Ensemble proves Nothing to be quite a lot

By Daniel M. Togasaki

This past weekend, the MIT Shakespeare Ensemble, under the direction of Michael J. Custer and Ensemble Director Murray Biggs, presented an outstanding production of the classic comedy Much Ado About Nothing. The Ensemble has a reputation for putting on good shows, but with Much Ado they surpassed even the highest standards set by last year's productions of Love's Labour's Lost and Romeo and Juliet. (Romeo and Juliet was also performed last weekend, in repertory with Much Ado. Expect for one change of cast, it is the same production that played last spring.)

Much Ado About Nothing is not a heavy, dramatic play, but it was written for entertainment. It is a simple story about love, lovers, and marriage. There are no big morals to be told, although some are hinted at. It is simply a comedy. And, in love, lovers, and marriage. There are no big dramatic play, but rather was written for entertainment. Its light of the otherwise excellent job they did, and was not seen throughout the play. This lack of depth to their roles was the only flaw, with especially Walker, animated their comic roles as well as it handled Much Ado, then King Lear promises to be a spectacular show.

Comes A Horsman, a United Artists release, starring Jane Fonda, James Caan, and Jason Robards; directed by Alan J. Pakula and rated PG.

By Bruce Nowacki

Alan Pakula's newest, A Horse and All the President's Men, plus gives us Comes A Horsman, a flawed and yet strangely moving film. In its advertisements, it is called "a story of love and freedom" and yet it could also be called Little House Gone With the Prairie Wind. For it involves an anachronistic individual who values her ranch above all else, and the horrible outside world that is trying to take it away from her.

The movie is grim: grim house, grim people, grim future. But there are bright spots. A scene with Caan and Fonda eating stew in her kitchen is one such light instance. She eats while reading, so he looks around for a book to do likewise. All he can find is Shakespeare's Tragedies. When he opens it, the bills for the mortgage spill out all over dinner. "Bill in here?" he asks. "Kind of appropriate," the state. "Comes A Horsman deals realistically with the hostile West. The death scenes are particularly moving. The characters try to hide their sadness and their feel-ings attempts to make the scenes even sadder. There is a definite feeling of flatness, but the film quickly changes scenes to a sunny landscape and they tries to forget the past.

Jane Fonda gives an excellent performance as a rancher with no apparent emotions. Her gradual change is brought about by her relationship with Caan, who does a good job in his role. Robards is too one-sided to seem human — he is descending into oblivion while Fonda tries desperately to work her way out of it. Although the film lacks clarity and there are quite a few loose ends and unreasonable actions by characters, Comes A Horsman still has the makings of a good B-picture.