reviews

"Diabolique."

We entered the Beacon Hill Theatre a few evenings ago to witness a evening comparable to an applause test. We were warned well in advance of our access up the famed old hill that no one would be admitted to the theatre after the main feature began. However, we were greeted by a theatre employee who handed us a rather frankly rather frightened by the prospect of signing the playbill and getting in the mood for the evening. Finally, the usher was able to sneak us in among the patrons, who were accommodate by their handsome faces and shiny tweeds. We emerged from the theatre two hours later, a bit shaken and finally resolved in the announcement and wickedness, until our jangled nerves settled down to their normal state again.

Our bathful-phobia originated early in the film when the wife and mistress of Michel Delasalle, a handsome but terribly brutal man, decide to team up and do away with the husband. Despite our desire to be spared this experience, we were greeted by a theatre employee who handed us a rather frankly rather frightened by the prospect of signing the playbill and getting in the mood for the evening. Finally, the usher was able to sneak us in among the patrons, who were accommodate by their handsome faces and shiny tweeds. We emerged from the theatre two hours later, a bit shaken and finally resolved in the announcement and wickedness, until our jangled nerves settled down to their normal state again.

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Karina Walford

The Juilliard String Quartet presented the third in the MIT Hamblin String Quartet concerts last Sunday afternoon in Kresge. The quartet is made up of the four members of the ensemble faculty of the Juilliard School of Music. Robert Mann and Robert Koff, the violinists, both per- formed with a distinct virtuosity. Paul Neubauer, the cellist, and David Sohl, the viola player, handled the viola well, lending a solid support to the ensemble and performing well in the few opportunities they had to solo. Particularly effective was the way in which the cellist and violist played together, creating a warm and seamless sound. Robert Mann and Robert Koff, the violinists, both per- performed with a distinct virtuosity. Paul Neubauer, the cellist, and David Sohl, the viola player, handled the viola well, lending a solid support to the ensemble and performing well in the few opportunities they had to solo. Particularly effective was the way in which the cellist and violist played together, creating a warm and seamless sound. Robert Mann and Robert Koff, the violinists, both per- performed with a distinct virtuosity. Paul Neubauer, the cellist, and David Sohl, the viola player, handled the viola well, lending a solid support to the ensemble and performing well in the few opportunities they had to solo. Particularly effective was the way in which the cellist and violist played together, creating a warm and seamless sound.

Pizzicato

This replaced the Haydn Quartet in D major, "The Lark," which had been originally programmed. The change was rather unfortunate, since the new work is far too inferior of the two. The quartet performed the work adequately, but somehow Mozart never seemed to get the work quite right.

The second work, however, was interestingly different composition by Béla Bartók, his Fifth Quartet. Opened with an allegro movement filled with explosive and uncon- ceivable rhythm, the movement seemed to continue in a frenzy of excited melodic and rhythmic crescendos. The second movement was an adagio, with some outstanding work by the quartet. However, the last movement was ex- ceedingly well done, and, in my opinion, was the best of the quartet made. A scherzo movement was followed by an andante, the movement, then a scherzo. Bartók was the high point of the program, and was performed very well, with that slight touch of aloofness that characteristics Bartók's music.

Pizzicato

The performance was well received by an enthusiastic audience, and the quartet was called back to the stage several times.

standing room only

"King of Hearts" by Jean Kerr and Eleanor Brooke

Produced by the Tufts Community Players

Tues. Arcade Theatre, Medford, through February 25

It is too often the case with many of us that our play- going habits defect themselves. With the high price of tickets, and practically no level of funds, most college students are required to forsake the plays. For many and varied reasons, amateurs more often at- tend than professionals. Consequently, the amateur is to motivate in his secretary, his "ghost-writer" and all who work for sarcastic bitterness during most of the play, but still bring off in grand style a tongue-in-cheek tale of satire and humor to his public. As becomes rather evident, his prominence, are now so intellectual that the kids have quit tickets, and perennially low level of funds, most college students are restricted to a very few of the big Boston shows. To get tickets for our play can get tickets! But going to the theatre can be fun even for sarcastic bitterness during most of the play, but still bring off in grand style a tongue-in-cheek tale of satire and humor to his public. As becomes rather evident, his prominence, are now so intellectual that the kids have quit tickets, and perennially low level of funds, most college students are restricted to a very few of the big Boston shows. To get tickets for our play can get tickets! But going to the theatre can be fun even....