

Thursday, February 4, 1982

Characters pale in 'End of Ramadan'

The world premiere of Charles Nolte's drama, "End of Ramadan," continues through Feb. 21 at Meadow Brook Theatre on the Oakland University campus near Rochester. Performances are at 8:30 p.m. Tuesdays-Fridays, 6 and 8:30 p.m. Saturdays, 8:30 p.m. Sundays and 2 p.m. Wednesdays. For ticket information call the box office at 377-3000.

By Helen Zucker
special writer

Meadow Brook Theatre's world premiere of Charles Nolte's "End of Ramadan" promises much. The set by C. Lance Brockman is terrific, one of the best sets at MBT I've seen. Arabic music, the Roman ruins at Baalbek, a wonderful hilltop hotel,

review

pots of lush flowers no one wants to water, a pink-brown haze over the veranda where the action takes place, and an amusing opening scene filled with the theater with an excellent air. By the middle of the first act, I was still hoping for the excitement of "Hotel Berlin" or some sort of "Ship of Fools" revelation. I still had hopes at the end of the first act. By the middle of the second act, I gave up. All the Villa Adonis characters that promised to be interesting people grew paler and paler and seemed to fizzle completely at the predictable end.

"End of Ramadan" is like a brilliant red balloon that loses its helium as you watch.

THIS COMEDY-DRAMA never quite decides what it wants to do or what it wants to say. Charles Nolte is an admirable director, and he can obviously write — some of the dialogue is genuinely funny — but the motivation behind all these characters is missing. The central character, Max Murray, deftly played by Carl Schurr, is a Rhodes scholar who has stopped digging among the ruins. We never really learn why. Max is supposed to be a tragic figure of some sort, like the author in "The Petrified Forest," but it's hard to generate any sympathy for an educated bum who's going to spend World War II worrying about his receding hairline.

Barbara Berge plays the responsible English wife, Phyllis. Phyllis seems more concerned about the women Max chases than she does about him. She's a ramrod-straight, strenuous woman. She generates enough moral energy to make everyone else seem a slovenly, uncouth, amoral, lazy clod.

When Phyllis leaves for Britain (taking the lush 16-year-old Pamela with her), we hope she is going to have an affair or at least get drunk. I liked Ms. Berge's energetic performance. I know I was meant to appreciate Phyllis, the salt of the earth, but there wasn't any woman behind the Girl Scout to like.

Mary Benson tones down considerably when she admits to being "a silly woman," but we know Ruth Spicer, cliché tourist, has always been a silly

woman and Ruth's moment of revelation, touching as Ms. Benson tries to make it, tells us nothing we don't already know.

RANDALL FORTE is quick on his feet and amusing as Acrim, the Muslim student/servant the Murrys have taken in to educate. He leaps about shouting "Syria for the Syrians!" He tells Max, "Your Bible is a depressing book," practices love with Pamela (another servant/stray) and can't reverse gears, thus landing the car in the pool. The onset of World War II leaves Acrim massaging Max's hair.

Anne Shropshire does her best as an aged pilgrim, Mrs. Shadbolt, a tourist who is traveling light, "toward the

sun." Will Love is wonderful as Finley, the loungeabout, who goes off "to dig ditches or drive trucks" instead of singing affably. I didn't believe in Finley in the least, but it's nice to see good actors doing what they can.

Mary Pat Gleason and Jillian Lindig do more than is possible as a hale sculptress and a daffy pianist traveling together through life. The tough, understanding, hefty broad and the wispy loon take up a lot of time and exude tons of energy for unfathomable reasons. Jody Broad as Pamela does much with no lines at all. She's simply "sex."

Terence Kilburn directed with as much panache as possible.

Farmington Players neatly twist plot of mystery

Performances of the Farmington Players production of "Night Watch," mystery by Lucille Fletcher, continue Friday-Sunday and Feb. 11-14 and Feb. 18-20 at the Farmington Players Barn, 12 Mile Road between Farmington and Orchard Lake roads, Farmington Hills.

Curtain time is 8:30 p.m. Thursdays-Saturdays, 7:30 p.m. Sundays. Tickets at \$3.50, \$4 and \$4.50 are available by calling 535-8822.

By Barbara Michaels
special writer

Like a pretzel, the flavor of a good

review

mystery is enhanced with a few twists. Lucille Fletcher's "Night Watch" has

only one twist, but it's a dandy and works just fine in the current Farmington Players production. "Plagued by recurring insomnia, heless Elaine Wheeler (Eileen Elliott) is pacing about her sitting room when she briefly glimpses a dead man in the old tenement building across the way.

When his body can't be found, no one will believe Elaine — not the police, not her husband, and not her best friend.

Eight years ago Elaine had a breakdown following the tragic death of her

first husband. Her best friend Blanche (Cynthia Dehler) nursed her through that difficult time and is again staying with her during this upsetting period.

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CHARIOTS OF FIRE PG
VENOM R
SHARKY'S MACHINE R
ABSENCE OF MALICE PG
PONTIAC 1-2-3-4-5 2400 SO. TELEGRAPH RD. PONTIAC 352-0241
CHARIOTS OF FIRE PG
VENOM R
SHARKY'S MACHINE R
ABSENCE OF MALICE PG
PONTIAC 6-7-8-9-10 2405 SO. TELEGRAPH RD. PONTIAC 334-0811
RAIDERS OF THE LOST ARK PG
ABSENCE OF MALICE PG
VENOM R
SHARKY'S MACHINE R
CHARIOTS OF FIRE PG
VENOM R
SHARKY'S MACHINE R
ABSENCE OF MALICE PG
PONTIAC 1-2-3-4-5 2400 SO. TELEGRAPH RD. PONTIAC 352-0241
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