

THEATER AND MOVIES



Drama: Chris DeOni (Diego Rivera, left), Dan Kremer (Edsel Ford) and Kirsten Grioux (Eleanor Ford) are featured in "A Gift of Glory."

Meadow Brook finds its role with 'Glory'

By FRANK PROVENZANO
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"Gift of Glory: Edsel Ford and the Diego Rivera Murals at the Detroit Institute of Arts," written by Karim Alrawi and directed by Debra L. Wicks. Through Sunday, April 4. Performances 8 p.m. Tuesday-Saturday, except 6 p.m. Saturday, Sunday 2 p.m. Wednesday, Saturday & Sunday; and 6:30 p.m. Sunday. Meadow Brook Theatre, Wilson Hall, on the campus of Oakland University, Rochester Hills. Tickets: \$19.50-\$35, (248) 377-3300.

Few plays accomplish something before the curtain rises. But Karim Alrawi's "Gift of Glory: Edsel Ford and the Diego

Rivera Murals at the Detroit Institute of Arts" is that rare original work whereby the premise of regional theater pays off.

Before the play opened at Meadow Brook on Saturday, Alrawi's story about the struggle behind the famous murals had already raised the quality of discussion about the integral role for regional theater as a place where local stories are dramatized.

That's hardly a small feat. "Gift of Glory" is set in Detroit during the economic depression of the 1930s, a time of unprecedented discrepancies of wealth. Another striking discrepancy is the emotional differences between Henry Ford and his only son, Edsel, who, at the time, was president of Ford Motor Co.

When the elder Ford approves the action taken by his personal henchman, Harry Bennett, to shoot protesters at the gates of the Rouge Factory, the differences between father and son become irreconcilable.

Around the same time, DIA Director William Valentiner has asked Rivera to paint a mural at the museum. The Mexican-born Rivera is an avowed Marxist who is intrigued by the machinery of the Ford plants and the struggles of laborers.

Alrawi speculates that it was the Rouge incident where five workers were killed that served as the catalyst for Edsel Ford's financial and emotional support for the murals.

In essence, Rivera's mural is more of a mirror that reveals the

soul of the working man. And it's no less of a capitalist than Edsel Ford who appears as Steinbeck's Tom Joad in a three-piece suit.

While the opening-night performance, at times, lacked the polish of a seamless drama, the play presented many layers for audiences to ponder.

To his credit, Alrawi doesn't flinch in rubbing away at the bigotry and ideological zealotry of the likes of Henry Ford, Harry Bennett and Father Coughlin, who were all opposed to the mural for their own reasons.

Ultimately, "Gift of Glory" isn't about a "painting," but the universal struggle between ruthless materialism and benevolent humanitarianism.

Ironically, this type of serious discourse has been strikingly absent at Meadow Brook, even though the theater is located on a university campus where academic freedom supposedly thrives. Alrawi's vigor and intellectual breadth is both challenging and refreshing.

In general, Alrawi's message is delivered with warmth, humor and at times, the tone of a history lesson. Sometimes explanations of historical details seem a bit starchy, yet at other times, the playwright masterfully blends information into a breezy dialogue.

New Yorker Chris De Oni as Rivera constructs a larger-than-life character whose lust for painting and fairness for the common man provides the play with a sense of urgency. Alrawi has created an utterly unlike-

able antagonist in Bennett, played with an icy cruelty by Hollis Huston.

But ultimately, the play's success depends on whether Dia, Kremer's portrayal of Edsel Ford, can rise to the level of inspirational.

In the quieter scenes, Kremer proves up to the task. But in the confrontations with Bennett, Father Coughlin and Henry Ford, too often Edsel doesn't show the kind of backbone to justify being the center of the drama.

Despite several wrinkles, "Gift of Glory" will encourage audiences to think more deeply about the manufacturing culture that many of us have mistaken for a more meaningful culture about aesthetics, ethics and social purpose. The culture in Detroit, as Alrawi boldly points out, is inextricably bound to the art of making automobiles.

Beyond Alrawi's drama of the mural lies the struggle within Detroit's first family, the power of art to represent the truth, and the polemics of the greatest social upheaval in U.S. history. A discussion that seems extraordinary compared to today's babulism.

That Alrawi was able to incorporate so many subplots into his story is both the play's strength and weakness. But on balance, "Gift of Glory" is one of the most compelling pieces of "regional theater" in recent years.

Perhaps Meadow Brook will begin to explore other stories that lie in the heart of the collective soul called Detroit.

GUIDE TO THE MOVIES

National Cinemas Showcase

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Between University & Wilson Blvd
248-375-2660
Bargain Matinee Daily
All Shows until 6 p.m.
Continuous Show Daily
Late Show Wed-Thurs, Fri, Sat.

NP DENOTES NO PASS

NP BABY GENIESES (PG)
NP THE COOPERATOR (R)
NP THE DEEP END OF THE OCEAN (PG13)

NP THE RAGE: CARBIDE 2 (R)
NP WING COMMANDER (PG13)

NP ANALYZE THIS (R)
NP CRUEL INTENTIONS (R)
NP 8 MM (R)
OCTOBER SKY (PG)
MESSAGE IN A BOTTLE (PG13)
PATRICK (R)
NP FAVORITE MARTIAN (PG)

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MESSAGE IN A BOTTLE (PG13)
PATRICK (R)
NP FAVORITE MARTIAN (PG)

CALL FOR COMPLETE LISTINGS AND TIMES

Showings
Anthem 11:14
2150 N. Oakridge Rd.
Between University & Wilson Blvd
248-375-2660
Bargain Matinee Daily
All Shows until 6 p.m.
Continuous Show Daily
Late Show Wed-Thurs, Fri, Sat.

NP DENOTES NO PASS

NP THE DEEP END OF THE OCEAN (PG13)
NP SHAKESPEARE IN LOVE (R)
NP ANALYZE THIS (R)
NP CRUEL INTENTIONS (R)
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