Joint workshop a good try

By Robert Fower

Twice each term Dramashop presents a free program of two or three one-act plays, which they've dubbed "nine-day wonder." Student directors, performers, and designers are enabled to work out an entire production with the minimum of time, and if the results seem less than the best, at least they're entertaining. A discussion with the company follows the performance, and is usually interactive for everyone present.

Last weekend, Dramashop joined with the Musical Clubs and the new Dance Workshop to produce Stravinsky's ballet with narration, 'L'histoire du Soldat' in a similar fashion. This was a more complete undertaking than most short plays, to it required about three weeks; however, the groups did not rehearse together till the last few days. It was entertaining, as usual, but unfortunately it revealed as many drawbacks as advantages of the workshop method.

The present performance did little to answer the latter question, whatever it might mean about the former. For reasons perhaps financial or political as well as artistic the production was planned in three separate parts for a small virtuous touring company consisting of seven musicians, a narrator and two other storytellers, and several dancers. The need for virtuous should not be underestimated, as the music is quite difficult, and stands well enough on its own; it is equally difficult to dance to the story, while it reads like a fair tale at first glance, it is actually rather subtle and bear careful interpretation. There is some question whether a large amateur group should attempt it at all, especially if pressed for time. In fact, many people have questioned whether it should ever be done—whether, like some other Stravinsky ballets, the music is too brilliant to merely accompany the dancing.

In any case, none of this should be taken to deprecate the efforts of the individual groups. The instrumental ensemble, conducted by Prof. Epstein, did their job well considering its difficulty and the short rehearsal time. Dramashop's contribution (Jeffrey Melman, G. Stephen Peterson '71, Jim Paganos '97) acted their parts enthusiastically. The dancers, working with choreographer Grethe Holby '71, gave it a good try, but were ridiculous limited by the small stage space of the Little Theatre, which they had to share with the musicians (Which points out one facility MIT definitely lacks—a good, medium sized theater).

Hopefully, these groups can get together again in a larger fashion. If reprises of these "wonders" whatever the outcome, will be anything but useless.

ASHKENAZY SHOWS VARIED REPERTORY

The Boston University Celebrity Series Concert held at Symphony Hall Sunday afternoon was given by Vladimir Ashkenazy. Ashkenazy confirmed his mastery at the keyboard; he has at his disposal not merely a dazzling bravura technique, but also a wide range of tone color. Particularly beautiful in his repertoire was the "Piano Concerto No. 1" of Robert Schumann.

The first half was devoted to the sonatas of Beethoven, Schumann, and Schubert. The first two sonatas of opus 21, fully rendered, were followed by the Humore, opus 20. The musical merit of this composition seems to stand unharmed by its length. Nevertheless, Ashkenazy applied himself with concentration to bring unity to such a rather diffuse work.

In the second half, we heard Pictures at an Exhibition by Mussorgsky. One recalls the humor of the ballet of Chickens and the epee-tremolo in the Cossack Dance; however, the work as a whole could have been better given.

The enthusiastic response of the audience was rewarded by Dohnanyi encores-Poulenc's "D'or" and the Movement from Images Book 1.

Help!

JOEY MEMOREZ

A Film By FRANCOIS TRUFFAUT

SHOWS AT 1:30, 4:30, 7:30, 9:30.

The Beatles' next official 'get back' to the start

By Michael Jackson

(Ed.) The Beatles: get back! Get Back is scheduled to be released in December.

(CPS) (Regression: the rever- sion to a pattern of behaviour borrowed from the sheet music, of the development.

"Philosophy, Music, Politics, and Society" describes the model of "philosophy," and that it is, for the dominant theme of the Beatles' work, a "model of regression." What's more, the dance中國= at first glance, is certainly no more difficult the listening to what is heard, the research, the interpretation, and the expression of ideas.

In this album there is no background orchestra, no background vocals, no influence, not even any overdubbing. That's why the Beatles may be considered 'Philosophy,' etc. The instrumental ensemble, conducted by Prof. Epstein, did their job well considering the difficulty and the short rehearsal time. The dancers, working with choreographer Grethe Holby '71, gave it a good try, but were ridiculous limited by the small stage space of the Little Theatre, which they had to share with the musicians (Which points out one facility MIT definitely lacks—a good, medium sized theater).

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