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SMORGASBORD 6 P.M. - \$2.50
10:30 P.M.

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Friday Till 8 p.m. Closed Sunday

We Honor American Express, Diners' Club, and Carte Blanche

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GOING UP!

'CURTAIN'

"Marat-Sade," the dramatic shocker on Broadway last season, bombarded the relative calm of the Fisher Theatre last week in its Detroit premiere. Peter Weiss' bombastic polemic about the need for radical change in today's society cuts sharply and deeply in its dramatic probing.

Old Wally had the unique opportunity to see the original version of "Marat-Sade" at the Royal Shakespearean Company. The changes in staging, acting, costuming and lighting were as shocking as the play's content.

The New York production had an inner strength that drew you into the play imperceptibly. Before you realized it, the Royal Shakespeare Company had thrown you into the middle of an emotional vortex. You were an inmate at the asylum, the play your inmate-companion was performing, had great significance, and the spell wasn't broken even after the screaming climax.

"Marat-Sade" as performed so brilliantly in New York etched nightmarish qualities into your cortex for days to follow. Peter Weiss had accomplished his purpose: debate about our society's ills honestly disturbed your usually placid composure.

The American version of this German play was a diluted, erratic evening full of mere sound and fury. Nothing seemed stark and immediate in this devitalized National Players version.

The simplified, barren setting so effective in New York was replaced with a setting far too busy and cluttered. Three sets of shower curtains graced the stage and served to give the actors a slight respite during the

Jean Paul Marat — Marquis De Sade philosophic conversations on life and death. In New York, the actors were visible during the entire evening which added to the impact of the Marat-Sade colloquies.

"The Persecution and Assassination of Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis De Sade" is one of the longest theatrical titles to appear in years. The plot, setting, and action is all set forth directly in the title.

What is not represented in that full title is the basic guts of the script: the philosophic battle between Sade, the visionary intellectual, and Marat, the impatient revolutionary. The bulk of the play finds De Sade as a representative of our doomed society attempting to challenge Marat's revolutionary ideas for change. De Sade contends that change for change's sake brings about unexpected effects often times as disastrous as the original condition of society.

So far there have been a few different international productions of "Marat-Sade." Weiss indicates that each of the interpretations have been slightly different. For a production in East Germany he wrote an epilogue not seen in this country. The epilogue for East Germany clearly stated some societies need radical change.

The American Version of "Marat-Sade" leaves the solution up to the spectator. Many, many questions are posed. Potshots at organized religion, our predilection for constant warfare, the dishonesty of politics, and a host of other disturbing views are expressed in this rather lengthy drama.

"Marat-Sade" is Mr. Weiss' first successful play. Although his dialogue stings and packs a punch, repeating ideas tends to lower the overall effectiveness. Even the utilization of Brechtian device such as songs, dances, and abrupt changes of mood do little to overcome the boredom of hearing the same thing for the third time. Weiss later plays well, no doubt, be more stringent and sparse in the presentation of ideas.

However, you should be warned that "Marat-Sade" makes "Who's Afraid of Virginia Woolf" seem as tame as a Mother Goose rhyme.

Observer

AMUSEMENTS

MOVIES — DRAMA — RESTAURANTS

Page 5B Wednesday, April 26, 1967

Plans Trip to Chicago

Northwest YWCA plans are complete to tour the Art Institute of Chicago during the Andrew Wyeth Special Exhibit which will not come to Detroit. An overnight bus trip during the weekend of May 5-6 will include accommodations at the Blackstone Hotel as well as a brief tour of the city. Marvin Beerbohm, noted Detroit artist-teacher will guide the group. Full details are available at Northwest YWCA, KE 7-8500.

Faith Lutheran Will Lay Cornerstone for New Building April 30

The cornerstone for the new building of Faith Lutheran Church, Livonia, will be laid at 4 p.m. Sunday.

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U-D High Schedules 'Kiss of Death'

The University of Detroit High School will present the comedy-western "The Kiss of Death" April 28, 29 and 30 at the Mumford High School Auditorium, Wyoming and Curtis in Detroit.

Members of the cast include students from U. of D., Mercy, Benedictine and Immaculata High Schools. Curtain time is 8 p.m. Tickets may be purchased at the door.

POLYNESIAN ROOM

30325 West 6 Mile Road

DINNER SPECIALS

TUESDAY: Best Chop Suey or Chicken Chop Suey 1.75

WEDNESDAY: Roast Turkey or Club Steak w/Mushrooms 2.35

THURSDAY: Fried Shrimp or Egg Foo Yung 2.00

FRIDAY: Fresh Fried Pork or Scallop 2.10

SATURDAY: Club Steak with Mushrooms 2.35

SUNDAY: Deep Golden Fried Chicken 2.00

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