

arts cont.

Brigadoon traditional

By Kathy Hardis

"Brigadoon is a musical fantasy — a kind of retreat to never-never land. It carries you away, out of contemporary problems, cynicism, and materialism, into a realm of faith and simplicity," according to Jonathan Mark Goldblith, director of the Musical Theatre Guild's upcoming production.

The award-winning musical by Lerner and Lowe is about a Scottish highland town which appears only one day every hundred years. Two travelers from New York City stumble onto the town one morning and spend the day in its mystical fantasy.

Goldblith feels that the concept of *Brigadoon* is about "... the powers of love. It also touches upon modern day life, particularly urban life." With this production he hopes to "... sidestep the garish sentimentality that is so common in productions of *Brigadoon*. I feel the play cannot be maudlin."

As *Brigadoon* is a traditional 1940's-style musical comedy, Goldblith sees the style of theatre as one which incorporates music and dance to further the development of the theme. *Brigadoon* is a traditional musical, the kind which people have been urging the Musical Theatre Guild to present for the past several years.

Brigadoon also corrects another of the severest criticisms of the Guild: two thirds of the cast are MIT students, over one third are freshmen. Even more surprising is the fact that the two male leads — the two travellers — are both MIT students.

"I really had no intention of auditioning for the play," says Eric Clapan '80 who plays the role of Tommy. "I had just been 'flattered out' of an overcrowded class, so I wandered over to the auditions in a rather depressed state of mind with the lack of anything else to do. Now I'm really glad I did it."

Dave Waggett '81, who plays his companion Jeff, also stumbled onto auditions in a rather unorthodox manner. "I had gone to the auditions to try out for the pit orchestra. But as soon as I said 'audition', I suddenly was handed a form, had my picture taken, and found myself auditioning for the play itself. It was a real surprise, but I would much rather be in the cast than in the orchestra." Both Clapan and Waggett have experience acting in musicals.

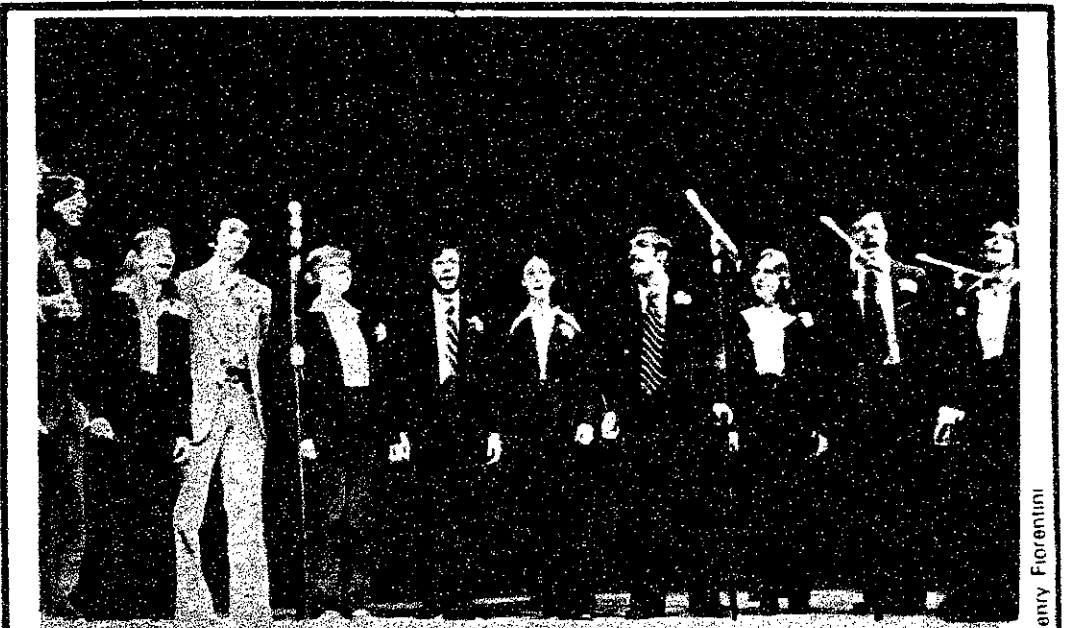
"I've never danced before, but the choreographer, Claude [Boyd], is a professional dancer with infinite patience," says Chip Rabinowitz '81, a member of the dancing chorus. "He gives us steps which aren't difficult but look good on stage. He has really captured the flavor of the highland fling."

According to Carol Pokodner '78, the

producer of *Brigadoon* and president of MTG, the technical aspects of the production should be "... stunningly beautiful. It will have a set that everyone said could never be done in Kresge. It's not a large abstract set, but rather one with flats and traditional movable scenery. People have really spent a lot of time with it."

The only major problem thus far seems to be that several of the male cast members are embarrassed about having to wear kilts, even though they were "warned at auditions." One male in the cast remarked, however, that kilts are "... a lot cooler than wearing pants!" The plaids of the costumes are also authentically matched to the characters' names.

