doerr of Troy is a fulltime teacher and freelance writer who specializes in opera and musical theater.

table talk

Dessert Heaven

Leading Michigan chefs will participate in the Baileys Dessert Heaven Contest at 6:30 p.m. Thursday, Nov. 29, at the Stroh River Place, South Atrium in Detroit. The chefs

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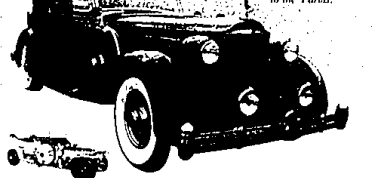
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