**Tech Show 68 plagiarizes the immortal Euphrates**

By Hank Levine

Euphrates must be turning over in his grave. It seems that a group of Tech men (and Tech women) are in the process of plagiarizing Euphrates' classic 1967 play, "The Alcestis of Euphrates." We admit that you'll have to look twice at the production on Friday night. For you see, we've taken the liberty of calling UN 4-2630 to put you in such high spirits that you'll find it difficult to return to your regular life at the Tech without having sung one of the delightful tunes written especially for Tech Show.

So, for those of you with a little Greek in your veins, you can purchase tickets in building 35, or call UN 4-2808, extension 569 for reservations.

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**movie... Cinematic Dr. Faustus impresses**

By John Loewenstein

"Dr. Faustus" is an unusual movie, and as such, it had an unusual beginning. Richard Burton decided to do a series of benefit performances of the classic play by Christopher Marlowe at Oxford University. After the series, he began thinking about making a movie of the drama. Burton felt that the "horror movie" style of production would get across Marlowe's themes very well. In addition, he used some cinematic tricks for appearances and disappearances that cannot be achieved on the stage. Burton acted in the film, co-directed it, and produced it.

The movie preserves the language from Marlowe's original play, and it is indeed beautiful rhetoric. At times, however, it seems quite incongruous with the cinematic tricks which are used.

The set design is rather elaborate and ornate, as are the costumes, and this also detracts from the fact that immortal Gretchen is lost as her theme drones on. Elizabeth Taylor makes several appearances as an aphrodisiac whose sole function is to be beautiful. She is accompanied by a musical theme which becomes obtrusive after her second appearance. At the end of the movie she arrives as a sad, aged woman, and Faustus, who had loved her until then, finally kills her. By this time the impact of her beauty has lost its effect.

The acting throughout is excellent; Richard Burton's voice and language from Marlowe's original is lost as his theme drones on. Nevertheless, no matter what you call it, the play will put you in such high spirits that you'll find it difficult to return to life at the Tech without humming one of the delightful tunes.

Perhaps the play should have been called "Fagin Pluses" (and that'll give you a hint as to what sort of things to expect), however, after long months of deliberation, Ellen Greenberg (General Manager) decided on "I Was Three Wives" (the reason which remains unknown forever). Nevertheless, no matter what you call it, the play will put you in such high spirits that you'll find it difficult to return to life at the Tech without humming one of the delightful tunes.

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