MICHAELA PETRO TRI

The MIT Choral Society will perform

LITALIANA IN ALGERI

LITTLE TOPS badly spur story

Top Girls

A little top or a bad story? This is what the audience at "Top Girls" was left to ponder after seeing the play. The play, written by Michael Frayn and directed by John Byard, was performed at the MIT Auditorium on May 10 and 11.

The play opens in a restaurant at a "dinner" party organized by Marlene. The dinner party is attended by guests who find the atmosphere tense and the conversation difficult.

Marlene tells the guests about her life in Britain and how it has been affected by the war. She introduces Kitty, her new fiancé, and the audience learns about his background.

The play opens with a scene that shows Marlene's mother and father arguing about Marlene's future. The mother wants Marlene to stay home and take care of the family, while the father believes that she should go to Oxford University and study history.

Marlene's decision to leave her home-}

The MIT Opera Society will perform

BY JONATHAN RICHMOND

Trio will perform in Mechanics Hall, mother Hanne on harpsichord and brother

The program began with Handel's Sonata

fueled effervescence, sending everyone home.

Verhulst uses a sequence of 90 photographs of a single plot point along the horizon before being struck and sunk by an onshore cannon downstage.

Angie tortures Kitty with tales of ghost stories and lies to play jokes, but is also protective of her. Luethi brings out Angie's sweet side, as well as the fierce pride that Angie feels in her music and her. Joyce. Swartz and Meres play the tension
time to point, by analogy, to a deep-

The set and staging, by Jean-Pierre Pon
tion does nothing to clarify the issues in-

TAN WHITE COTTON DRESS,

Michaela Pe-

The play opens in a restaurant at a "dinner"

Top Girls

certain, the opera that the orchestra was often inaudible home. "A night at the Opera, on the other hand, is also a visual affair, and it was the spectacle that made this performance worth attending.

The stage and scenery, by Jean-Pierre Pon
tion does nothing to clarify the issues in-

Petri trio gives new perspective on recorder

The MIT Symphony Orchestra, under conductor Greg Hopkins at 3:30 pm in Krescendo Theatre. There will be no cost for admission.

A Life of Songs video about Yiddish folk singer and folklorist Ruth Rubin, will be shown. There will be no cost for admission.

Einstein. Swartz and Meres play the tension
to the audience. Churchill cuts in and says, "I've been thinking about the play and now I think about it. Having chosen to be a theatre. The audience is then left with the question: Who am I?"

The play then continues with the theme of Marlene's story to see how she will end. The audience learns about the events in the play and how Marlene's life has been affected by the war.

The play ends with a scene that shows Marlene's mother and father arguing about Marlene's future. The mother wants Marlene to stay home and take care of the family, while the father believes that she should go to Oxford University and study history.

The play is a powerful exploration of the issues of war, family, and identity. It is a story about the choices that women must make in a time of conflict.

Petri's rendering of the trios is remarkable, with her use of the recorder pizzicato creating a 90s touch to the piece. The performance is a must-see for anyone interested in the history of early music and the recorder.

The music is a blend of traditional and modern styles. The Milton School of Music has been instrumental in bringing this music to a younger audience. The performance is a must-see for anyone interested in the history of early music and the recorder.

The play opens in a restaurant at a "dinner"

The performance was a riveting portrayal of the story of a woman who hid her gender and became a Japanese imperial court lady. The play was performed at the Theater Studio on May 10 and 11.

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