Quentin Crisp enlightening

An Evening With Quentin Crisp, through Sundays, November 17th at the Boston Shakespeare Theatre, Tuesday through Friday at 8pm, Saturdays at 2pm and 8pm, and at 4pm on Sundays. Tickets $12.00 and $12.50, special student discount $10.00.

Quentin Crisp. To me, his name was only semi-familiar. To others, it might be unknown.

Quentin Crisp grew up in England and became famous in the 1930's when he publicly "came out" as a homosexual and walked the streets of London, proclaiming his right to be gay. He believed that homosexuals have as many rights as everyone else. He was very familiar with life - The Naked Civil Servant - with John Hurt playing the role of Crisp brought him even more into the public eye.

From all I had heard of Crisp, I expected a tired effeminate gay man, making silly jokes about Liz Taylor, much like Joan Rivers, except male.

I was very wrong. Crisp, although 76 years old, displayed such energy and concentration during his performance it was hard to think about anything else. The first part of the show was a monologue, where he discussed "style." "Having a style for your life," he said, "is very important. You never need to worry about what you are going to wear if you have style, because your style dictates what you will wear." Crisp mixed humor and astute observations on life, many of which made so much sense that they were hard to ignore. "Don't spend your life trying to keep up with the Joneses," he said. "Drag them down to your level."

The second half of the show was a free-for-all. During the last hour, students were available to write down questions to ask Crisp. During the second half, he went through every card (I think he went through every card - at least he read my question). He answered the questions. He lingered on the answers: Nearly every answer prompted a story, a remembrance of times gone by, or a joke. After this, he answered a few verbally-addressed questions from the audience.

Without hindsight, I would never have paid to go to this show if I had to pay. Now, knowing how much fun the whole performance was, I'm thinking of going again.

If you're anything but the average MIT student, you'll probably enjoy this evening with a difference. Sure, it's more expensive than an LSC movie, but you'll remember it a lot longer.

Andrew Gerber

John Oliver Chorale disappointing


The audience appeared to enjoy themselves; the Globe gave the John Oliver Chorale an enthusiastic review; but I found their performance lacking.

Their approach seemed to have a monotone uniformity to it for too much of the evening. The Chorale appeared to lack flexibility and to perform a formula rather than to develop the special qualities of each of the pieces on the program.

Schubert's setting of Psalm 23, D. 759 for example, was nicely sung from an aural perspective, but lacked spirit. Ora pro nobis, D. 179, was similarly joyless. Ganzung der Glauben f"uhr den Was- sern, D. 714 was unassailable because the singers lacked cohesion: It was endowed with neither precision nor lyricism. The Magnificat, D. 466, with which the first part of the concert concluded, was also muddled and lacked color too.

The orchestra seemed too students, voices forced. The main item on the program was Mo- zart's Requiem in D minor, K. 606, given in the Franz Beyer edition. The orchestra began the piece well; the sad but disturbed opening notes had a delightfully melancholy. The women singers lacked clarity in the Kyrie (and in several other places, too), but the Dies irae was done with a furious, white light, and a solemn, tense sadness effectively painted by the strings.

The chorus held together better than earlier in the Requiem and the Som- nus was pronounced of a spiritual grandeur. There were moments, then, when the depth of Mozart was probed and revealed; there were, however, too many bare stretches in between to describe this as a great rather than an adequate performance.

Jonathan Richmond

ON THE TOWN

Friday, November 15

Today and tomorrow at 8pm in Kezge Little Theatre, MIT Dramashop continues An Evening in Jordan Hall at 8pm tonight to be his right to be gay. He believed that homosexuals have as many rights as everyone else. To others, it might be unknown.

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Andrew Gerber

Sunday, November 17

The Donatello Singers perform madrigals and motets at 7pm in the Longy School. Event in The Tech Performing Arts Series.

The Boston Chamber Music Society will play MIT Professor John Harbison's Pieta, a new work for piano, flute and oboe. Weber's Flute Trio and Beethoven's Septet complete the program. Event in The Tech Performing Arts Series.

Other Harbison music in Kezge at 8. The Cleveland Quartet plays his first Quartet, along with Mendelssohn's Op.18, No.1 and Dvorak's Op.96 ("American"). Free admission.

LSC has Robin Hood today, at 3, 6:30 and 9pm in 26-100.

John Gibbons performs works by Bach on harpsichord at the Museum of Fine Arts, at 3pm. Tickets are $10. 38 students and seniors.

Marion Brandt and Maria Schueller star in what might be the best N. Sound film of all times, Bertolucci's Last Tango in Paris. What is the relation between Brandt and Bruttin? Find out at Coolidge Corner today at 3:10 and 7:30pm, tomorrow or Tuesday at 7:30pm.

Wednesday, November 20

The Cantata Singers will perform The Cradle Songs and works by Handel and Jephtha in Sanders Theatre at 7:30pm. Da- vid Hoose is conducting. Event in The Tech Performing Arts Series.

Thursday, November 21

The Gamut Chamber Players perform works of Telemann, J.C.F.Bach and Jan- keich in the MIT Chapel, 12:05pm. Admission is free.

Michel Bes

Jonathan Richmond