ELLEN BURSTYN
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IXENE
Written by LEWIS IOFN CARUINO
Diretor of Photography MARIO TXOSIA.S.C
Muc fby MAURIE IARRE
Produced by RBNEE MISSEL and HOWARD ROSENMAN
Directed by DAIIEL PETRIE
The novel from POCKET BOOKS
A UNIVERSAL PICIIARE
EXCLUSIVE ENGAGEMENT

CABARET

CABARET is perfectly marvelous

Cabaret, presented by the MIT Musical Theatre Guild: Kravv audition, tonight and tomorrow night at 8pm.
It has lights, pretty girls in flirty costumes, and excellent music. It tells a love story, and documents the terrifying rise of the Third Reich. It is the Musical Theatre Guild's presentation of Cabaret.
Those who have only seen the movie version are in for a surprise and a shock. The script was rewritten for the movie in order to suit Michael York and Liza Minnelli's abilities. The stage version explores the characters much more deeply, through word and especially through song.
The best performance is given by Joseph Casad, as the show-stopping Emcee. As he romps through Willhelm, Two Ladies, and Sissin Purley, he can't help but win the audience. He is ably supported by the Kat Girls, a bevy of beauties in tight costumes. They sing and dance their way through the play, even performing a marvelous kick line at the beginning of Act Two.
Clifford Bradshaw is played by Marcus Filipovich. His portrayal of the American novelist is wooden, and he can't seem to get interested in anything—even the growing Nazi party. His love affair with the wild and unpredictable Sally Bowles has a dry quality that makes us wonder whether he isn't glad she doesn't eventually return to the States with him.
Fortunately, Theresa Muller rescues the pair. As Sally, she shows a lot of enthusiasm and swiftly changing emotions. Her portrayal is sincere, even to singing slightly off-key when the script calls for it. She also exhibits enough energy to overcome Filipovich's apathy.
Deborah Cote and Matty Flinner also deserve mention as Frau Schneider and Herr Schultze. Their senior citizens' love affair contributes many humorous moments. And when the Nazis' harassment of Schultze (he is Jewish) destroys their liaison, the entire audience feels for them.
The only trouble with the production is scotty timing. Occasional long lapses between acts upset the audience. Additionally, some of the transitions were jerky and hasty. Most of these difficulties are just lack of polish, and the play will doubtless be smoother during its second week.
The orchestra does an excellent job. Conductor Barry Mirrer deserves commendation. Even the "all-female" on-stage band—the Kittens—do a good job. So, to anyone who is hunched over a desk toiling: What good is setting alone in your room? Come hear the music play.

MICHAEL TAVINO

"Extraordinary"
Sonn Cam. Boston Journal

"Magnetic"
Ben Eden

"Fascinating"
Tammie Lou, Raleigh News & Observer

"Gripping"
Stu Grass. St Louis Post Dispatch

"Emotional"
David Hein. Indianapolis News

"Spellbinding"
Bruce Williamson, Playboy

"Fabulous"
Bruce Kirkland, Toronto Sun

"Beautiful"
Gordon Hutto, Norman Herald-Democrat

"Wondrous"
Roy Proctor, Richmond News Leader

"Powerful"

If you want a motion picture to talk about, argue about, wonder about.

ELLEN BURSTYN

SAMI LADY RESURRECTION

SAM SHEPARD, ROBERTS BLOSSOM, 

EVA LE GALLIENNE

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AVE MARIA

STARTS FRIDAY, NOV. 14th

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