JET's 'An Evening of Schisgal,' worthwhile, memorable

mances of the Jewish Ensemble Theatre pro-of "An Evening of Schisgal" continue through at the Aaron DeRoy Theatre at the Jewish nity Center in West Bloomfield. For tickets, call



Murray Schisgal's "A Need for Brus-

Murray Schisgal's "A Need for Brussel Sprouts" and "74, Georgia Avesual" are two very dispatate one-act plays paired under the boring title "An Evening of Schisgal" at the Jewish Ensemble Theatre.

As a playwight Schisgal is best known for "Luv" and an a screenwriter for co-nuthoring "Tost-sie," but his name is not a household word. So "An Evening with Schisgal" gives little hint of what to ex-

pleasant but unoffercting and uninspired except for its elever title. "Georgin Avenue" is a decept moving coincle drains about a mark need to believe in something stronger than himself.

In "Bruskel Sprouts," struggling actor. Leon Roce (Glen Allen Pruett) is a new tenant whose loud sierce unnoys his upstairs neighbor. Usknown to Rose, his neighbor is an attractive pullewuman (Annotte Deptris) who is finally driven to pounding on his door and londing him a summon for noise violations.

In on effort in wind the fine; Rose structs to cynt the officer. Soon each confesses a mistrust of the opposite sex hased on their backgrounds of multiple falled marringes.

As afficer Margaret Heinz, DePetris nicely conveys the tough facade that hijdes the vulnerable waman underment, while Pruet does a good job of conturing Rose's alightly inept quality.

"74 Georgia Avenue" is an address in an all-black

section of Brooklyn that was once a Jewish neighborhood. Marty Robbins (Paul Hopper) has come back to the spot where he was born and raised in a vague effort to find himself by renewing his roots:

to fild himself by renewing his roots.

His sudden appearance, suitcase in hand, seems a
nerry imposition to current accupant Joseph Watsun
(Harold Hogan), but the later soon worms to his

(Hardd Hogan), but the later soon warms to his stronge visitor.

As a youth, Watson hung around the old neighborheod synegogue a lot because his father was the junitor—there. When Robbins and Watson, reminisce about ne-quaintances from the past, Watson shows some old-lathes and prayer books he rescued when the syney cluthes not prayer books he rescued when the syney he is mystically transfurned into one of them. Demonstrating, Watson uses his assumed personne os a refuge from the pain of looking his heloved wide, while thy transformation enables Robbins to relive conversa-

As Watson, Hogan gives an extraordinary moving performance both as the warm, sensitive bushand de-vited to his dying wife, and as Robbins' aged, cratch-ety grandfather.

Happer convincingly portrays Robbins as a mon addift and confused, but he's trying to be a pastroni sandwich an white bread. The Jewish Ensemble Theatre has had many excellent ethnic characterizations by non-dewish actors, but Hopper seems misenst.

While "An Evening of Schisgal" is uneven in many ways, Hogan and director Michael Tolan make "74 Geogia Avenue", a very warthwhile and memorahle

Directing '74 George Avenue' a labor of love for actor with area roots "It's important to try to Juring people (together in mon-confrontational ways to Jurine Jurin

Radney King and the madness in as Angeles was on a lot of people's minds, including actor, producer Michael Tolan

The farmer Detroiter was at the lewish. Ensemble when it hop-pened, directing "74 Georgia Ave-nue" one of two Murray Schisgal plays being presented there.

"One way we can do that is through theater. This play is a heat-ing play about relationships be-tween two people who happen to be black and white."



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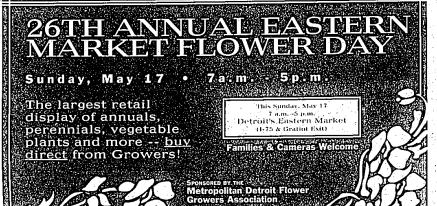
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