Dramashop One-Acts of highest quality

By Kathy Hardis

The MIT Dramashop's second set of one-act plays should be praised not only on the basis of performance quality but also on the selection of plays. Impromptu and The Proposal were both funny, entertaining, and most important, very understandable.

Impromptu by Todd Musel concerns four actors who are told to perform a play without having been given a script. At first they stand on stage, not knowing what to do, but they finally start to improvise their own plot. Their plot is, in fact, a parody of a previous Dramashop one-act, and through the failure of its seemingly unrealistic storyline, they create what is in essence a self-criticism. The message of Impromptu is that, as real life can be likened to improvisational drama, drama should therefore be more like real life.

Although the dialogue did not always seem to be as natural as one might have expected in a real performance, the quality of performance was, on the whole, quite good. The actors exhibited a wonderful sense of timing in their delivery, managing to capture the essence of the script's humor. Ronnie Watson's '81 was very funny as Winifred, the access who has always ended up playing the "leading lady's best friend." One of the main reasons that Impromptu directed by Gary Cole — was so successful was that the four actors portrayed themselves without any artificial pretenses of age or character. Their straightforward interpretation without any "gimmicks" gave Impromptu its believability, the production made its point very effectively.

The Proposal by Anton Chekov, a classic one-act play, should undoubtedly be ranked among the best of the Dramashop one-acts in the past several years. The acting, staging, and the play itself — directed by Jerry Epstein '78 — were all uniformly excellent. The plot is about a nervous hypochondriac's attempt to propose to a high-spirited Russian woman and their resulting comic arguments which concern everything but the proposal itself.

Chamber Players, Symphony good

On October 23 the MIT Chamber Players presented a diverse and totally professional program to a deservedly enthusiastic audience. Their program began with a wonderful rendition of Mozart's Clarinet Quintet, K. 581. Steve Umans, clarinet, along with a quartet composed of Janet Packer, Daniel Yuan '80, Marcus Thompson, and Mark Simcock played each movement of the piece beautifully. Their balance was very good, as was the group's precision. The long clarinet lines in the second movement were played with what seemed to be one breath, and the final movement was brilliant and crisp.

The next work by Edgar Varese was entitled Ondes Martenot, and is what the name implies — an ocot. This type of music can best be described as a collection of sounds and effects put together in what might be best described as a collection of sounds that seem to be as natural as one might have expected in a real, spontaneous improvisation. The quality of performance was, on the whole, quite good. The actors exhibited a wonderful sense of timing in their delivery, managing to capture the essence of the script's humor.

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(A请 turn to page 7)

Another 'silly' book on occult

The Manitou by Graham Masterton, Pinacle Books, 216 pp. $1.95

By David K. Koretz

The Manitou, touted by its publisher as being "in the terrifying tradition of The Omen and The Exorcist," is a well-written piece of gital garbage. For those who would rather wait until they make a movie out of it, forget about that, too. The film version is scheduled to be produced by Avco Embassy Pictures, schlock-dealers extror-dinaire.

This book is perfect for Avco embassy, because The Manitou will fit nicely into their catalogue alongside Tenevans and The Serpent Norses. The Manitou opens with a worried young girl visiting her physician for a growing tumor on the back of her neck. The doctor, naturally, has never seen anything quite like it, and calls in the local world-famous tumor expert. This typically overrated paragraph of devotion suggests (Please turn to page 7)