The Wild Duck is not a fowl production

The Wild Duck, by Henrik Ibsen, starring Albert Ruesga, Stefano Bertozzi, Karen Larsen, David Waggett, Kate Dutton, Directed by Joseph Everingham, an MIT Dramashop Production.

By Margie Beale

This spring has brought its share of dramatic treats to MIT — first, the Shakespeare Ensemble’s superlative performance of Ibsen’s The Wild Duck. The staging of the Ibsen classic is obviously the result of an intelligent and careful reading of the script as well as some fine interpretive work from virtually every member of the cast.

Action in The Wild Duck centers about Gregers Werle, a conscience-craved idealist determined to help a happily-married friend, Hjalmar Ekdal, to spiritual growth by bringing him to understand the unsatisfactory reality of the circumstances surrounding his marriage. In an attempt to avenge his deceased mother, Gregers reveals to his friend that his father, Haakon Werle, was once the lover of Hjalmar’s wife, Bina, and that it was he, rather than Hjalmar, who fathered Hedwig. Gregers Werle, played by Albert Ruesga and Stefano Bertozzi, respectively, are perhaps the earliest scenes between Gregers and the ruthlessness of fanatical idealism.

The plays then is a realist treatment grows embittered and rejects both wife and pond nobly to the revelation, and instead, as an ill-used creative genius, fails to res-mately inconsiderate man who sees himself never realized, for Hjalmar, a consum-spiritual growth Gregers anticipates is

Werle’s bride-to-be. Mark Schafer’s performance, executed with a profes-
tant reality of the circumstances sur-

grily childlike, yet possessed of a touching gravity and maturity as the fourteen-year-old Hedwig.

David Waggett portrays Hjalmar’s clearly father with extreme wit and sensi-

sibility, giving as animation at its most amusing and affecting, while Evil Millet is most believably dignified, paternal, and even slightly stuffy as Gregers’ father. There is a created sense of private humor to Matt Dahl’s brief appearance as Movick, the ‘demonic’ warded clergyman, while Barbara Masi is charmingly elegant and master-of-fact as Mrs. Sorby, the elder Mr. Verle’s bride-to-be. Mark Schafer’s characterization of Dr. Relling is perhaps the evening’s weakest portrayal of a major character, for at times, Schafer seems more concerned by the significance of his lines than by the task of creating a convincing character. Nevertheless, his performance, designed sets by William Fregosi help to make the presentation a visual, as well as a dramatic delight. In short, The Wild Duck is a pleasure to watch, particularly for one unfamiliar with Ibsen’s play, for the Dramashop’s production is uniformly excellent.

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