Magus Theatre Company cries Woolf


Get that libegaric “Mid-terms-are-history-but-finals-are-reality-and-I-should-stay-up-the-world-but-I-think-I’ll-de-mo-bow-low-about-those-assignment-for-tomorrow-oh-hell” feeling? Then it’s time to take a trip up to the Hasty Pudding Theatre (situated within the halved acres of Crimson) to jolt your system amidst the turmoil developed in Albee’s “George and Martha” production of Edward Albee’s “Who’s Afraid of Virginia Woolf?”

It’s a comedy alright — and those present certainly had good fun — but it’s also much more. George and Martha are perhaps not the ideal couple — he’s a rather ancient associate professor at a “small New England college,” and she is happening to be the daughter of the college’s beloved President. They excel at being horrible to each other. Martha gets at George in an impresive way, and Karen Shally was marvellous at conjuring up an image of poicy disallowment in which the effects of alcohol and recrimination symbiotically build up upon each other. George, by contrast, becomes drunk in a more controlled way. Price McDonald got his cool and sharp pre-medicated cuts just right and used with absolute conviction such gems as: “Show her where you keep the euphemism.” His expression of calm and unconcerned suffering as he reads history at 3am in the midst of the turmoil finally convinced me that George was the more astutic of the two, although both came across as the subjects of a particularly grotesque and vicious marital mix-up.

Now, what are they being nasty about? They are generally nasty people, sure — not the sort of vertebrates nice member of human sapiens enjoy in their living rooms. But maybe things go a bit deeper. It doesn’t take much for the philosophical play-goer to start hypothesisng that the root of their problem lies within their own inadequacies — how brilliantly they come to light as the play unfurls. I have no intention of giving away the central truth — to find out what it is you will just have to go along.

Carin in the middle of the uproar are Nick and Honey, a new Biology professor and his not-too-intelligent, but probably just socially adequate bit of a wife. The play, which created the imaginative and respectful property — blazer clad, conservative tie correctly in position, there are plenty of this variety of human on sale in the vineyards of Blahtard. But he is projecting a facade too, and with great skill. Redpath seemingly naturally loses his respectability and... oh, and does something naughty with Martha (although I am encouraging people to attend this production, I had better warn you that this particular event tactfully happens off-stage). Joy Bond shows Honey to be a barking — her serious little laugh generated bigger guffaws from an appreciative audience. Well done to her as well.

Towards the end, little remains to be revealed, George and Martha can no longer hide naked truth from each other — or from the world, assuming the world wants to know: they can feed themselves no longer, and the cast can get a well-earned night’s rest. Student tickets cost only $5, so if you’ve got that assignment for tomorrow, how’s about going along to the show and imaging it’s your professor getting all the assault and battery!

— Jonathan Richardson

Music
Marc Thor and The Maps at the Honey Lounge, Fri. and Sat.
Nervous Eaters at Cantone’s Fri. and Sat.
Spare, Harlem and Zoo Types at The Rat Fri.
Viney Band and Psytrons at The Space, Fri. and Sat.
Mission of Burma and Bloodless Pharaohs at the Club Frij (
Riskin, Ballroom, and Nads at the Rat Sat. and Sun.
Rings and Jets at The Club Sat. and Sun.
Sass and Neighborhoods and The Pandaii Sun.
Ultras and Meots and The Paradise, Fri. Nov. 16 and Sat. Nov. 17.

The Outsulls with Molly Hatchet at the Music Hall, Tues., Nov. 27 at 7:30pm; tickets $8.50 & 8.
Santana at the Music Hall, Thurs., Nov. 29 at 7:30pm; tickets $9.50 & 8.50
Jefferson Starship at the Orpheum Theatre, Thurs., Nov. 15 at 7:30pm; tickets $9.50 & 8.50.
The Muffins at the Modern Theatre, Mon., Nov. 12 at 8pm; tickets 5.
The MIT Chinese Students’ Club presents a piano recital by Fei Yifong on Fri., November 9 at the New England Life Hall (Next to Boston Public Library) 225 Clarendon St. Tickets are $3 and $6 and are available from all MIT CSC officers. For further information call: Sebastian Ma (494-9297), X-7274), Andy Wing (494-8556, d1-9601), or Stanford Kuo (494-8904, d1-9205).

Theatre
MIT Dramashop presents its second set of fall one-act plays on Thurs., Fri., and Sat., Nov. 15, 16, and 17 at 8pm. The performances are being held at the Harrington School, 830 Cambridge St., which is about a fifteen minute walk south from MIT. Admission is free and open to the public, and there will be a short critique following each performance. The four pieces being performed are Bertolt Brecht’s “The Elephant Chair,” Samuel Beckett’s “Footfalls,” a comic monologue “The Harmlessness of Tobacco” by Anton Chekov, and a student piece by Michael Allegore called “Reflections Aside.” For more information, call the Drama Office at 2-2456.

Wellesley College Experimental Theatre presents as evening of one-act plays November 9 & 10 in Jewett Auditorium, Wellesley College. Curtain time for “The Stronger” by August Strindberg, “Riders to the Sea” by J.M. Synge, and “Tripartite” by David Walker ’81 will be 8pm. Admission is free with MIT/Wellesley ID.

Movies
Frightful of Doolittle, the Midnite Movie, Saturday, November 10, second floor of the Student Center.
This week’s LSC lineup: Network, Fri. & 10-26-100
The Lady Vanishes (Classic), Fri., Fri., 3:30
California Suits, Sat., 7 & 9:30, 26-100.
In the Heat of the Night, Sun., 6:30 & 9, 26-100.

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