The Tech Performing Arts Series presents...

**AMERICAN REPERTORY THEATRE**

The Changeling


**SADLERS WELLS ROYAL BALLET**

Sleeping Beauty

Sadler's Wells Royal Ballet — visiting from London — will perform Tchaikovsky's Sleeping Beauty in a new production by Peter Wright. Wang Center for the Performing Arts. All discount tickets for January 30 have been sold, but 50 tickets for January 31 at 8pm are available at TCA. MIT price: $5.

Ramon de Los Reyes/Sukanya

Joint Spanish/Indian Dance Theatre

The Ramon de los Reyes Spanish Dance Theatre will perform a joint concert with Sukanya/Dances of India. February 9 at 2pm and 8pm. MIT price: $8.

Tickets will be sold by the Technology Community Association, W20-450 in the Student Center, currently open Tuesdays 9-11, Wednesdays 11-12, Thursdays 12-1, Fridays 3-5 and Saturdays 1-4. At other times please leave your order and your phone number on the TCA answering machine at 253-4885. You will be called back as soon as possible.

The Tech Performing Arts Series, a service for the entire MIT community from The Tech, MIT's student newspaper in conjunction with the Technology Community Association, MIT's student community service organization.

**Get Out on the Town with The Tech Performing Arts Series.**

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**IN AN EFFORT TO HELP PROMOTE LOCAL STUDENT TALENT, THE MIT STUDENT CENTER COMMITTEE WILL SPONSOR A COMPETITION AMONG STUDENT BANDS ON SATURDAY, MARCH 15, 1986**

**SCC Battle of the Bands**

**Prelims at SCC Strat's Rat:** Feb. 13, 20, 27 & Mar. 6

IF INTERESTED, PLEASE PICK UP AN OFFICIAL ENTRY FORM & RULES FROM THE MIT STUDENT CENTER COMMITTEE (DUE FEB. 7, 1986 AT 5PM), W20-347 FOR FURTHER DETAILS, CONTACT ALICE LEI AT 253-3916.

PRIZES WILL BE AWARDED!

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**Turandot, Opera Company of Boston conducted by Sarah Caldwell, The Opera House, January 21; Rosalvo's Signor Braschiino and Domizian's Viva La Mamma, The Opera Theatre of the Boston and New England Conservatories, conducted by John Moritt. Boston Conservatory Auditorium, January 24; The English Concert conducted by Trevor Pinnock. Jordan Hall, January 25.**

The procession separating audience from action dissolves when Sarah Caldwell is in the pit. Her Turandot transports the opera goer to new levels of absorption and understanding. The production's shining originality and being caught up in its deep humanity is a refreshing and vulnerable individual that appears after the riddles are answered.

Jano Nagy brought a voice of lyricism and passion to the part of Calaf. In his open, direct singing we saw a determination to try the test and, in his first meeting with Turandot, to win her love by her cold repulsion in a thrilling top C.

In Nessun dorma we felt Calaf's transcendent hope, Nagy's transforming singing providing a focus that drew our attention to and illuminated the empty loneliness of the night.

If in Puccini's opera Prince Calaf at last realises his devotion to Turandot, and in so doing at last wins her hand and — after a climactically informs Turandot that she recogised her as the girl who sacrificed (<perform>)...