

arts

# Guys and Dolls a sure bet for a good time

By David Shaw

The MIT Musical Theatre Guild's production of *Guys and Dolls* is a lively and exciting presentation of an excellent musical.

*Guys and Dolls* is based on a story by Damon Runyon and presents Runyon's picture of life in New York City, particularly the Broadway-Times Square section. The plot revolves around the love affairs of Nathan Detroit and Miss Adelaide, and Sky Masterson and Miss Sarah Brown. Nathan and Adelaide have been engaged for fourteen years, with Adelaide continually pressuring Nathan into marriage, which he keeps postponing. Sky Masterson meets Miss Sarah Brown after a bet he made with Nathan. But the meeting seems doomed from the outset because Sky is a gambler and Sarah is a missionary. Nonetheless they quickly fall in love. Both relations are jeopardized only to be resolved for the better in the end.

The play was graced by some excellent acting, with the performance of Dierdre Alexander in the vanguard. Her portrayal of Miss Adelaide, a typical Runyon "doll," was delightful. She was able to maintain her character's high-pitched voice and still make all her lines and songs clear and audible. Her overall talent was best displayed in her musical numbers: "A Bushel and a

Peck," "Adelaide's Lament," and "Take Back Your Mink."

Curt Fenell '78 was quite convincing in the role of Nathan Detroit, with his animated expressions adding just the right touch to his humorous role. His singing voice was somewhat lacking during his one song "Sue Me", but that might have been intentional.

Rosalie Gerut, as Miss Sarah Brown, was slightly inconsistent in her performance. She played her part well, yet her lines were not easily heard. Her singing voice, however, was excellent, especially in the song "I'll Know".

The part of Sky Masterson was well portrayed by David Cohen. His singing, dancing, and acting abilities were put to the test in the song "Luck Be a Lady," which he executed flawlessly.

The performances of Jonathan Goldblith as Nicely-Nicely Johnson and Lance-Cedric Roberts as Benny Southstreet should not be ignored. They played perfectly off each other, as was demonstrated in their song "Guys and Dolls."

The choreography varied from excellent to non-existent. "The Crap Game Dance" was energetic and precise, a perfect production number; the "Havana Dance" was just as good. The Hot Box Girls were not near-



Lance Roberts (left) as Benny Southstreet and Jonathan Goldblith as Nicely-Nicely Johnson sing the title song "Guys and Dolls." (Photo by Gordon Haff)

ly as precise, but it was an accurate representation of a sleazy nightclub act. The fault lies with the song "Sit Down, Your Rockin' the Boat", which should have been the most lively number. Instead, the lack of movement on stage made it almost boring.

The orchestra rendered Frank Loesser's score perfectly, playing loud enough to be heard, but not loud enough to drown out the singing.

The technical aspects of the production were adequate. John VanderMeer's sets

were simple and functional, but they seemed to limit movement of the actors in certain scenes. The lighting was poor in some scenes, but that is partially the fault of the theatre's construction; some of the lighting angles cast shadows across the actor's faces or onto the rear stage walls. Hopefully these conditions have been corrected.

All considered, the play should be seen for its fine acting and singing. You shouldn't miss this chance, because "The Oldest Established Permanent Floating Crap Game" might not return.



Curt Fenell (left) as Nathan Detroit and David Cohen as Sky Masterson. (Photo by Gordon Haff)



Dierdre Alexander as Miss Adelaide sings "A Bushel and a Peck." (Photo by Gordon Haff)

## happenings

### AROUND MIT

*Guys and Dolls*, the Musical Theatre Guild's spring production will play Thurs.-Sat., at 8pm. Tickets \$3.75 or \$2.50 with MIT ID. Call x3-6294 for reservations.

Sangam, the Indian Student's Club at MIT, is sponsoring a musical soiree with Parween Sultana and Ustand Mohammed Dilshad Khan, two acclaimed Indian performers, Sun. April 16, at 3pm at Kresge Auditorium. Tickets range in price from \$4-\$10, \$1 discount with ID. For reservations call or send check (payable to Sangam) to Sanjoy Maxumdar, 509 Vestgate, Cambridge, tel. 494-8713.

Spring Fever Dance, sponsored by the Days at MIT, disco dancing party, Sat.,

April 15, 9pm-1am, Sala de Puerto Rico, Student Center; free with MIT/Wellesley ID; drinks served.

The Mezz, Fri., April 14, from 9-12pm, performers, refreshments in a relaxed atmosphere; Mezzazine Lounge.

### AT THE MOVIES

This weekend's LSC movie lineup:

Flesh Gordon (X-rated) (Fri.) 7 & 9:30 in 26-100.

Papillon (Sat.) 7 & 10pm in 26-100.

Bridge on the River Kwai (Sun.) 6:30 & 10pm in 26-200.

The Charge of the Light Brigade, the MidNite movie, Sat., April 15, bring a blanket and sit on the floor; 2nd floor of the Student Center; free.

The Hiding Place, co-sponsored by the MIT Seekers, Sat., April 15, Hayden Hall, Boston U. (School of Management); tickets \$1.50 at the door; only N.E. app.

Unreel: A Collection from the world's finest short films has returned to the Off the Wall Theatre, 861 Main St.; Cambridge. Playing Fri. & Sat. at midnight, admission \$1.50; call 547-5255.

### IN TOWN

Chuck Mangione and his Quartet, with the Children of Sanchez, April 14, 8:30pm at Symphony Hall; tickets \$6.50-\$8.50.

Noel Paul Stookey, former member of Peter, Paul, and Mary, at the Berklee Performance Center, Sat., April 15; tickets \$5.50-\$6.50; call 426-8181.

Stanley Clarke, with Pat Metheny Group, April 16, 8pm at the Orpheum; tickets \$6.50-\$7.50.

Tower of Power, with Lenny White, April 21, 8pm at the Orpheum; tickets \$6.50-\$7.50.

### IN THEATRE

Anything Goes, presented by the Dunster Drama Society April 14, 15, 21, and 22 at 8:15 & 11:15pm at Dunster House, Harvard; tickets \$2; call 498-2203.

Ruddigore, presented by the Harvard Gilbert & Sullivan Players, at the Agassiz Theatre, Radcliffe Yard April 13-29; Thur., Fri. & Sat., 8pm and Sun., 2:30pm. Tickets at Holyoke Center; call 495-2663.

— Leigh J. Passman

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