The unusual in chamber music double-bass is added to the usual quartet of violins, viola, cello and cymbal. Wide, robust and spellbindingly rhythmic sounds are the result.

Christmas shopping in one Scoop
At the Collegiate Department

The解决... Caravan Theatre excels in ‘Iphigenia’ adaptation

Caravan Theatre describes itself as ‘Radical Repertory Theatre.’ This has become a trademark of all ambitious new groups who wish to present a public their idea of “theater” in the place of legitimate drama. Unfortunately, at least group decide what interpretations are the most obvious or too patronizing the audience to understand. Happily, the present group at the Caravan Theatre in the year and a half of its existence, exhibited this fault. Their current presentation, Iphigenia in Aulis demonstrates that a contemporary production, classical Greek play need not seek an artificial “message,” but with proper taste the performance itself will assume a subtle relevance to our lives.

In staging, Iphigenia holds for the most part to the form of the original Greek. The dialogue is essentially unchanged through the actors allowed themselves freedom of interpreting the original Greek. There are even masks, mounted on poles and raised, which identify each character at his initial appearance. This adherence to ancient form could have caused the audience’s attention to flag; however, the small forum-style theatre in which the Caravan company performs allows the audience into an informal rapport with the actors.

In spite of the limitations of the form, the actors manage to convey their intention of the dramatic through their portrayals of character. Every action, every word conveys the difficult and elusive import of a hypothesis that believes himself core and value. Peter Lagos presides Agamemnon as a man between law and the new, trapped by the conviction that he must eventually kill his daughter; Memnon (Bill Robinson) is docile and ever self-seeking as he urges Agamemnon to avoid Iphigenia to the future glory of Greece with an appealing diligence for human life. The masks, caused about by other actors, and a new dimension to the play they express the hidden motives and future results of the action springing on stage. Memnon, for all his outward concern, is “unsuspected” as a covert instrument.

What significance does the play have today? Do the players successfully make its meaning? The actor makes the meaning of the play: no one can possibly know the role of Aragamemnon’s sacrifice, make of the two characters repeatedly pamphletize his future return to Mycenae and his wife’s vengeance. This juxtaposition of present and future, reality and prophecy, reflects the Greek concept with the end of dependence of cause and effect.

Occasionally they allow their concern for the message to override their sense of the world, when a painfully obvious reference is made to those who would make war to save...’ homes.” But these parenthetical lapses are negligible flaws in an otherwise superb presentation.

In spite of the play, its excellent cast and its imaginative form, is essentially containing. But the audience is not allowed merely to be entertained. Seen as a whole the production challenges the viewer to consider modern society to an obvious manner in which the characters have acted against Greece. When the viewer realizes a work is not only in love with the action— and the purpose of drama is satisfied.

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