

AROUND TOWN

DINING and ENTERTAINMENT GUIDE



Method madness

The method of Method is music, but not out of madness. The group of four opened a four-week engagement Tuesday at Ted's Restaurant, Bloomfield Hills. Members of the group are keyboard, Rich Eames; bass, Gary Allen; percussion, Joe Freyre and vocalist, Stephanie.

'Caesar' set at Hilberry

By TIM RICHARD

In the school system, when they break youngsters in on the wonders of William Shakespeare, they generally use "Julius Caesar." And if you're going to introduce your youngster to the live theater, "Caesar" couldn't be a better choice.

It just so happens that Shakespeare's great tragedy—whose central character is really Brutus—is in repertory at Wayne State University's Hilberry Theater at Cass and Hancock in Detroit. It will be there until April 2. Taking a teenager is, of course, a perfect excuse for treating yourself to the play you slogged through in the ninth or 10th grade. What were abstract Latin names and test questions in those days, suddenly become live human beings with genuine political and emotional problems, opportunities, rewards and losses.

SANTO, by the way, is also doing the title role in "Hamlet" which recently opened at the Hilberry.

This particular offering by the WSU graduate students doesn't rank, honestly, with the "Cyrano" or "Three Musketeers" of recent years. Bruce Snyder's Antony was too uneven and Michael Ruud's Brutus too bovine for my taste, although they were at least competent.

So if you're sly enough to maneuver your teenager down there, look at some of the minor characters. Gary Carpenter, a PhD candidate from Livonia, does an intense Artemidorus, the chap who writes Caesar a letter exposing the plot. Carpenter also is a carpenter in the opening festival scene and Lucilius, a friend of Brutus and Cassius. Real Shakespearean actors doubled up on minor roles, you'll recall.

HOW MANY TIMES have you seen the dilemma, on film or stage, of the man who loved not Caesar but Rome? More since those days in the Pleistocene era of your nonage? You know, they never show the movie version of the '50s on TV—the one where James Mason did the soul-stirring Bratus and Marlon Brando shook the trees and stones of Rome as Antony.

Each time you see a Shakespearean play, you notice something new. My discovery at the Hilberry was Michael Santo as Cassius. Now, most literary critics see the nasty, cynical side of Cassius's character, but for the first time I noticed that the conspirator with the lean and hungry look was absolutely correct in every political judgment. (Irrelevant and impertinent question: How would Nixon have fared had he had a Cassius to advise him instead of a bunch of insulated millionaires and Prussian lawyers?)

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Brueggen concert set

Dutch recorder virtuoso Frans Brueggen makes his instrument sound like everything from an ailing mosquito to a silver-throated thrush to a turbojet. His finger technique and breath control are constantly cited by critics. Brueggen will combine talents with harpsichordist Alan Curtis in a Detroit Institute of Arts concert at 8:30 p.m. Wednesday.

Michigan-born Curtis is a professor of music at the University of California, Berkeley, musicologist and specialist in Baroque opera and keyboard compositions.

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