

ON THE MARQUEE

Rosemary Clooney

The Mercylarae from Mercy High School in Farmington Hills, will perform with Rosemary Clooney for the 11th time, 2 p.m. Sunday, Jan. 24, at the George Burns Theatre in Livonia. Tickets are \$76 per person. Meet Clooney after the concert at an afterglow at the theater, and preview items for the school's annual auction. For tickets, call Mercy High School, 476-3270.

Symphonic fireworks

The Birmingham-Bloomfield Symphony Orchestra will present a light classical concert to please everyone's musical tastes, 7:30 p.m. Sunday, Jan. 24, at Temple Beth El, 14 Mile and Telegraph in Birmingham. Tickets are \$15 adults, \$10 for students under 19. Tickets can be purchased at the door, or by calling the symphony office, 646-BBSO.

Big band

The Jimmy Dorsey Band will present a free concert at Livonia Mall, in front of Crowleys, 5:30-8:15 p.m. Friday, Jan. 29. The Over 40 dance featuring music by the fabulous Renée Kaufman will be 7 p.m. Thursday, Jan. 28, in the mall Community Room. Tickets are \$6 per person, available in advance from the mall office. Refreshments will be served. Livonia Mall is at Middlebelt and 7 Mile Road.

Farmington Players

Farmington Players will present "Play On," a comedy by Rick Abbott, 8 p.m. Friday, Jan. 29 through Feb. 20. Shows Thursday, Friday, Saturday and Sunday at the Farmington Players Barn, 32332 12 Mile, Farmington Hills. For tickets, and performance times, call 553-2955.

Village Players

The Village Players of Birmingham will present "The Price," by Arthur Miller, 8 p.m. Friday, Jan. 29 through Feb. 13. Shows Friday, Saturday and Sunday at the playhouse on the corner of Hunter Boulevard and Chestnut Street, south of Maple Road in Birmingham. For tickets and performance times, call 644-2075.

Michigan Ballet Theatre

Michigan Ballet Theatre will host "A Night at the Races," 7 p.m. Friday, Jan. 29, at Northville Downs. Ticket price includes admission to the track, full buffet dinner, dessert, coffee and program. For information, tickets, call 788-1185.

Auditions

Schoolcraft College is holding auditions for its winter theater production of Eugene O'Neill's "Long Day's Journey into Night" 7 p.m. Tuesday, Jan. 26, and Wednesday, Jan. 27, in the Liberal Arts Theatre on the college's main campus at 18000 Haggerty. Auditions open to the public, and no experience is necessary. For information, call 462-4400, Ext. 6270.

Outstanding cast in 'Sound of Music'

Performances of the Jewish Community Center and Nancy Gurwin production of "The Sound of Music" continue through Feb. 7 at the Aaron DeRoy Theatre at the JCC in West Bloomfield. For ticket information call the JCC at 661-1100 or Gurwin at 354-0546.



BARBARA MICHALS

Part of the magic of live theater is its ability to transport the viewer to another time and place with even the most minimal sets. In "The Sound of Music," a Nancy Gurwin Production at the Aaron DeRoy Theatre at the Jewish Community Center, the enormously talented cast easily surmounts the rudimentary scenery as they deftly handle the Rodgers and Hammerstein songs and create a real audience pleasure.

Based on the history of the Trapp Family singers, the musical is set in a small Austrian village on the threshold of World War II. Maria (Jeanne Kolinski DeLong) is a postulant at Nonnberg Abbey, but the nuns are uncertain whether her ebullient spirits are suited to the cloistered life. She is sent to be a governess to the seven children of Baron von Trapp (Ronald Otulakowski), a widower.

Maria uses songs to win the children over and bring warmth and tenderness back into their lives. In the process, she also wins the love of von Trapp, but their new happiness is overshadowed by the Nazi takeover of Austria.

DeLong and Otulakowski have enormous stage presence and wonderful vocal skills making this well-matched duo a delight whenever they

are on stage. DeLong's Maria positively radiates with vitality and love, and Otulakowski's von Trapp visibly thaws from the cold retired naval captain who runs his household like a battleship.

