## Fine cast and direction in 'First Is Supper'

Performances of the Jewish Ensemble theatre production of Fifirst is Supper continue Arough Dec. 29 at the Aaron DeRoy Theatre at the Jewish Community Center, 6800 W. Maple Road, West Bloomfield. For tickets, call JET at 788-2900.



SUMMIT PLACE

Just as laughter and tears often intermingle in real ille, "First is Supper" combines humor and tragedly in a swift of emotions that cannot fall to touch the heart. Beautifully Theater, the play has a very line cast and direction. "First is Supper" is a very impressive play-writing debut for actor/comedian Shelley Berman, who loosely modeled the story on an incident in the lives of his maternal grand-parents, and then conjectured what they might have been like when young.



### Barbara

THE BITTERSWEET family dra-ma explores the strengths, foibles, and resillence of an immigrant fami-ly in Chicago in 1919 as they face the vicissitudes of life.

ly in Chicago in 1819 as they face the vicissitudes of life. Frieda (Kate Willinger) and Getz Marks (Tony Dobrowolski) are the parents of three children, but the fa-ther so obsessively loves his 14-year-old retarded daughter Rosie (Jaime

Newman) that he barely acknowledges the existence of the others.
When 16-year-old daughter Ida (Kathryn Cherasaro) gets "in trouble," her dilemma forces an angry showdown between her parents. Frieda desperately wants her stub-norn husband to accept Rosife ilmitations and start paying attention to the needs of his other children, but she has a hard time getting him to even listen.
Willinger is outstanding as Frieda. Though her difficulties with the English language make Frieda sometimes feel inadequate, Willinger chieral should be a specific to the start of t

maker's nails he pounds all day, but actually capable of gentle patience, tenderness, and even laughter.

Newman is wonderful in the difficult role of Rosie, at times off in her own world but capable of strong emotional outbursts that elicit great nathor in two key scenes. pathos in two key scenes.

pathos in two key scenes.

DANIEL KAHN plays the third child, 12-year-old Solly, whom his father seems to regard mainly as an errand boy. Kahn is delightfully funny as he repeatedly races up and down three imaginary ilights of stairs between his apartment and the street and makes outlandish statements to try to get his parents attention.

Adding to the play's nostalgic humor is Peggy Thorp as Lotte, Frieda's close friend and neighbor. Thorp is engaging as she dishes up advice to Frieda or indulges in her favorite activity, curring Gets with a colorful stream of invective that sometimality dish expressions.

TRACY KARBEL is fine as Lotte's daughter Rachel, who keeps altering her name to try to sound more assimilated. Roy Dennison is good as Victor, Getz's gentile Irlend,

though his is the least well-over-oped character.
Playwright Berman and JET di-rector Evelyn Orbach have done a a remarkable job of creating charac-ters that thoroughly capture the au-dience's emotions; it is easy to really like these people and care about

them. Orbach keeps the pacing smooth throughout. At various times all three of the children are required to cry on stage, and under Orbach's direction this is an convincing as ev-

Russ Smith's scenic design and Edith Leavis Bookstein's costumes are well-suited to the family's limit-ed means, and Tom Schraeder's lighting works well.

"First Is Supper" debuted in Ber-man's native Chicago, and following its run with the JET the play is scheduled for an off-Broadway pro-duction.

Barbara Michals is a retired Southfield English teacher. A the-ater critic for the last 17 years, she is an inveterate playoper who regularly catches up on all the New York productions.





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