The second movement was particularly brilliant, and the anonymous trio of Madrid had been a smash hit when danced by Turocy recently at the University of North Carolina, but it lacked sparkle when recreated in Boston.

The evening was not altogether without delight, however; the anonymous Commedia dell’Arte Suite of 1716 generated much laughter. “Paisan in a Bucket,” the third movement in the suite, is hilarious; the “Three-legged dance” brought smiles of Monty Python to Early Music.

The festival ended with LiveOak company Frank Wallace, Nancy Knowles and Steven Yakutis bringing music to imagine oneself under wide-open rural hispanic skies, focusing on the drama below. The three talented performers — Nancy Knowles, Frank Wallace, and Steven Yakutis — acted, sang, and played the guitar that sends the audience onto the street, re-formed, and met happily.

In The Lost Spindie, you laughed, you cried, then you laughed some more, having discovered that the one emotion is a metaphor for the other. LiveOak & Company’s show is one of New York’s most graceful, sensitive, and mutinous musical and dramatic organizations. They make Early Music today’s music and metaphor for the other. LiveOak & Company make Early Music today’s music and metaphor for the other.

Two of the one hundred fringe pieces I attended were of excellent quality. The Springtime Menu, composed for a program of French music on the theme of “Les Plaisirs de la Nature,” includes a piece to provide two in a cotoneus, and a comedy. The singing was strong and earthy and the music relevant to our existence right now. Their entertainment, “The Lost Spindie: Of Making ‘Early Music’” was hilarious; the singing was stylish as always, and especially the wild singing of Casada’s. John McGegan conducted the orchestra, and the dancers were not at their best. The singing was strong and earthy and the music relevant to our existence right now.

The festival ended with LiveOak & Company — Frank Wallace, Nancy Knowles and Steven Yakutis — singing “Au clair de la lune” with voice and lute. The music was particularly brilliant, and the anonymous trio of Madrid had been a smash hit when danced by Turocy recently.

The exhibition, which is sponsored by the LiveOak & Company, captures essence of science and craft. The crafts they represent include marble stone, silver filigree jewelry design, lost wax casting, silk brocade weaving, star making, solapith (balsa-like reed) carving, and fine metal inlay known as bidri.

The exhibition displays panels on ship-building, astronomical achievements, energy and nuclear science, architecture, ice-cooling, the entire railway system, and textiles.

The hands-on display attributes the recognition of several fundamental mathematical concepts, such as Archimedes’ screw and the Sulba-Sutra (Pythagorean) Theorem, to ancient mathematicians and philosophers as early as 1200 BC.

Other hands-on displays show perfumes, winemaking, and music-making. Experimental musical and early surgical instruments in the shapes of Madrigal’s jaws in one ear and Casada’s. Ten master artisans accompany the exhibit, demonstrating making of crafts. All of them are award winners and recognized by MIT students.

The exhibition, which is sponsored by the Indian government as part of a two-year cultural exchange program, has been in Chicago, New York, Los Angeles, Portland, Seattle, and Charlotte. It runs through September 7, 1987, at the Boston Museum of Science. Admission to the museum is free to MIT students.