Artists' Programs May 28, June 1, June 28 (N225)

CIVIL ENGINEERING
FRESHMAN OPEN HOUSE
Thursday, March 7th
2:00 — 4:30 pm
Bush Room 10-105

Refreshments will be available
Come and talk with faculty and students about programs in Civil Engineering

Rosencrantz and
Guilddenstern live
Rosencrantz and Guilddenstern are Dead by Tom Stoppard; presented by the MIT Community Players in Kresge Little Theater; directed by Thomas Hartman Movchan; produced by Robert A. Crouse; additional performances Feb 28, March 1-2, $5.00, $4.00 for the MIT community.
Rosencrantz and Guilddenstern are dead, but this play certainly isn’t.
An attacker to philosophy, psychology, probability, and drama, it turns Rosencrantz’s material like an explorer with a machine in the jungle. This play is entropy on the stage; it moves through a wide gamut of topics in a sometimes exhilarating, sometimes confusing blend of comedy and theatrical philosophy.
“Audiences know what to expect in a drama, argues one character in his plot, “and that’s all they’re prepared to believe in.” But one never knows what to expect next in Rosencrantz and Gulddenstern are Dead, and one isn’t actually expected to believe in anything. A very cerebral play, it tries to blend entertainment with thought-provoking questions.
Rosencrantz and Guilddenstern are Dead is full of bad puns, ponderings on metaphysics, and references to other plays. A hedgehog-pole of characters, costumes, and themes, it uses past and conventional dramatic standards as the two main characters stand up on the stage and tell us what it’s like to be characters in a play.
Burt is Rosencrantz and Guilddenstern, anyway; in case you’re not up on your Shakespeare, they are minor characters in Hamlet, and the role Rosencrantz and Guilddenstern are Dead uses those characters to explore Hamlet in specific and tragedies in general.
Rosencrantz and Guilddenstern, who are always getting their names mixed up, are elevated from supporting characters to stars, and they proceed, through action and rhetoric, to turn Hamlet inside out.
Instead of acting the story from Hamlet’s point of view, we see it from that of his friends, Rosencrantz and Guilddenstern. And they aren’t just concerned with Hamlet and his family, as in Hamlet. Rosencrantz and Guilddenstern also investigate death, drama, sanity, and their own bizarre characters.
Our two heroes are equalized into acting as psychologists for Hamlet. They don’t really want to do it, but what can they do? They are only the minor characters in a play, and have no control over their actions.
Rosencrantz and Guilddenstern are definitely the main characters here, and they are very well played by Phillip Parente and Adele C. Frank respectively. Both are convincing as actors on the many levels of the drama. They also seem to have the audience through the strange space which Stoppard would have us embark.
They play off each other well and complement each other, although Parente has more stage charisma. Our wonder why a woman was cast in what Shakespeare intended to be the male role of Guilddenstern, but it really has no effect on the mechanics of the play, and I rather like the effect.
The rest of the cast is solid, but pretty much relegated to secondary positions in Parente’s and Frank’s showcase. Of note are Jamie Haligas in the frantic and somewhat insane Hamlet and Brian Wells-Leehorn as The Player, the leader of a traveling pornographic drama company.
The rest of the production is pretty standard, in sharp contrast to the play itself. Theater aficionados must see this play, while casual theater-goers may or may not like it. In any case, one has to admit Rosencrantz and Guilddenstern are Dead is interesting. You won’t fall asleep.

TECH CATHOLIC COMMUNITY
LENTEN SERVICES
SUNDAY LITURGIES: 9AM, 12PM, 5PM, and 10PM (Feb 24 to Mar 31)
(Sun, Mar 24: 9AM & 12PM only)
WEEKDAY LITURGIES: Tues. & Thu., 5:05PM and Fri., 12:05PM
PENITENTIAL SERVICE: Mar. 29, Wed., 7:15PM
All Services are in the MIT Chapel.
“Even now, says the Lord, return to me with your whole heart.” (Joel 2:12)

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