Honest performance of Romeo and Juliet

ROMEO AND JULIET, performed by the MIT Shakespeare Ensemble in the Sala de Puer- to Rico. Last performance tonight, Tues-
day, April 23.

Thanks up to the Shakespeare Ensemble and their new director Derek Camp-
bell. Their production of Romeo and Ju-
liet runs like a train hell-bent on diameter. It is the best drama I have seen on a college stage, and it is certainly worth your while.

Romeo and Juliet is a deceiving play. Scholer all seem to agree that it lacks the depth and grandeur of Shakespeare's later tragedies — most notably Hamlet, King Lear, and Macbeth. Its plot is certainly simpler, but its thematic material speaks with great power. In studying the conflict between unapproachable adolescent passion and conventional adult wisdom, Shake-
spere peeped his play with the most hu-
mane of characters. The play is fascinating because the author doesn't take sides.

Campbell and his cast have presented this aspect of the play with great success. Romeo and Juliet are ordinarilly in love, however; there are times when the audi-
ence can't help but laugh at their foolish-
ness. Capulet rages at his daughter not be-
cause he is an evil old man, but because he is an expecter father.

Fris Laurence gives wise counsel, but his inability to master courage for his own convicctions costs the lovers their lives. But the Ensemble's production lets us under-
stand why each character does the things he or she does; as a result, when the play has run its bloody course, we cannot con-
demn anyone.

Jay Slagle '85 and Andrea Dann W'87 bring remarkable energy and courage to the title roles. They display an astonishing range of emotion without once falling into cliches. They communicate with each other both verbally and physically without being artificial, and they both more than hold their own when apart.

U2 concert trite, blurrly, condescending

U2 at the Worcester Centrum, April 19. I had not intended to write a review of the U2 concert. The tour had not turned me, and I am not a music expert. The concert disappointed me to such an extent, however, that I feel compelled to say something about it.

U2 is a band known for its innova-
tive music, incisive lyrics and dedication to ideals of peace and brotherhood. Those three strengths came out Friday as unin-
gredient, and I am not a music expert.

The sound, while average for a concert, was not nearly adequate for U2's pur-
pose. Great deal output conflicts with the sensitivity of their work. It obscures the lyrics and reduces the music to only the group's signature chords — the ones that make up, when you listen to the radio, "I don't know what it is, but it sounds like U2."

Lead singer Bono Vox only went through the motions for the first half of the concert. Larry Mullen Jr. and Adam Clayton were loud, though ineffective. The Edge was dull. Their performance suggested Van Halen on quaaludes.

The concert only achieved its potential in the last two songs of the concert, "New Year's Day" and "Pride in the Name of Love." The covers, "Glor" and a cover of Bob Dylan's "Knocking on Heav-
ens Door," were energetic successes. Even then, U2 kept "New Year's Day" to its min-
imum length. A song of that quality deserves an extended bridge in a live ver-

But talented as they are, Slagle and Dann need to get a lot of help from the rest of the cast. Michael Levine turns in a revisionistic and impassioned take on the fabled Queen Mab he discusses about. His bowdy distributes, which at times reach con-
trast with Romeo's lovesickness in an unexpected way; they are the cries of a man who de-
porarily wants to love, but is afraid of the emotion. Carl Kraenzel '87 plays the pivotal role of Friar Laurence thoughtfully and con-
vincingly. He has both a great voice and a great physical presence, but I found his old-man's shaking a bit distracting, espe-

The production is not without flaws, but on the whole, they are so inconsequential that I hesitate to enumerate them. One of my quibbles has to do with the staging of the party scene in Act One. I would like to have seen Capulet and Tybalt placed on the balcony. Staged in this way, their fiery exchange over Romeo could draw even more pointed attention from the dancers below, and Tybalt could be even more frustrated because his enemy is not imme-
diately accessible. I also had reservations about the pacing in the early part of the play. The quieter scenes in the first two acts tended to drag; the actors didn't pick up their cues as quickly as they could, and some of the longer speeches were played with repeti-
tious cadences. Perhaps some of the actors need a more concentrated warm-up.

In any case, these problems have probably vanquished in subsequent performances. The play's greatest enemy is trivia, and any production that fails to stick with its honesty, Don't miss Romeo and Juliet — tonight's the last night.

Bill Bryar

ARTS

Museum of Fine Arts

Tomorrow evening, April 24, the Museum of Fine Arts will host its annual open house for universities participating in its University Membership Program. In case you didn't know yet: that includes MIT. With a sense of drama unexpected from such a placid insti-
tution, they call it The Event.

In addition to the Museum's exhibits (which currently include the Great Boston Collectors show), there will be live entertainment provided by students of participating institutions. MIT will be represented by the Logarithms, and by Susie Lee '88, Ondria Jaffe '85, Tomoko Kimura '86, Una Wagn '88, Bertha Chang '87 and Monty McGovern G, who will give piano recitals.

If you want to see the Museum but always waited until next weekend, here's your chance. The Event starts at 7pm and ends at 9:30; the address is 465 Huntington Avenue, Boston. Bring your ID for free admission.