

# Dramashop's 'Volpone' A Real Rib-Tickler

Traditionally, Dramashop major productions are extremely entertaining, but not flawless. "Volpone", at Kresge Little Theatre through Saturday, is no exception.

sympathetic character. This is because he plots more for the fun of it than for the material profit to be gained. All the rest are after wealth exclusively. Volpone is frustrated in the end because his accomplice, Mosca, becomes as greedy as the rest.

**Catch Spirit of Work**  
Ben Jonson's satirical comedy is treated in the broad, lusty style it deserves. Almost everyone in the cast seems to be having fun in his role. This is the spirit in which this play should be approached. Jonson's point appears to be that the fun in life is provided by exercising the wits. The characters are all interesting because they are all scheming, but only Volpone himself, outstandingly portrayed by Joseph Lestyk, is a

**Lestyk and Tolentino Excellent**  
Although he has a tendency toward too much bravado in some of his speeches, Joe Lestyk gives a superb performance as Volpone. His gestures and grimaces are practiced and his sense of timing seems to be almost flawless. Joan Tolentino, Lady Would-Be, is, as usual, excellent. The scene between Lady Would-Be and Volpone is probably the most amusing in this production. Richard Hornby, Corbaecio, and Michael Meeker, Sir Would-Be, both show themselves to be accomplished comedians.



The play has been cut, but not obtrusively, and the music is in the spirit of the work. In fact, the only alien element is a little pavane before the mountebank scene which, unfortunately, is stumbled through and would not add much to the production if done properly.  
— Allen S. Krieger '62

— Photo by Conrad Grundlehner '64  
Castrone, the eunuch, (Frances Dyro '63) and Nano, the dwarf, (Lester Williams) sing to the wily Volpone (Joseph Lestyk '61) as Mosca, his accomplice, (Lane Anderson '62) plays the lute.

## NO CRISIS

The Charles Playhouse has asked us to clarify a previous statement that a financial "crisis" exists there. Although the Charles will still appreciate any business it may get, no such crisis exists.

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**Guest Conductor At BSO**  
Boston Symphony Concert  
Last week's BSO concert was marked by the first appearance here of Lorin Maazel as guest conductor. Although born in France, his parents and musical training are American. An ex-child prodigy and still young (30), Maazel has risen to a position as one of the brightest lights in the younger generation of conductors, becoming last summer the youngest man ever to conduct at the Bayreuth Wagner Festival. His small number of records issued so far has revealed an extraordinary but occasionally erratic talent, and a promising but incompletely formed musical personality. The program he had chosen for his Boston debut — Geminiani, R. Strauss, and Brahms — was veteran's work, more than adequate to challenge any conductor.

**Maazel Masterful**  
Mr. Maazel not only met this challenge at every point, but carried the day in triumph. His bearing on the podium was commanding and dignified, his beat clear and unpretentious, and the sound he drew from the orchestra pleasing and cohesive, up to their highest standard. The opening Geminiani Concerto Grosso did not sound particularly different from the scores of similar baroque concertos written at that time, but was still a strong and well-crafted piece, displaying to equal advantage the skill of Mr. Maazel and the sheen and sonority of the Boston strings.

**Expert in Strauss**  
Richard Strauss' "Also Sprach Zarathustra", from its 30 cps organ pedal opening to its enigmatic bitonal ending, is the archetype of the fiendishly difficult, intricate, sonically overpowering Strauss tone poem. Mr. Maazel and the Orchestra treated this Nietzsche-inspired epic to a splendid reading that did complete justice to all its sonorous points. Maazel's inspiration carried on over to the Brahms Second Symphony, which was given one of the most songful and yet spirited readings I have ever heard.

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