PTUESDAY, NOVEMBER 7, 1978 THE TECH PAGE 9

MTG plays Zorba

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delightfully so. But for the strength of the cast, no character was threshered enough; the fault lies with the authors, who thought single lines or scenes were sufficient to establish distinct and important character traits. They are not sufficient, and when the story progresses as quickly as it does here, one wonders why the character did this or that.

Which brings us to the plot itself: just as with the characters but more so, the play tries to make a lot of different points in a lot of different scenes. It's as though the writers sat down and said "Okay, in this scene we'll make this point; in the next scene we'll express this theme..." And this kind of heavy-handed writing - i.e., engineering scenes to make a certain point - destroys the effect of the themes themselves. If the writers had distributed their ideas throughout the story rather than condensing them here and there, something might have clicked with the audience. But the authors hadn't, so the buildup that should climax toward the tragic end is not there. The audience finds itself wondering "what happened?" as the cast takes its centrated more on the seriousness of the play, which, after all, were the very thing we are supposed to be getting. Thus the authors have strangled their own material by concentrating on structure before character.

The Musical Theatre Guild's heroic efforts to overcome the material are heartbreaking, but the point of it all is lost. Everyone can see what the play is trying to say about death and life, but it's so utterly obvious and engineered that we are not impressed. Perhaps if the production concentrated more on the seriousness of the material rather than on the comedic aspects the disjunction at the end would not have been so great.

How would Freud relate to O'Keeffe?

Cold, hot warming.

Hearts, full bodied flavor. Yet smooth and easy going down.

And, O'Keeffe develops a big head on contact.

Conflict, Conflict. Trauma. Trauma. Freud's diagnosis?

We think he would have said: "It's too good to gulp." And you will, too.

In the final analysis.

viola, and Seth Carlin, piano. Sun., Nov. 12, at 2pm in Kresge; free.

AT THE MOVIES

Sponsored by the Humanities Department:
La Grande Illusion, Tues., Nov. 7, at 7pm in 66-110.
Shadow Catcher, Thurs., Nov. 9 at 7pm in 66-006.
Olympia, Mon., Nov. 13, at 7:30pm in 14N-0615.
Rite of Louis XIV, Tues., Nov. 14, at 7:30 in 66-110.
A Connecticut Yankee in King Arthur's Court, the Mid-Nite movie, Sat., Nov. 11, in the Salon; free.

The LSC lineup:
Caligula (Fri.) 7 & 10 in 26-100.
Henry V (Fri. Classic) 7:30 in 10-250.
Bridge Too Far (Sat.) 6:30 & 10 in 26-100.

The Spy Who Came In From the Cold (Sat.) 6:30 & 9 in 10-250.
Fiddler On the Roof, sponsored by MIT Hillel; Thurs., Nov. 9 at 7:30 & 11pm in 10-250, 11:25.

ARROUND MIT

MIT Dramashop performs Aristophanes' The Frogs, Thurs.-Sat., Nov. 16-18, at 8pm in Kraige Little Theatre. Free, on first come basis; critique and permanent collection; call for presentation of paintings in the MIT Permanent Collections; call x3-4400.

Faculty Recital: Marcus Thompson, recital, Marcus Thompson, viola and Seth Carlin, piano. Sun., Nov. 12, at 2pm in Kresge; free.

In the final analysis...