

ON THE
MARQUEE

La Casa

Two of Austin, Texas' best, Alejandro Escovedo and Michael Fraccaso perform at the La Casa Music series 8:30 p.m. Friday, Oct. 16 at the Birmingham Unitarian Church, 651 N. Woodward (at Lone Pine). Tickets are \$12 at the door or \$10 in advance. Call 646-4950. Gene Parsons and Meridian Green will perform on Nov. 13.

Jazz

Friends of Canton Public Library present the Dennis Tini Quartet, part of a three concert series 7:30 p.m. Friday, Oct. 16 at the library, 1200 S. Canton Center Road. Refreshments will be served at intermission and are included with your ticket. Tickets \$5 each or \$12 for the series, available at the library reception desk. For information, call 397-0980. David Reynolds sings light classical and show tunes, Feb. 5. Robert Jones and Matt Watroba feature blues and folk on April 2.

Old World Market

Enjoy ethnic food, crafts and music at the 66th Old World Market to benefit the International Institute in Detroit, 9 a.m. to 8 p.m. Friday, Oct. 16; 10 a.m. to 3 p.m. Saturday, Oct. 17; and 10 a.m. to 6 p.m. Sunday, Oct. 18 at the Southfield Civic Center Pavilion, 26000 Evergreen, north of 10 Mile. Tickets \$3 adults; \$2 senior adults and children under 12; family ticket good for two adults and two-to-three children, \$7. For information, call 354-4854 or 871-8600.

Essex Piano Trio

Essex Piano Trio will premiere "Montage" at a Friends of Music Concert 8 p.m. Sunday, Oct. 18 in Temple Beth El, Telegraph and 14 Mile Road in Birmingham. Compositions by Bloch and Smetana will also be performed. Admission is free. For information, call 577-1795.

Readers' Theatre

A double benefit evening of Readers' Theatre with handbell music and refreshments will be offered in Searles Hall at Franklin Community Church, 32478 Norman Road, Franklin, 8 p.m. Friday, Oct. 23. One benefit is for the Franklin Ringers and Singers, the other is for Michigan Playwrights. The program will feature four playlets in addition of solos and ensemble music by the Franklin Bulls. For information and tickets, call 626-6606, 626-1693 or 928-9967.

Jewish Ensemble Theatre

Jewish Ensemble Theatre opens its season with "Today I Am A Fountain Pen," by Israel Horowitz, previews 8 p.m. Wednesday, Oct. 14, 2 p.m. and 8 p.m. Thursday, Oct. 15. Regular performances start 8 p.m. Wednesday, Oct. 21. Call 788-2900 or 645-6866 for tickets.

Piano recital

Two piano recitals will be presented at the Radisson Plaza Hotel at Town Center, 1500 Town Center, Southfield. Arthur Greene will perform 8:30 p.m. Sunday, Oct. 18, and Martha Braden will perform 8:30 p.m. Monday, Oct. 19. Tickets \$10; students and seniors \$5 and can be purchased at the door.

Spooky drama haunts audience

Performances of "The Haunting of Hill House," presented by SRO Productions, continue through Oct. 25 at Southfield's historic center, the Burgh. Tickets at the Southfield Senior Adult Center or call 354-5362.

With the advent of Halloween, fall is notorious for intrigue, suspense, mystery and magic for theaters across the nation. SRO (Standing Room Only) Productions is no exception.

Their current offering, "The Haunting of Hill House" (adapted from the novel by Shirley Jackson), is reminiscent of the incertitude children experience when sitting around a camp fire telling (and listening to) ghost stories while being frightened out of their faculties.

Director Nancy Harrower creates an atmosphere full of shivers within the realm of the play, especially since words such as "murder," "suicide," "scandal," and "ghosts" prevail.

Further, the persistent unearthly mood set by the cast, lights, and set establishes wonderful theatrical tension paramount to effective suspense.

The long-vacant, history-laced Hill House is visited by parapsychologist Dr. Montague (Robert Smitham) and his select guests. Smitham's masterful insinuation of Montague is smooth and accurate, displaying range in character from authoritarian to father-figure to henpecked husband.

Montague is challenged by the prospect of discovering the evil pres-

ence residing in Hill House, and has enlisted the aid of a woman who experienced poltergeist antics, a telepath, and the skeptical, young heir to the dark, gloomy mansion.

