

Williams' Play, '27 Wagons Full Of Cotton' Part Of Dramashop Double Bill Thursday

Tennessee Williams's "27 Wagons Full of Cotton" will be presented by the MIT Dramashop Thursday night, at 8:30 in the Kresge Little Theatre.

Also to be presented on double bill will be Michel de Ghelderode's "Escorial."

The former play will be directed by Steve Schuman, with sets by James Dorr. John Zocchi will direct "Escorial," and Stan Hallet has designed the sets. Lighting for

both productions will be designed by Phillip Hooper.

"27 Wagon Loads of Cotton" was combined with another one-act play to form the screenplay "Baby Doll." "Escorial," although written in 1927, was not produced in this country until 1956. It was the subject of an article in the Second Coming magazine in January, 1961.

A critique and coffee hour will follow the production.

Combined Groups To Give Concert

The Smith College Choir will perform along with the MIT Glee Club and the Cambridge Festival Orchestra at Kresge Auditorium Sunday, March 3.

Tickets will be available to MIT students for \$1.00 in the lobby of Building 10, beginning tomorrow. The concert will begin at 3:00. The performance will include

Bach's "Cantata No. 4 — Christ Lag in Todesbanden" and Poulenc's "Gloria." Prof. Klaus Liepmann, Director of Music at MIT, will conduct the Bach.

Miss Iva Dee Hiatt, conductor of the Smith College Choir, will conduct the presentation of the "Gloria."

theatre...

New Musical Opens At Colonial

By David G. Johnson
"Tovarich," which many knowledgeable people assert to be the leading contender for "My Fair Lady's" title of "World's Best Musical," is now playing at the Colonial Theatre. "Tovarich" is not likely to replace "My Fair Lady," but this new musical comedy is far, far better than whatever previously ranked second.

Rumor claimed that the production had a few "wrinkles," but if such were there, they are all ironed out now. "Tovarich" is smoothly performed to the last detail. Orchids to the staff.

"Tovarich," the Russian word for "comrade," is a romantic musical comedy about two royal Russian emigres in Paris in the late 1920's. Although this couple (Vivien Leigh and Jean Pierre Aumont) are immensely wealthy, they are forced to become domestics for an American family from Pennsylvania. The problem is that the prince considers the money to be held in trust until the Czar regains power, but the evil commissar wants the money for the present government. This situation is

TOVARICH, a new musical comedy; based on the comedy by Jacques DeVal and Robert E. Sherwood; produced by Abel Farman, Sylvia Harris, and Joseph Harris; directed by Delbert Mann; choreography by Herbert Ross; book by David Shaw; Music by Lee Pockriss; lyrics by Anne Crosswell; production designed by Rolf Gerard; costumes by Motley; vocal arrangements and musical direction by Stanley Lebowitz; lighting by John Harvey; orchestrations by Philip J. Lang; production manager, Jean Barrere; associate producer, Monty Shaff; at the Colonial Theatre Boston.

The Principals

Tatiana	..... Vivien Leigh
Mikail	..... Jean Pierre Aumont
Vassily	..... Paul Michael Gorotchenko
Admiral Boris Soukhomine	..... John Emery
Count Ivan Shamforoff	..... Michael Kermoyan
Countess Natalie Moyovskaya	..... Gene Varrone
..... Tatina Elg	
Heien Davis	..... Margery Gray
George Davis	..... Byron Mitchell
Charles Davis	..... George S. Irving
Grace Davis	..... Louise Kirtland

the excuse for a political comparison — in music — of Czarist and Communist Russia.

No major flaws exist in "Tovarich," if one bears in mind that Vivien Leigh is an excellent actress, but she is no Spring canary. This grand lady of the Theatre gives a stellar portrayal of the proud and practical Grand Duchess. Her lack of the stamina necessary to actively participate in the Russian dancing is deliberately de-emphasized by good direction. Her lack of a good singing voice is overcome by an excellent grasp of the principles and fine details of good acting.

Although singing and dancing are not Miss Leigh's forte, her

solo rendition of "I Know the Feeling" and her Charleston with the American boy demonstrate Vivien Leigh's tremendous feel for the Theatre, for this is her first musical attempt. She is a true actress.

Jean Pierre Aumont is fully the equal of Miss Leigh. His portrayal of her husband Mikail is flawless, except for some voice troubles at the beginning of the first act. This difficulty caused the evening's only disconcerting event — the indecision about whether to use the public address system or to leave it off. It was finally turned off.

