Zorba, presented by the MIT Musical Theatre Guild, Thursday through Saturday, November 9-11, in Kresge Auditorium. Tickets $4.50 with MIT ID ($5 on Thurs.). Tickets in Lobby 18, at the door, or by calling x-6294.

Something is wrong with Zorba, the musical. Where the difficulty lies is hard to determine. It may be tied in with the particular way it has been produced by the MIT Musical Theatre Guild, but the fault is more likely related to the nature of the musical as it is written.

Zorba can be divided into two areas: what happens in the play, and what fails to happen. Or, more precisely, what goes on in the play, and what fails to be musical as it is written.

First, the story: Nikos (Marcus Filipovich), a teacher from Athens, is going to Crete to restore and operate an old mine. In a cafe on the way, Zorba appears to Nikos, with a sure sense of reality and good-natured fun, established itself as a viable competitor for main character over Zorba. One could sense in the widow the pain she was feeling, and the horstense was irascible throughout. Zorba was naturally epicurean, and the hortense was quickly falls in love. A similar situation appears to be developing. Meanwhile a young villager has killed a teacher from Athens, going to Crete to restore and operate an old mine, and naturally the horstense was irascible throughout. Zorba was naturally epicurean, and the hortense was quick falling in love. A similar situation appears to be developing.

Nikos sends Zorba off to buy supplies for opening the old mine, and naturally the horstense was quick falling in love. A similar situation appears to be developing.

Zorba will forget her (a prediction which turns out to be accurate). Zorba writes back to Nikos, describing his experiences in a cafe, but leaving out any references to the horstense. When the horstense catches Nikos reading the letter, she asks if Zorba has any messages for her and Nikos fakes one to the effect that Zorba will marry her.

Naturally, Zorba is in a difficult situation when he returns to find this out. Meanwhile a young villager has killed himself since he saw Nikos with the widow, whom he loves, and the family tries to take its revenge. Tragedy follows.

Now, what's wrong? Despite its promise and length, Zorba is incredibly thin. It is strangely shallow and superficial; there is a definite lack of depth all around—character, plot, etc. It is doubtful that this is due to the MIT production. In spite of everything the acoustics at Kresge could do to stuff the show, the bouncing and lively energy the players and orchestra embodied shone through it all. Everyone down to bit, from Nikos who plays Zorba, was naturally epicurean, and the horstense was quick falling in love. A similar situation appears to be developing.

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