Good and bad scenes from MIT Ensemble

MIT Shakespeare Ensemble's All-American Night, April 4 and 5 (1980). The Shakespeare Ensemble's revival of their All-American Night, a series of scenes extracted from nine American plays of this century, demonstrates the versatility and occasional brilliance in acting of which the Ensemble is capable. In spite of a certain naivete in the strength of the performances, and the virtual randomness of the selections, the uniform enthusiasm and professionalism of the cast made for, if not a wholly uncorrect, at least a delightful evening's theatre.

First, on the bill of fare was Eugene O'Neill's The Hairy Ape, a modern reworking of Anchoyls' Orestia, in which the son of a great war hero comes home only to find his father dead, murdered. Instead of the Trojan War, the American Civil War provides the background, and instead of the rocky cliffs of Mycenae, seaport New England forms the setting for the unfolding action.

Steven Joyce '80 plays the gradual transformation of Orin (the son) from doubting to fearful sure with unassuming but high energy. We buy, sell, trade & repair, tv's. at used stereo components & used sound. Airline Student Car Deals. A Airlines. Student flights, summer jobs, student abroad! MIT Chamber Players performed music by Telemann, Hummel, and Brahms on April 9th 10-2500. (The tech file photo)

The third dish on the Ensemble's menu was from Saroyan's The Time of Your Life. The whole bit was not particularly distinguished - it was simply ambiguous and pointless. People walked across the stage, but I didn't really see any characters.

Next came a very charming scene from Albee's The American Dream, in which the action essentially concretizes a metaphor. The American Dream, that semblance of a spiritless material ideal, is realized in the form of the All-American male - muscular, egoistical, heartless, and always posing. Tom Stefanick's (G '79) portrayal of the young man is hounding with good nature and enjoyment. Such a part could easily be played by an actor who indulges vanity and egotism with aggressiveness and arrogance, but Stefanick evokes a sense of innocence that is wonderful - by unpretending elements that open themselves in, namely comic.

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