Twelfth Night, MIT Shakespeare Ensemble, Sala de Puerto Rico, October 25-30 at 8 pm.

The MIT Shakespeare Ensemble has produced an entertaining Twelfth Night. A bit slow in getting off the ground, true, but it doesn’t take long to speed up and develop a wit guaranteed to keep the audience laughing.

The best acting came from the funniest characters: foolish Malvolio, the steward to Olivia, turned into thinking his mistress is after his (less than desirable) body is played by Carl Kraenzel ’87. His every movement made one’s flesh creep; visual expressions, body movement: all were poised to cloying laughter. Andrew Borthwick-Llewellyn ’85 created a truly vicious Sir Toby Belch, while Thomas Ne ’86 made a nice nicey of an Androgynous Agaceher. An- drea McGinley ’87 gave a spirited showing as the accompiort, Maria, and there were also some notable moments in the performance of Scott Pollack ’86 who played Feste, the jester, although his singing was not among them. The strength of director Thomas Garvey’s production lay in the close-co-ordination of comic ensemble work: the actors were well-matched, energetic, and downright funny.

Eric Ristad ’85 and Jacob Murad ’86 made a sympathetic pair as Antonio, the sea captain, and Sebastian, the man he saves from a shipwreck. But many of the potentially deeper moments of Twelfth Night lacked substance: this was a comedy without demonstration of love. There was perhaps a bit too much that was stylized, and one little of that which is needed in mask: they may need to develop their style somewhat before going on tour to California next January.

Still, all the actors showed a remarkable mastery of Shakespearean delivery. Their diction was crystal clear; the show was that much more enjoyable because not a word was lost. Anne LaFlamme ’88 played the guitar delightfully for this production; and Scott Pollack’s set design was success- fully evocative, even elegant given the sim- plified living by budget. The show as a whole is entertaining and worth your pa- tronage this weekend.

Jonathan Richmond

ARTS ARTS ARTS

Shakespeare Ensemble presents twelfth night

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Thief has technique


This is a bright colorful movie filled with shadowy characters. It’s a movie filled with surprises; the first one being that the movie is any good at all. I went to Thief of Hearts expecting to find a crime late-rounded summer movie. And that’s the way it started, with what seemed to be superficial characters acting out stereotyped roles. But as the film progressed, it drew us into its web of suspense and surprise.

Steven Bauer, playing a professional thief, strikes more than he bargained for when he breaks into a wealthy San Francisco home in an attempt to steal the jewels, paintings and traditional valuable things, (it did seem stereotyped), he steals a locked box containing Barbara Williams’ diary.

Williams has been leading a fantastic life in her diaries. In them, she writes of how she is chained to her world, her husband (John Getz), her job. She talks of how she longs for the hot savoir: “One day he comes for me and I go.” Bauer, who up until now has been a characterless character— not only to the audience but to himself— transforms himself into Williams’ fantasy man. He then meets her and be- gins to romance her. Fireworks erupt: as Getz realizes that Bauer is the thief who robbed their house.

The photography in Thief of Hearts is breathtaking. Postcard pictures of the Golden Gate Bridge are intertwined with Popular Photography spreads of brill- iant rooms that belong in Architectural Digest.

It’s a shame that the actors can’t keep up with the scenes. The drama, the art, the suspense—it all comes from staging, photography, which is, to a certain extent, is hollow. Although this didn’t bother my companion, who kept repeating, like a mantra, how gorgeous Steven Bauer was, it is the noticeable deficit with the movie.

But if you like good photography or rough digest, this is a movie worth watching.

Shinsoo L. Garfield


There’s a certain kind of English humor I miss over here in the colonies. It has a certain glibish understatement, a wink in the eye that says it all. Singers Emma Kirkby and David Thomas carried that wink in their voices, while Anthony Rooly prevailed over his charmed lute in a programme of Italian and English Early Music. The concert took us from doleful programme of Italian and English Early

The Consorte of Music, Jonathan Richmond

Consorte singing fine


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