Mime's magnificent Marcel Marceau

Marcel Marceau, at the Colonial Theater on March 1st

For technical reasons not of my mak- ing, I arrived at the Colonial Theater when the first half of the performance was al- most over. I had missed some of Mar- ceau's classic numbers such as, "Walking Against the Wind and The Bureaucrats." I was fortunate enough, however, to catch the end of The Seven Deadly Sins. The first half of the show finished with The Mask Maker. In this famous skit, Marceau plays an antique mask maker whose entries on the masks he produces. He flips with the idea of trying them on and alternating a sad mask with a happy mask. The tragedy of his struggle is funny at first, but eventually stirs some deeper feel- ings within us — perhaps the same feelings we use to change our own masks. The ini- tial humor shared by the audience turned into an almost eerie stillness. Marceau's ability to dissociate his bodily move- ments from his facial expression is aston- ishing. The "style pantomimes" of the first half ended with numerous crashing encore.

The second half featured Bip, the renowned clown character created by Mar- ceau in 1947. The audience's enthusiasm was well received by Bip, who appeared in his usual attire: white dunagry, gray striped pajamas, and the battered, bellowed opera hat.

The last number, Bip in the Modern and Future Life, lacked the vitality and zest which characterized the rest of the perfor- mance. At the end of the show, after some considerable time spent lingering back stage, (and after obtaining an autograph, WOW!) I learned that there had been some problems with the lighting, which had greatly displeased Monsieur Marceau. In all honesty, as a member of the audi- ence, I had not noticed any. Unknowingly, Marceau was thrown by the slight technical hitch, and as a result could not keep the audience enamored with his last somewhat metaphysical sketch. I suppose he felt the atmosphere was all wrong. At one point it seemed as though he was staring at the light panel backdrop to verify the gravity of the situation.

The final hitch did little, if any, damage to the performance of the master mime. The evening was well worth the somewhat prohibitive prices (for students at least). Marceau began his own legend in 1946 when he enrolled as a student in Charles Dullin's School of Dramatic Art in Paris. Since then his talent has grasped every corner of the globe. He will be in Boston un- til Sunday night.

Pass the up.

Corrado Gianbologna

Two Against One no Massacre


The "power trio" — a bass/guitar/ drums arrangement — is first and foremost a rhythm machine, with an emphasis on the rhythm itself. In this case, the band's rhythm section, consisting of Rey, and King, provides a powerful and consistent backdrop for the lead vocalist, Yehudi Menuhin.

The band's repertoire includes a wide range of material, from early rock and roll to more contemporary styles. The bass player, Rey, provides a solid foundation for the rhythm section, while the drummer, King, adds a touch of versatility and flair.

The vocal performance of Yehudi Menuhin is the centerpiece of the band's sound. His voice is clear and powerful, with a range that is both versatile and emotionally expressive. His singing style is reminiscent of a classic rock and roll crooner, with a touch of soulful intensity.

Menuhin reveals quintessential Mozart

Yehudi Menuhin plays Mozart's Violin Concertos Nos. 3 & 5 and conducts the Bath Festival Chamber Orchestra; Angel 4AL-34409

A lush but hit release of 1985 turns out to be a recording from 1962. The tape featuring Menuhin playing Mozart's Violin Concertos Nos. 3 & 5 was recorded at the Bath Festival of 1962 and was later released by Angel on vinyl and cassette.

Menuhin's performance of the Violin Concerto No. 3 is nothing short of exhilarating. His playing is fluid and vibrant, with a strong emphasis on the interplay between the solo violin and the orchestra. His interpretation of the movement is both technically proficient and expressively rich, capturing the emotional depth and complexity of the piece.

Menuhin's rendition of the Violin Concerto No. 5 is equally impressive. His playing is warm and passionate, with a deep sense of connection to the music. He brings out the beauty and poignancy of the slow movement, while the bustling energy of the finale is perfectly captured.

Menuhin's conducting is also noteworthy. His direction of the Bath Festival Chamber Orchestra is characterized by a clear and focused sense of purpose, with a strong sense of phrasing and dynamic nuance. The orchestra responds with a vigorous and expressive sound, perfectly complementing Menuhin's playing.

The overall performance of these two Mozart concertos is a testament to Menuhin's artistry and his enduring connection to the music of this great composer. This recording is a must-have for any fan of classical music and a timeless reminder of Menuhin's unparalleled talent.