The MIT Community Players act up a storm

The set is an imaginative solution to the problem of creating a stage within a dining hall. Unfortunately, the stage material is transparent in many spots to the lights above. Instead of this end, it shines through the dining hall windows. A good feature of the play is that the audience seats are placed right on the very edge of the stage. This draws the spectators right into the action of the unfolding story. It is fortunate that the company is small to a house full for the performance does not readily reach out beyond the first few rows of seats.

The MIT Community Players is a drama organisation composed of such diverse elements as graduate students, institute workers, alumni and others associated with the MIT community. They are an all-loc amateur group that has been active on campus since 1947. Although their productions are not of the professional variety, the completed production would still manage to provide good entertainment in its own way. Their efforts are a sampling this weekend.

Joe Kriegl

Superb View is worth seeing

A View from the Bridge, by Arthur Miller. Production by the MIT Shakespeare Ensemble, featuring superlative performances. Lmino on Saturday, Feb. 26, at 8 pm and on March 1 at 2:30pm, in 10-250. Also at Wellesley on March 8 at 8 pm.

One comes to expect excellence from MIT — and the Shakespeare Ensemble fulfills these expectations. Their production of Arthur Miller's A View from the Bridge is as good, if not better, than any professional theater performance. The Ensemble uses 10-250 well. By constructing an austere set and using 10-250 like a Greek amphitheater, the Ensemble turns the lecture hall's limitations into assets.

The acting was very effective as the deceptively mild-mannered Prospero's service, mimics the wizard at times with great effect. The pace of the play does pick up towards the end, and the final scene successfully ties the loose ends together.

Photo by Paul Green, courtesy of MIT Community Players.

Hy Tran

Pudding's A Little Knife Music: a production not to be missed

Edgar Foo Yang, Helen's glassy Chinese deep voice. The initial command were “Love-Lorne,” a four-part aria which revealed the mixed emotions of the impossible love between Eddie and Beatrice. She falls in love with Rodolpho, Eddie will err to her death. Thus, he is forced into deciding between his love for Beatrice and turning in his cousins to the immigration service. Therefore, to betray his cousins is a violation of his principles. Eddie's tragedy arises from his inability to accept that—"setting for hell," as Alfieri says.

A View from the Bridge contains all the elements of classical tragedy. A hero, his destiny, catastrophe, and catharsis. The Shakespeare Ensemble's performance enhances these classical qualities: 10-250 is an ideal venue for a stage play while the cast's acting sweeps the audience towards the inevitable climax. They have presented an absorbing performance of a moving play.

Photo by John Lepingwell, courtesy of MIT Community Players.

The Arts

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The MIT Community Players present: The Tempest, a William Shakespeare, directed by James Williams. Performances Feb. 28 and March 1 at 8 pm in Burton Dining Hall.

The fabric of the current Broadway hit, Sweeney Todd, plots have customarily been borrowed. However, Little Knife Music, through March 19. Playing at the Harvard Clubhouse.

It has been said that the pun is both the most subtle and the most brilliant of rhetorical devices. It has its high points. Caliban, Prospero's treacherous slave, should not be taken lightly. In the stage in a manner reminiscent of the cookie points. Caliban, Prospero's treacherous slave, should not be taken lightly. In the stage in a manner reminiscent of the cookie points. Caliban, Prospero's treacherous slave, should not be taken lightly. In the stage in a manner reminiscent of the cookie points.

The play opens on a rather confused scene with the around characters wondering out of the house. The action is set and Pudding is introduced making Prospero into a wise and virtuous philosopher. It is Philip's acting that glues the play together and keeps it moving through the many slow spots. The rest of the acting is adequate to keep the play alive, though the jester Trinculo, played by Richard Lincs, can also be singled out for a praiseworthy effort.

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The production is a feeding frenzy. It is a combination of the script and acting to set the mood and atmosphere. There were presentation by Alfieri's memories of the family and the marriage. This is an imitation of life.

Eddie Carlson is a man like any other man. Life expectancy according to the recent results of the MIT Community Players act up a storm.

In the Community Players' production, Prospero is portrayed by Harvey Phillips. His portrayal is much better than the usual one. A further strength of this production is that it has been arranged that Prospero become lord through his wizardry. The play itself deals with this, situation years later, when Prospero brings to the island with his magic three men who wronged him. After the unfortunate marriage of his daughter and an attempt upon his life, Prospero forgives his enemies and regains his dukedom.

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