The MIT Dramashop made a
major success of "The Match-
maker" last week, and anyone
who missed it is much the poorer
for it. "I never laughed so
hard," is the general reaction
of everyone who saw it.
Farcical must be played as
swift, crisp, and witty, and the
audience is much too busy laugh-
ing to notice the violence done to
logic and reality. Except for a few
unnecessary moments at the very be-
ginning and at the very end, (the
ing up scene is inevitably anti-
climactic, this is exactly what
happened at the Kneese Little
Theatre last week.
Like an expert juggler, Thornton
Wilder managed to keep several
interwoven subplots in the air at
time. Dolly Levi (Jean Tolentino),
while, supposedly looking for a
second wife for her husband
Vandergeist (Bob Lancaster), is set
to snag him for herself. Vander-
geist's daughter, Ermengarde
(Lorianna Philips) is determined to
marry Ambrose Kemper (the artist
Joseph Lamberti) without her
father's consent. Irene Mollo
(Linda Amundson) also has her
eye on Vandergeist as a mar-
riage prospect. Van der ge-
ister's handsome store clerks. Cor-
nelius Hak (Michael Merritt)
and Barnaby Tucker (Roger Gans)
are visiting New York City in
search of adventure. "Barnaby, you're
never going to spend a cent
money, and have an adventure,
and nearly get arrested, and we
won't come back to Yonkers till
we've landed a girl." With all of
them in New York on the same
Saturday, and eventually all in the
same restaurant at the same time,
this calls for some pretty fancy
juggling indeed.
Thornton Wilder has always had
a slightly irregular approach to
drama. In this play, many of the
characters come forward to speak
about their philosophies of life,
in something much more direct
than mere soliloquies. This delib-
erate brevity of character allows
each to comment upon life, and
open his actions on the stage to
an intimate and charitable way.
These "chorus passages," rather
than breaking the pace, actually add
to the audience's enjoyment.
Major roles, in all cases, were
delightfully filled. Bob Lancaster
played the 8-year-old millionaire
in a crusty, crooked caricature.
Through the explosive confu-
sion of Act 11, 111 The Match-
maker as presented last week by the
MIT Dramashop. Seen above
from left to right are: Michael
Merritt, Barnaby Tucker, Roger
Gans, Joseph Lamberti, Jean
Tolentino, and Dolly Levi. This
cast included most of the 1962
Young Artists Competition
members.
It's easy to envision, however,
that what has happened is what
happens at the beginning of any
love affair: a new and strange
world is presented, but it is a
world of which we are already
part. It's easy to feel that when
we look at the face of a new
world, it's much like looking at
ourselves.
What has happened in the
Matchmaker, I think, is that we
have been given a sense of the
world's mystery. We have been
given a reminder of our own
ọcility, and that much of our
actions are determined by our
mindsets. And so, the audience is
left with the feeling of mystery
and the curiosity to look further
into this world of which they are
part.
**THE MUSICAL**

**ONE QUIET FACT**

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**The opening number of Act II of Thornton Wilder's THE MATCHMAKERS as presented last week by the MIT Dramashop. From left to right are: Jean Tolentino (Ambrose Kemper), Michael Merritt (Cornelius Hak), Joseph Lamberti (Bob Lancaster), William Boge (Wandergeist), and Jean Tolentino (Dolly Levi). This cast included most of the 1962 Young Artists Competition members.**

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**The final scene of Act II of Thornton Wilder's THE MATCHMAKERS as presented last week by the MIT Dramashop. From left to right are: Michael Merritt (Cornelius Hak), Joseph Lamberti (Bob Lancaster), William Boge (Wandergeist), and Jean Tolentino (Dolly Levi). This cast included most of the 1962 Young Artists Competition members.**