Even though the show will open in less than a week, cast morale and spirit still seem to be very high. Gayle Ehrenhalt '78 sums up the attitude of almost the entire cast — "[Being in *Brigadoon*] is one of the most enjoyable things I've ever done at MIT. It's really a lot of fun!"



The MIT Chorallaries made their very successful singing debut last Friday night in the Greater Boston Songfest which was sponsored by the MIT Logarithms. Their repertoire included a selection of popular oldies and a collection of very funny jokes. The Jackson Jills, the Tufts Beelzebubs, and the Wellesley Widows also sang in the program along with the two MIT groups.

Megabytes of Manitou fight Spirit

(Continued from page 6)

an operation early the following morning.

Our damsel in distress decides in the interim to consult the services of the Incredible Erskine, who suddenly becomes our narrator for the duration of the novel. (Masterton wanted to wait until the second chapter to decide in which person to tell the story.) Erskine is a fortune-teller, card-reader, and outright quack, but he senses something real and occult in the strange dreams that have been troubling the lass.

The surgery is not carried out because the girl's life-signs fade as soon as the knife touches her. Soon we learn that the tumor is actually a fetus. In her neck. Right.

Through some research on her dreams and a seance in her aunt's house, Erskine learns that the fetus is a reincarnation of a

powerful Indian medicine man of the mid-1600's. To combat this powerful spirit, or manitou, Erskine recruits, through a Harvard professor's help and Indian expertise, a Sioux medicine man named Singing Rock. Singing Rock goes to see the girl, who by now has this disgusting, veiny blob writhing from her neck down to her waist. Speaking through the girl, the medicine man declares himself to be Misquamacus, who possesses the most powerful medicine in existence.

After killing a few people, Misquamacus comes out of the girl's back, and — oh, horrors — has tiny little clubfeet on tiny deformed legs because of all the X-raying they did on him while he was a fetus. This, of course, only makes the poor devil madder.

Misquamacus summons up some really powerful spirits, killing a couple of dozen people along the way. Singing Rock, however, protects the principals from too much harm, except for the tumor doctor who has half of his hand bitten off. The hospital is like wall-to-wall blood by now. But on we must read.

Soon it is apparent that this Misquamacus — a pretty antisocial chap, really — is calling out the Great Old Spirit, an evil demon so nasty that not even Misquamacus can send him back once unleashed. But Singing Rock come up with a supremely brilliant idea. He explains that since every object has its own manitou, and since Misquamacus is from a time without technology, all it will take to defeat this Great Old One is the supreme manitou of Technology. So Singing Rock logs onto a handy super computer, dials up its manitou, and sends these megabytes of manitou flying at Misquamacus. Naturally the computer wins. No, really, folks. I didn't make this up.

Several questions are left unanswered, however. The first is, how is the girl amazingly brought back to life after the monster is debugged (ouch)? Second, how did the old Indian convince the computer's manitou to go back onto on-line storage? Third, who paid the enormous CPU costs all of this must have entailed? And fourth, and most important, why did anyone ever write a book this silly? Surely there's another way, less embarrassing, that Graham Masterton can earn a living. Perhaps programming. ...

Fine choice of One-Act plays

(Continued from page 6)

Michael Fink '80 was outstanding as Ivan Vassilievich Lomov, the pathetic, potential bridegroom who at the "critical age of 35" needed a wife to help him through his constant "palpitations" and "eyebrow twitching." Fink created a wonderful characterization which he maintained constantly throughout the play, never faltering during his many comic moments.

Also very good were Elizabeth Jones as Natalya Stepanovna Choobukov, the hot-tempered young woman, and Gary Maciag '78 as her father.

The set, a representation of the interior of a Russian house, was professional and accurate to the last detail. The colorful Slavic costume worn by Natalia was beautiful, as was the extremely good lighting by Mitch Hollander '78 which created a soft sunlight shining through the lace curtains.

This second set of one acts this fall — cast, rehearsed, and directed in ten days — was of extremely high quality. One hopes that this will continue the trend in Dramashop's quality of acting and establish a trend in Dramashop's selection of plays.

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5:00 8:10
with Michael Redgrave

Sun-Tues, Nov 6-8
FOREIGN CORRESPONDENT
6:30 9:30 Sun Mat 3:30
with Joel McCrea and Lorraine Day

and
THE SECRET AGENT
5:00 8:00
with John Gielgud and Peter Lorre

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CAREFREE(1937)
Songs by Irving Berlin
6:00 9:30

and
THE GAY DIVORCEE (1934)
Songs by Cole Porter
7:30 Wknd Mat 4:05

CINEMA II
UNFAITHFULLY YOURS
6:00 9:35
with Rex Harrison and Linda Darnell

and
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