Scenes in the Chapel

By David K. Kertz
A play written almost 400 years after Shakespeare penned Hamlet climaxed each of the two evenings of scenes presented by the Shakespeare Ensemble this week. Nine scenes, ranging from Cassandra's prophecy of doom in Aeschylus' Agamemnon to the confrontation of the horse-god from Peter Schaffer's Equus, were presented Monday and Tuesday evenings in the Chapel. The first scene presented was the one from the Ancient Greek tragedy Agamemnon, which dates in 458 BC. Although the typical, monochromatic, and highly stylized manner in which the scenes were presented was far from the original, the acting ability of these younger actors was quite commendable. In the third scene, a young man, portrayed by Stuart Picking '79, declares his love for his aged father. This was an enjoyable evening, but more could have been done if the relationship between these two characters was more clearly conveyed.

Drama review

Boston Ballet choreography innovative

The Boston Ballet presented Classical Symphony, Flowering into New Batties, Goat Dance, and Fantale on Saturday, March 12 at the Music Hall.

By Brenda Pomerance
This was an enjoyable evening. With a better indication of the quality of the dancing, it might have been better. The dancing was better by far when the dancers were performing as individuals rather than as parts of a group. Especially notable were the point work, for its strength; the karate, for its clumsiness. The costumes were delightful - each dancer was representing. The woodwinds were medium and copen blue, strings were white, the brass was yellow and the percussion white vertically striped socks. Stephanie May radiated calm concentration; her actions were very controlled and yet shrub - contrasting this with her partner's movements was very refreshing. This novel choreographic style complemented the unusual choreography of the following piece, Goats Dance.

Ze'eva Cohen is a young choreographer whose work has been receiving a lot of attention from the dance world. Due to her ability to add an unusual flavor of modern dance to ballet, she promises to be an interesting artist to follow. Goats Dance, one of her recent pieces, tries to convey moods rather than tell a story. Having realized this, the dance became somewhat more comprehensible. Instead of merely tribal, earthy music accompanying a sort of sheep herder with a horn in his face and a woman in white flitting across the stage, there was now a sense of change from the conventional patterns of life.

Jerome Robbins, who has choreographed more than 40 ballets and other productions including West Side Story, Fancy Girl and Festival on the Roof, wrote Fantale. The coronation also includes the Overture to The Marriage of Figaro and Bartok's Dovemints for Strings. Tickets for the concert are available at Holyoke Center or at the door. For more information, call 495-2663 or 498-2175.

The Bach Society Orchestra of Harvard, under the direction of Christopher Wilkins will present a concert at Sanders Theatre on Saturday, March 19 at 8pm. The program includes works by Handel and Richard Kogan in a performance of Beethoven's "Emperor" Concerto. The concert is sponsored by the Goethe Institute in cooperation with Arts Culture and the Harvard University Department of Music, for more information, call 320-1394.

After a three year hiatus, the Cosmic Celebration returns to Boston for a special event are $5 for all seats. ARTS vouchers are accepted. Special rates are also available for students, children under 12 and groups. Call Theatre Workshop at 482-4778 for ticket information and reservations.

By John Kiger '77 and Donan Jankowski
Ensemble's upcoming spring production Jankowski '79 as the aging Roman dictator. Caiusius stumbles upon the Egyptian tomb, and finds that Cleopatra has a terrible fear of Romans and of Caesar. Eventually Caesar convinces the girl to act as a queen, after revealing his identity to her. The most impressive performance of the set, however, was saved for last. A scene from Equus, the 1973 one act play, sparked with the talent of Bob Hall '79 as the 17 year old who has confessed the horse-god in a scene from the MIT Shakespeare of Othello. Hypnotized by a psychiatrist (Jim Walker '78), the boy, Alan, dramatizes his terrorized meeting with the strange force that later compel him to kill himself.

The Ensemble's Scenes, which from time to time have been presented in Lobby 7 to enthusiastic crowds, serve to showcase the talented individuals who have not had leading roles in the group's productions to date. The acting ability of these younger members of the Ensemble ensure that the group will be exciting MIT audiences for years to come.