The music, lyrics, costumes, and direction are wonderful. But the choreography was superb. All this excellence should be duly expected and accepted. The commercial playbill informs one, effectively, that the people connected with "Tovarich" have been responsible for everything good about entertainment in general. This is impressive — and so is the Colonial Theatre, where "Tovarich" is playing.

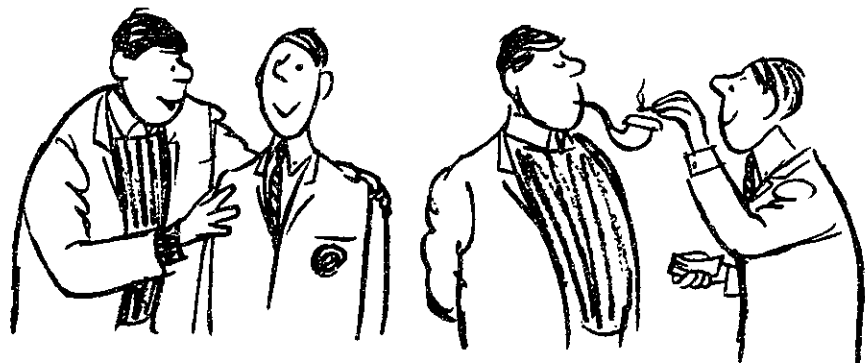
"Tovarich" is definitely an example of the highest state of Theatrical Art. Check the prices, then go see it.

Club Mt. Auburn 47

CLUB MT. AUBURN 47
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Today—Jackie Washington, 9 pm-1 am
Wednesday—Geoff Muldaur, Jim Kveskin, 9 pm-1 am
Thursday—F. Joney, Val and Applin, 9 pm-1 am
Friday—Les River Valley Boys, 8 pm-1 am
Saturday—Tom Rush, Jim Kveskin, 8 pm-12 m
Sunday—The Silver Leaf Quartet (gospel & spiritual), 9 pm-1 am
Monday—Film: "They Died With Their Boots On;" players: Errol Flynn, Anthony Quinn, Charley Grapewin, Sydney Greenstreet; UPA Cartoon: "Pete Hot Head;" Special Serial, 9 pm
Tuesday—Jackie Washington, 9 pm-1 am

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1. I'll tell you what you have to look for in a job. You have to look for fringe benefits. That's the big thing today.

Yes — the big thing.

2. You have to consider your needs. You're going to get married some day, aren't you? Then you need life and accident insurance.

Go on — go on —

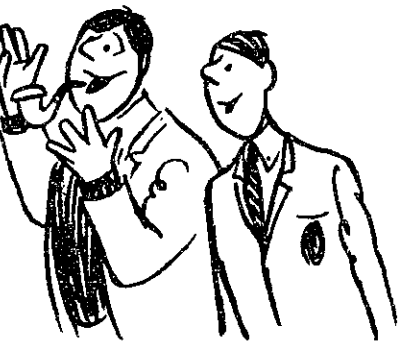


3. You're going to have kids — so you'll want maternity benefits. I'd like lots of children.

I'd like lots of children.

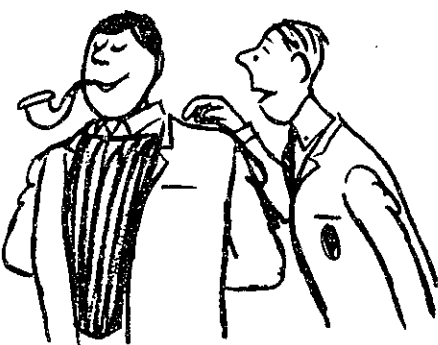
4. And what about medical bills? That's something every big family has to think about. You need a good major medical plan that covers almost everything.

You're right — you're right!



5. And you're not going to want to work all your life, are you? You're going to want to take it easy — you know, travel around, live it up. So you need a retirement plan that guarantees you plenty of dough.

I can see it now.



6. That's why I say you have to look at the fringe benefits when you look for a job.

But don't you also have to look for interesting work, good income, the chance for advancement?



7. You sure do. That's why I'm going to work for Equitable. You get all those job advantages — and all the fringe benefits, too.

I admire your thinking.

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Feb. 25-26—Bobby Clancy & Sharon Collen, Irish Traditional Music

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