Camelot: enthusiastic

The MIT Musical Theatre Guild's full production of "Camelot" successfully end to two full-house, standing ovation performances in Kresge Auditorium. MTG's first successful full-scale production drew enthusiastic support from the 200 people who saw Friday and Saturday night's shows. Innovative staging and choreography more than made up for the restrictions caused by budgetary and auditorium limitations, and this success lends a hopeful note for the future of major campus productions.

The plot of Camelot is familiar to most of us who grew up with exposure to the tales of King Arthur and his round table; the tales of Mordred and King (John Shelton) and King Pellinore (Lind Milani), portrayed by Linda Milani. This is historically and theatrically an obvious conclusion, if only because it provides an opportunity to sing three more songs (in actuality, Lerner and Lowe generated eight). Ms. Milani has the most demanding vocal role in the musical, and proves consistently that she can deliver vocally. Her role in the musical is singing with liberal portions of acting. 

Young Winston is spectacular

If it has not already been made obvious to you by the advertising and "Coming Attractions" let me assure you, Young Winston is a spectacular. It is, as a matter of fact, a spectacular, spectacular. What does it take to make a spectacular? Extra length, large crowd scenes, a big all-star cast, frequent and breath-taking location shots from around the world, lavish sets, attention to detail, and very high technical standards. Except for the last, this film qualifies in every respect (it might have been the particular sequence of "C'est moi," the egomaniac's equal-but-opposite role of Launcelot. This role lent a nice counterpoint to the otherwise commendable job. Nuding White's book, "The Once and Future King" (the preceding, of course, has nothing to do with fairness in politics but is really does make right," which, of course, has nothing to do with MTC's Camelot, but this is election day . . .)

In any case, Alan J. Lerner's script excels material from T.H. White's books, "White's Alice and Future King," to present this thought in a neat package that is often funny, generally entertaining, but ultimately totally serious.

The importance of this message lies in the fact that it defines King Arthur's role in the musical. Arthur is definitely not a comic character, his role is extremely demanding, requiring a careful combination of levity and anguish. During the course of the play we see Arthur grow from being a wisecracking young man to a man with several major emotional conflicts. Stephen Nuding, in the role of King Arthur, carries the latter half of the play on the strength of a convincing performance as the mature Arthur, but a shaky performance in the first act may mean an otherwise commendable job. Nuding seemed to gain strength as the play went on, emerging from the fusion is beginning to look like King Arthur, and the Hoople boys do such a splendid job of singing and playing that it is here that the Bowie-Mott the Hoople teaming is the strongest and most successful.

Next is "Momma's Little Jewel," a comely J-Rocker, which starts out with a piano intro reminiscent of "Changes," which includes some Bowie sax playing, and the HOople approach to rock.

"All The Young Dudes" is the only song on the album which David Bowie wrote, and the Hoople boys do such a splendid job at sounding like him that he might as well be singing on it too. A comment on the currently fashionable androgyny he helped to spawn, it is one of the nicest songs in a long while and is here that the Bowie-Mott the Hoople teaming is the strongest and most successful.

Finally comes "Sucker," and the Bowie influence begins to wane. It is a sultry tune out of the "Hoskey Took Women" school: stark cowbell and snare drums, punctuated by rasping buzzes of razor sharp guitar, with a multitude of instruments during the chorus, but what is here seen hearing something that resembles neither of its progenitors. Side one ends with "Jerkin' Crocus," a British Bagel which sounds like many other tracks.

"Morning Bugle," which starts off slow and falls flat, much more basic, repetitive and rhythmic, and instrumentally less impressive. John Hartford, who produced, helped arrange, and plays occasional sax on all of the Young Dudes, named after a 1966 novel by American author Willard Manus) Mott the Hoople's music has changed significantly since the Young Dudes. Bowies major speech in Parliament, especially VU the whole of "Momma's Little Jewel," which is here that the Bowie-Mott the Hoople teaming is the strongest and most successful.

Morning Bugle is a solid, reasonably enjoyable, but falls far short of his last, Arlo Plan, which must be regarded as his all-time masterpiece. Nothing on the new album comes close to the gentle humor and good-timey feel of such songs as "Strawberry Fields" or "The Greetings From the Goodridge Days," with a "Vamp in the Middle," or "Holding the Material." The material on Morning Bugle is much more basic, repetitive and rhythmic, and instrumentally less impressive. John Hartford, who produced, helped arrange, and plays occasional sax on all of the Young Dudes, named after a 1966 novel by American author Willard Manus) Mott the Hoople's music has changed significantly since the Young Dudes. Bowies major speech in Parliament, especially VU the whole of "Momma's Little Jewel," which is here that the Bowie-Mott the Hoople teaming is the strongest and most successful.

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Hartford falls short

Morning Bugle - John Hartford (Warner Brothers)

John Hartford's second album on Warner Bros., Morning Bugle, is a solid, enjoyable, but falls far short of his last, Arlo Plan, which must be regarded as his all-time masterpiece. Nothing on the new album comes close to the gentle humor and good-timey feel of such songs as "Strawberry Fields" or "The Greetings From the Goodridge Days," with a "Vamp in the Middle," or "Holding the Material." The material on Morning Bugle is much more basic, repetitive and rhythmic, and instrumentally less impressive. John Hartford, who produced, helped arrange, and plays occasional sax on all of the Young Dudes, named after a 1966 novel by American author Willard Manus) Mott the Hoople's music has changed significantly since the Young Dudes. Bowies major speech in Parliament, especially VU the whole of "Momma's Little Jewel," which is here that the Bowie-Mott the Hoople teaming is the strongest and most successful. Morning Bugle is a solid, reasonably enjoyable, but falls far short of his last, Arlo Plan, which must be regarded as his all-time masterpiece. Nothing on the new album comes close to the gentle humor and good-timey feel of such songs as "Strawberry Fields" or "The Greetings From the Goodridge Days," with a "Vamp in the Middle," or "Holding the Material." The material on Morning Bugle is much more basic, repetitive and rhythmic, and instrumentally less impressive. John Hartford, who produced, helped arrange, and plays occasional sax on all of the Young Dudes, named after a 1966 novel by American author Willard Manus) Mott the Hoople's music has changed significantly since the Young Dudes. Bowies major speech in Parliament, especially VU the whole of "Momma's Little Jewel," which is here that the Bowie-Mott the Hoople teaming is the strongest and most successful. Morning Bugle is a solid, reasonably enjoyable, but falls far short of his last, Arlo Plan, which must be regarded as his all-time masterpiece. Nothing on the new album comes close to the gentle humor and good-timey feel of such songs as "Strawberry Fields" or "The Greetings From the Goodridge Days," with a "Vamp in the Middle," or "Holding the Material." The material on Morning Bugle is much more basic, repetitive and rhythmic, and instrumentally less impressive. John Hartford, who produced, helped arrange, and plays occasional sax on all of the Young Dudes, named after a 1966 novel by American author Willard Manus) Mott the Hoople's music has changed significantly since the Young Dudes. Bowies major speech in Parliament, especially VU the whole of "Momma's Little Jewel," which is here that the Bowie-Mott the Hoople teaming is the strongest and most successful.