Caravan's "Any Cow Will Do" puts improvisation in question

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A. It's a bit of a stretch in the same style, might read like this: "three actors back around in various comic postures and situations exploring the references at times to a number of social and political issues. The simple dialogue is almost entirely nonsensical and songs, and the action mainly exploratory characters; more time is spent acting silly than in anything else. And, despite the supposed creative benefits of improvisation, the actors stick to one or two other things and..."

little more than what everyone does at an informal party or back session anyway, with a bit of structure imposed upon it. Perhaps using a pre-written play, by a single playwright, isn't much a worn-out idea; at least he can develope a feeling for the whole work, not just one character's part of it. Last fall, for instance, Dramshop did a production of a new short play, Home Free, in which most of the dialogue was as nonsensical as that of Any Cow Will Do. Nevertheless, one could, in back of it, a seriousness and an organism that the playwright (Lauren White) had never abandoned, and which the actors clearly responded to. In Caravan's improvised creation, these concerns seem ot only secondary importance, while the individuals, applied word, and scenes, by themselves nonsensically, take prominence.

True group improvisation, applied to literature, would be considered thoroughly nonsensical; in film it would be derided as "nonsense movie." Only in a theatrical performance has it become respectable, perhaps because in a live production a fair amount of unreality is inherent in any case. Now that it has been given some freedom, however, it is time to consider whether even a group of exceptional talent, which most of the dialogue was as sensical as that of a new short play, Home Free, in which most of the dialogue was as nonsensical as that of Any Cow Will Do. Nevertheless, one could, in back of it, a seriousness and an organism that the playwright (Lauren White) had never abandoned, and which the actors clearly responded to. In Caravan's improvised creation, these concerns seem ot only secondary importance, while the individuals, applied word, and scenes, by themselves nonsensically, take prominence.

But if you're a little bit too much with no chance of reaching the $300 level this season, face to tough foe of the season. Though the box office did not show it, the subscription (The Root) was good enough to bring out the home town, employing a full-court press that caused repeated turnover, opened up to a crowd which reached 4,504 at halftime. MIT had itself unable to control either of the backboards, and when they did have the ball and did not lose on a turnover, were unable to set up for the good shot, as their disciplined offense, their one strong point this season, failed to get WP. On the other hand, was able to find the good shots, hitting on many long shots while putting together the game out of reach. And while each hand, was able to find the good shots, hitting on many long shots while putting together the game out of reach. And while each...

HIT humbles cagers, 74-62

By Jay Zager

In its worst effort of the season, the varsity basketball team was soundly defeated by the University of Michigan, 74-62. As a result, every man on the Tech squad scored, led by Mike McGinley '75, who played another fine game, with 13, and Bob Voteg '76 who added 12. McGinley also pulled enough for compensation for the job done by the hosts. MIT, now 5-11 and with no chance of reaching the $300 level this season, faces its toughest foe of the season this week, as it takes on the Northeastern Huskies in the first round of the Colonial tournament, at Northeastern's Copley Gym. The game will be played tomorrow night and is the second game of a doubleheader, with Tufts meeting BU in the opener. The tournament, which concludes the following night, provides an opportunity to see some of the best basketball teams in the Boston area.

Raquette men lose to Navy 8-1; whitewashed by Princeton 90

By Roger Dean

Beth Princeton and Navy handed down solid defeats to the varsity raquettes last weekend. Princeton, reversing a 5-4 defeat to the raquettes last year, rolled to a 8-1 win Fri- day night at Princeton. On Saturday afternoon, a strong Navy team con- quered the raquettes 90 at Annapo- li. The two homes ended the squad's season record to 6-4. This Saturday, Stony Brook will come to the duvet courts for a 2:00 PM match.

Geoff Hafle '82 was the only suc- cessful raquetmen in the Princeton contest. Geoff, playing in the number two slot, defeated the Tigers' Win Irwin in five games: 11-2, 13-8, 12, 15-10, 18-17. Steve Gottlieb '71, play- ing in the number three, and Steve Cass '71, number six, were the only other raquetmen to win a game. Num- ber one man, Bob McKinley '76, was playing a sore shoulder, and lost to the Tigers' Sandy MacArdo, 18-17. 15-12. 15-4.

The Navy match was similar to the Princeton contest. Once again, Hafle faced his test, but even he wasn't able to win. Geoff succumbed to Harold Mult- born in five games: 11-5, 8-15, 15-12, 11-5, 11-15. Steve Gottlieb '71 was the only raquetmen to win a game. Steve lost to Mike Raphael 15-7, 15-11, 11-15, 15-7. Bob McKinley '76 fell to Bob Cowan in three games: 15-9, 15-9, 15-2. The rest of the team is as follows: Manny Wain '76, number four; Rob Metcalfe '80, number five; Mike Cas '71, number six; Bob Corbin '71, number seven; Joe Fickmiller '81, number eight; and Larry Willoughby '80, number nine.

New dance class opened to MIT

The MIT Dramashop and the Department of Athletics will offer two courses in dance, taught by a well-known New York choreographer, James Waring. Classes will be held in the Dance Studio of McCamish Hall for two weeks on Tuesdays, beginning this evening. A technical class for elementary and intermediate students will be held at 6:00 P.M. in the same location. This class will be open to beginners and more advanced students. Either class may be taken separately.

The course in elements of dance composition will be divided into the following parts: Movement analysis; pulsing and lecture; motion, phrase, and sentence; focus; structure and source; and group improvisation. Work to be done by students will range from strictly limited to very free assign- ments, and will include visual and kinesthetic exploration in related areas. Students working in this course should be prepared to explore creative fields, who have had no dance experience here, in the past, taken this course if it is relevant and valuable.

Mr. Waring's choreographic work has been performed by his own company in places such as the Judson Dance Theater, Hunter College, and the Henry Street Playhouse, as well as the University of Florida and Florida State University. He is currently preparing work for the Bul- line Theater Ballet Company, and a new piece "Spoonful", for the presently formed repertory dance theater, direc- ted by Muriel Labbett, which was presented February 2 and at Xerose Lit- tle Theater.

The dance course will be open to all MIT students. For further informa- tion, please contact James Black, 867-7996, or the Dramashop office, E3-231. MIT students will be enrolled without charge, and if there are openings, the public will be able to attend. This class will be in addition to the regular Wednesday and Thursday classes, which will be continued, but the Monday classes will be discontinued for the present. Students with no dance experience will not find this course particularly valuable.