Hasty Pudding changes pace

Jeeves Takes Charge. Based on novels by P.G. Wodehouse, Jeeves is performed by Edward Duke; at the Hasty Pudding Theatre (26 Quincy Street, half a block from Mass Ave. in Harvard Square) on Friday and Saturday evenings which are $18). Call 266-1492 for information or 497-1116 for Theatrecharge.

Harvard's Hasty Pudding Theatre is best known for its "silly boy" masques where one can see the future leaders of America in drag. Now, it adds to its list of accomplishments the current production of Jeeves Takes Charge, a one-man play based on the novels of P.G. Wodehouse. This show was difficult to review; since I enjoy Wodehouse's light comedy, I was unable to find much. Even if you have never read Wodehouse, you should go just to see Edward Duke's performance.

Duke has distilled decades of Wodehouse's writing into this play. He performs the title role and eleven others with great skill. With the drop of a monocle, he goes from master to master. While one would not expect there were two actors on stage, at times one cannot be sure.

The show focuses on a character of Wal-ter Mowse, an almost young gentleman. "He was born at the age of 24 in 1917; (he is) 24 to this day," declares the program with clausative understatement. Mr. Mowse is sketched from the outside world by his valet and personal gentleman, the "inhuman" Reginald Jeeves. While much of Jeeves's personal history is unknown, he has served some of the finest in Britain, including such noteworthies as Lord Worplesden and Mr. Augustus Pink- Noste.

The play starts in Bertie's private club. Supported by a set of cardboard friends, Edward Duke introduces the major characters and through the marvel of quick-change, jumps right into the first scene and we find out how the irresistible Jeeves came to be Bertie's guardian.

The basic homor of the Jeeves stories comes from the reversal of the roles of master and servant. By the end of the first scene, Duke has firmly convinced the audi-tor of what it is like, leaving him free to prolong Bertie's pain and our enjoy-ment.

The second act shows us how fortunate Bertie is to have Jeeves, as we watch him forced by his aunt to perform at a village concert. We are treated to the story of the alcoholic-induced delirium of the afore-mentioned Pink-Nosite and the subsequent machinations at a School Prize-Day. After this shattering portrayal of a non-kow and his beloved, "she wonna go..." Bertie finishes off his performance and the play with renewed respect to the performer of the play; I was laughing too hard to take notes. Be-sides, I repeat any good jokes I hear, leaving you with a trinity of this review, which would only de-tach from your enjoyment when you see Jeeves.

Ken Melzer

Klezmer brings class to Harvard

The Klezmer Conservatory Band direct-ed by Hankus Netsky performed last Sun-day in Harvard's Sanders Theater. Their next performance in the Sanders Series will be on December 9th at the Museum of Fine Arts. It was a concert of two MIT students listening to Yiddish music in a Harvard church. Although the vested ceiling and elaborate ornamentation en-hanced the music, the W-Fi was a mild distraction.

I entered the theater unsure of what to expect. Having survived the Jewish High Holidays with a minimum of trauma, I vaguely imagined a second prayer service possibly with the exception that I wouldn't be wearing up half the seats in the church. However, I felt more as if I had entered a pokah festival.

The 8 o'clock performance started promptly at 8:30 as most of the crowd was still operating under JST (Jewish Standard Time).

For those of you as unfamiliar with klezmer as I was, it is a fast-paced, high-energy out-of-town style with many other blends of Yiddish spirit thrown in. The band played a Jewish Charleston, but my favorite was the piece they call the "Migan Ramsh." The band itself is a motley group. They were dressed in many different types of clothing and were obviously from many different ethnic backgrounds. When they aren't playing, they're dancing, and some- times even when they're playing, they're dancing. Individual members showed their general musical proficiency by playing two or three different instruments during the course of the evening.

Vradiy Balalaid leads the audience through the performance, interpreting whenever necessary, the demonstrator a great knowledge of Yiddish language, culture, and history. Her voice has the range and force required by the instrument and is comple-mented by her well-tuned sense of humor. She described, at one point, the music as "Yiddish-flute," and at another point she defines JTS as "Yiddish break-dancing."

The band is well worth hearing. Be sure to go see them perform at the Museum of Fine Arts on December 14th. Your great great-grandmother would be proud!

Ronald Becker

Friday, October 12

The Boston Symphony Orchestra plays the Bach/Schoenberg Preludes and Fugues in E-flat, BWV 571, St. Anne; the world-premiere of Wilson's Seminaire, commissioned by the BSO for its centennial and Schum-ann's Symphony No. 3, Belgian today at 2 pm and tomorrow at 8 pm at Symphony Hall. Both seats are available for BSO performances on Fridays and Saturdays from 8 pm on Fridays and from 5 pm on Saturdays, price $5. Call 266-1492 for information.

LSC's visual film presentations is a double feature. Two silent classics, Charlie Chaplin's The Kid and Buster Keaton's Sherlock Jr., will be shown at 7:30 pm in 10-250.

Where's "right-now" when you need it? LSC shows Silkwood, a stirring drama about a radioactive waste dump, tonight at 7 pm and 10 pm.


Saturday, October 13

The Emmanuel Wind Quintet will be added and abetted by computer at 8 pm tonight in Kenege Auditorium. The world premiere of Martin's Doubles will be fol-lowed by Bucy's Moemums monologues, John Gaskins's Defter, the film's "Alumnae," and Paul LeVay's Six Fantasies on the Theme of Thomas Campbell, and Dexter Morris's Studies for Trumpet and Cello. Admission is $5 for students and seniors, $10 for others.

At the Museum of Science, there will be an exhibit of "sense-napping techniques." "A Touching Experience" will include demonstrations as well as hands-on experience. For more information call the Museum at 223-2500.

At the Metropolitan Boston Zoo there will be animal demonstrations. Discuss the sounds, smells, sights and feel of animals at the education center. For more information call 422-4002.

The first in the Various Band series, Deo No. 4, will be played tonight at 26-30 pm and 10 pm tonight. LSC does appear, a magnificent music. Admission is a dol-lar.

The Klezmer Conservatory Band opens their season tonight with works by Beltoh-men, Bodi and Tchakovsky. Sanders The-ater at 8 pm. Call 235-3220 for information.

Monday, October 15

The Cleveland Orchestra is in town tonight with "Music of the 1980's" at 8 pm in Symphony Hall. Call 366-1442 for information.

Aonna Fontana will sing works by Schubert, Pfitz, Beethoven and Brahms as part of the LSO at the Boston Symphony Hall, One Fuller St., near Harvard tonight at 8 pm. 7m-0956 for information.

Wednesday, October 17

The Tuesday Musicale will begin the eighth concert season with works by Beethoven, Mendelssohn and Schumann tonight at Symphony Hall at 8 pm. Admission is $5 for students and seniors, $10 for others.

yon Itok, I aline, the world premiere of "The Four Musketeers" at 8 pm in Sanders. Call 495-1700 for information.

Tonight John Casini, Director of the Gal-i cro Project will speak in 26-100 about this ambitious program to land an unmanned expedition on Jupiter. This event is sponsored by LSC and there will be no admission fee.

If you think that the world is much like LSC Store Front, then you'll love hear-ing Chuck Jones speak. He will make a personal appearance at New England Life Hall, 225 Clarendon Street, in Boston. For more information call David Merdeshoff at the Office of the Media, 547-5255.

Thursday, October 18

The MIT Community Players opens its "48-48" season tonight with two staged readings: "Riding Passion" and "Up on the Roof" will be performed at Kenne Lit-ter Theater at 7 pm.

Ronald E. Becker
Jonathan Richmond