**BSC’s superb King Lear opens season**

King Lear, by William Shakespeare, performed by the Boston Shakespeare Company at the BSC Theatre; Thursday, September 20.

King Lear is Shakespeare’s greatest tragedy play, and has been a classic of theatre for hundreds of years. It is now being offered in conjunction with Septermber 20.

The performances are Wednesday through Fridays at 8pm, Saturdays at 7:45, Sundays at 8pm. Tickets are $5.50 & $8.00 or $5.50 & $7.50 all other nights. For reservations, call The Modern Theatre Box Office at 426-8445, or Theatre Charge at 426-8311.

The Boston Shakespeare Company, currently in its fifth season, is now performing King Lear. Performances will be in Huntington Hall, at 300 Mass. Ave, in Boston. For more information call 526-2660.

**Music**

The Cars at the Music Hall September 30 & October 1, tickets $7.50 & $5.00.

The Police at the Orpheum Theatre October 2 at 7:30pm, tickets $8.50 & $7.00.

Van Morrison at the Orpheum Theatre October 4 at 7:30pm, tickets $9.50 & $8.50.

The Eagles at Boston Garden October 9 & 10 at 8pm, tickets $12.50, $10.00, & $7.50.

Jethro Tull at Boston Garden, Sunday, October 21 at 8pm. Tickets are $8.50 & $7.50.

**Theatrical Review**

American Buffalo, the 1976 Obie award winning play, is now playing at The Modern Theatre. Performances are Tuesdays through Fridays at 8pm, Saturdays at 7:45, Sundays at 8pm. Tickets are $9.50 & $8.50 or Fri. & Sat., $8.50 & $7.50 all other nights. For reservations, call The Modern Theatre Box Office at 426-8445, or Theatre Charge at 426-8311.

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One secret to the success of the BSC attempts is its portrayal of the King's magnificence. After this slow start, however, the pace picks up considerably as the plot unfolds. It is possible that the play moves altogether too fast near the end of the play, when the war that takes place is rushed through so quickly that it becomes difficult to follow the drama.

The BSC has been experimenting with a number of new techniques for presenting Shakespearean plays in an attempt to implement the customary tools of theatre. In some instances these devices represent a radical departure from the conventional presentation of Shakespeare. For example, instead of separate music is supplied as background during several of the scenes. Used when Edmund carries on his monologue with the audience during the first act, the effect is startling. Unfortunately the music is not always appropriate, as during Kent's swordfight with Oswald, Goneril's steward. Charmingly, Edmund does not fit with shouting and swordfighting. Several technical errors also became evident during the course of the play, as when one song was abruptly switched to another.

The most interesting departure that the BSC makes is its portrayal of the King's insanity. In the script, the King is driven mad by the ungratefulness and hatred of his daughters Goneril and Regan. On stage, unusual lighting and background laughter are provided to make Lear's growing madness more evident. At the end of the play, the title role is portrayed by William Lebow, a versatile actor who manages to bring out all of the quivering emotion and anguish that the King goes through. Richard McElvain and Henry Woronicz bring out all of the quivering emotion and anguish that the King goes through.

Cockfield, based on "The Three Cockfields" by Loie Keitz, takes a comical look at marriage and infidelity, using the world's most unusual "midget." For performance and ticket information call 426-6922.

**Student announcements**

Hold elections for GA representatives. The first act, when Lear and his companions are stranded outside in a storm, Goneril and Regan actually join the King on stage in a bizarre scene that culminates in Lear's insanity. The cast does an excellent job, but the technical aspects of the scene and its timing need improvement. The result belonged more on a movie screen than a theatre stage.

The BSC makes brilliant use of their uncomplicated set, which is matted only by a conspicuous and irritating "Exits" sign on the right side. The stage space is effectively used in the sometimes unusual choreography, which heightens the impact of the play. The result is a polished, professional performance that guarantees a highly entertaining evening. The BSC is easily accessible from MIT, and its adaption of King Lear should not be missed by anyone who appreciates Shakespearean theatre.

— Joseph Kristl

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**ATTENTION CLASS OF ’82**

Members of the Class of ’82 interested in working on a class float for homecoming 1979 should contact Anita Sirac at x5-8686. All ideas will be most welcome!

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**Stop by**

The UA has many projects in the works. Please call or stop by if you have any ideas or would like to help. If you have any comments or suggestions, please contact Jonathan Hakala (UAP) or Chuck McCormick (UAVP) or leave a message with the UA secretary. The UA office is located on the 4th floor of the Student Center. Please call x5-8205.

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**UA NEWS**

The UA News will be appearing Tuesdays in The Tech. It will act as a voice of the Undergraduate Association to the student body. Students are encouraged strongly to respond to the listed announcements.

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**IAP**

Believe it or not, work has already begun on an independent Activities Period ’80. The Committee welcomes student input and involvement. We are looking into the administration, Finance, and Exchange Committees. Anyone interested should come by the UA office and leave their name.

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**Special thanks**

Warren Seaman and the MIT Historical Collections staff for sponsoring Thursday’s Freshmen Dinner. It was nice meeting the class of ’83.

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**Know your class officers**

These people have many ongoing projects and would love to have your help. Make time to contact and meet them in the near future.

**Class of 1980**

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WILG
x3-8799
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