Eleanor Vance, played by Mary Lou Ryzenga, had the misfortune of a childhood episode with poltergeists, and falls easy prey to the evil of Hill House.

Ryzenga satisfies the character's capacity for fear. As ghosts abound, she adamantly argues, "Really! I'm not afraid!"

Another guest invited by Dr. Montague is psychic Theodora (Anne Benedict) who can guess 19 cards out of 20. Benedict's natural approach to the role provides the believable mood that, yes, ghosts are everyday occurrences.

Handsome Jerry Rathgeb portrays skeptical Luke Sanderson, the reluctant heir to Hill House. Luke and Dr. Montague offer good, old-fashioned (predictable), masculine protection when the walls shake too much or ghosts mean and laugh too loudly. Rathgeb as playboy Luke is jovial with an easy manner which compliments the corps of actors.

Of course, no haunted house would be complete without a ghoulish maid to complement the ominous decor. With a black patch over one eye, Margaret Gilkes renders a delightful Mrs. Dudley, who leaves at dark with the warning, "No one will hear you scream in the night. No one."

Completing the cast are Helen DeJulio as a very garish Mrs. Montague wielding a planchette (Julia board piece) and her milquetoast assistant, Arthur Parker, played by James Pierce.

DeJulio and Pierce are at odds with the cast, and provide an element of



Ghost story: Mary Lou Ryzenga, (top to bottom), Jerry Rathgeb, Robert Smitham and Anne Benedict in a scene from the SRO production of "The Haunting of Hill House."

technical unevenness. DeJulio is a secure actress, but uses heavy technique. Pierce could play his role with a more extended style.

A splendid "brooding" set (Bill Mandt), wonderful, mood-filled lights (Kevin Smith), and diabolical sound (Tom Ferrel) flesh out this fine pro-

duction of "The Haunting of Hill House."

Sally Dubats of Madison Heights is an actress, director and teacher, who teaches at community theaters in the metropolitan area. She is artistic director of West End Productions headquartered in Southfield.

Chamberworks defies odds with packed audience

Chamberworks will present Music for Solo Harpsichord 8 p.m. Friday, Nov. 6 at Belian Art Center, 5380 Rochester Road, Troy. For tickets, call 643-7788.

It is difficult for many local chamber groups to attract large audiences. This is the case even with programs featuring major works by established masters.

The Chamberworks series defied the odds Oct. 9 when it presented its opening program of the season at Christ Church Cranbrook before a packed audience.

The program, titled German Masters of the Baroque, featured some selections by composers whose names are only known to musicologists who

specialize in the subject.

Among those are Johann Rosenmuller (1619-1684), Johann Friedrich Fasch (1688-1758) and Johann Adam Reinken (1623-1722). Another composer on the list — Johann Pachelbel — is known to most by his popular Canon in D major, but who was represented here with the more obscure Partita VI in B flat major, taken from a collection of similar works.

The more established names of Handel and Telemann concluded this program, with works that in themselves have limited exposure.

Most selections on this stimulating series are unfamiliar, with the majority not even recorded. What, then, makes such a program into an event that caters to a substantial audience with an unbroken attention span?

The most important ingredient in such a program is an impressive amount and degree of knowledge. Thomas Kuras, harpsichordist and

music director of this series, maintains his vast knowledge through intensive analysis of original manuscripts and articles in several languages.

Other group members — violinists Victoria Halton and Mary Richards and cellist Paul Willington — are by now well versed with the baroque style and its performance practices. They seem to have found the approach which avoids the Romantic overindulgence of which many leading violinists are guilty when performing baroque music.

At the same time, the music does not degenerate to the contrived dullness of the so called "authentic" sound.

While not all that glitters is gold, the opposite is equally not always valid. Many obscure works are of limited appeal and some of the works on this program were in that category.

The Sonata in C major by Rosen-

muller, with some Italian influence, reminded me of Vivaldi's style in its opening Presto. But after awhile I found its scope rather limited.

While any of Pachelbel's music is refreshing when compared to his Canon, this Partita on the program (which is a form of Partita) reflected very limited ingenuity and inspiration. It tended to confirm my admittedly limited expectations of this composer.

There were some jewels on the program. Among them was the Sonata in D major by Fasch, some of which passages came impressively close to Bach's unparalleled craftsmanship.

Avigdor Zoromp, born in Poland, educated in Israel and the United States, has a doctorate in math and has studied piano, music theory and history.



AVIGDOR ZOROMP

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