Outstanding local talents abound in the supporting cast as well. Dorothy Duensing Cormie's strong voice soars as the Mother Abbess; Lori Murphy is fine as Elsa Schreieder, von Trapp's fiancée; and Mark C. Holden is amusing as Max Detweiler, the family friend instrumental in launching their singing career.

The von Trapp children are also impressively able as well as charming, combining good singing voices with remarkable poise. As Liesl, the eldest, Leslie Litrich sings the winsome "Sixteen Going On Seventeen" and is well-supported in other numbers by Brian Z. Porter as the shy Friedrich, Stephanie Kapers as the melancholic Lonnie, Brandy Ellenton as high-spirited Kurt, Annie Ramsey outspoken Brigitta, and Julie Scilliano and Dana Steingold as tiny Marta and Gretl.

Jay Peterson is good as Rolf, the young Nazi-sympathizer in love with Liesl, and Alan G. Joblin is convincingly hateful as the gruff Nazi, Herr Zeller.

Under the excellent direction of Kathi Bush and musical director Martin Burwell, the show moves smoothly, and familiar numbers like "My Favorite Things," "Do-Re-Mi," "Climb Every Mountain," "Edelweiss," and the title song all sound exactly like one wants them to.

The sets, often a weak point in Gurwin productions, look especially scenic this time. Opening night difficulties included the sound system occasionally going amok, one performer tripping on lyrics and another doing



Leading roles: Jeanne Kolinski DeLong as Maria and Ronald Otulakowski as Baron von Trapp in "The Sound of Music," playing at the Aaron DeRoy Theatre at the Jewish Community Center through Feb. 7.

so on furniture, and lighting that sometimes left a principal singer lost in deep shadow.

notice of the flaws.

Barbara Michals is a retired Southfield English teacher. A theater critic for the last 18 years, she is an inveterate player who regularly catches up on all the New York productions.

Guitar duo is an exception to stereotype



AVIGDOR ZARDIM

Whenever one hears about guitar music, there is the tendency to stereotype it. Spanish folk tunes, to the accompaniment of mechanical, predictable chords are among the more common associations. There are also those flamboyant entertainers who impress audiences with their dazzling showmanship.

A small minority of guitar players are sophisticated practitioners of the refined art of music. Duo guitarists Michael Newman and Laura Oltman are among this select group. They

were the featured artists on the American Artists Series Sunday, in a program that filled Kingswood Auditorium on the Cranbrook campus.

The Spanish connection with the guitar is unavoidable, as manifested by the three composers of that nation on the program — Fernando Sor, Francisco de Tassa and Isaac Albeniz. Other works were by Jean Francaix and American composer Arnold Black.

Sor is regarded as the foremost master of the classic guitar. His Lullaby Op. 84 for two guitars is written mostly in the central European tradition with the exception of its final movement, which is a Dance in the Spanish Style. The elegance and cleanliness of the performance came

across through the alternating roles and, at times, with some inspired counterpoint. The attempt to steer clear from the stereotyped image may have been overdone in the final movement with its Spanish flair, in which the approach was too timid.

Jean Francaix, the 20th century Swiss composer of French descent, has been gaining recognition in recent years. His Divertissement for Two Guitars is an attractive work, with a tonal style that makes it accessible. Some of its charming themes and harmonies are remarkable in their sophisticated wit.

Among Spanish masters of the late 19th century, few could approach the level of Albeniz. His two musical portrayals of Spain's major cities — Cor-

doba and Sevilla (that's the one the Barber came from) were originally written for piano, and are frequently performed on a single guitar. The arrangement for two guitars on this program captured more of their pianistic intricacy.

Regular members of the American Artist Series group joined the duo in the other works. Francois de Poasa (1775-1849) was not a full-fledged composer — his major career was in the military. His Quartet for Two Guitars, Violin and Cello may indicate that his talent might have been more useful if he had been shipped to the Persian Gulf, establishing the region as a Spanish colony.

See GUITAR, 8B

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