Fledgling Random Music Ensemble deserves nurturing

THE SIGN IN SIDNEY BRUSTEN'S WINDOW
Written by Lorraine Hansberry.
Produced by the Tech Random Music Ensemble.
Edgarton Lecture Hall, November 5 to 9.

By JULIAN WEST

The fledgling Random Music Ensemble suggested an evening of musical theater, namely portraying and speculating, and the first scene rather bore out that assumption. But surprises were in store. The sign at Sidney Brusten's Window is actually a very powerful drama, and once the principals had hit their stride by Act Two, they turned in some very creditable performances. This is one fledging which deserves to be nurtured.

Perhaps, for instance, their next production might rate better than a lecture hall. Effective set design and use of the performance space offset this drawback somewhat, but one couldn't help noticing that a performance space could have hit their stride in any number of ways. Effective set design and use of the performance space might rate better than a lecture hall. Effective set design and use of the performance space might rate better than a lecture hall. Effective set design and use of the performance space might rate better than a lecture hall. Effective set design and use of the performance space might rate better than a lecture hall. Effective set design and use of the performance space might rate better than a lecture hall. Effective set design and use of the performance space might rate better than a lecture hall.

This again, the play is about people living amongst personal handicaps. The cast of characters plays through the living room and through the life of one Sidney Brusten, the resident of the Earthly Paradise, Bobma, Lower Manhattan, in the 1960s between civil rights and the women's movement, after free love thought but before free love.

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By DAVID SASLAW

I am a designated jack-of-all-trades who hangs a political sign in his window and his heart on his sleeve. He takes after Albert Camus, that existential hero, P.S. A disciple of Dadaism and act with classical allusions which must sail right by most of the era's charac-

ers. But these same instruments seemed to out, but misses some of the nuances in Lorraine Hansberry's rich dialog. The scene could be said for much of the cast, particularly Kelly Marold, who tack-

les an equally complex character as Sidney's wife, Iris, a Creole-Jewish-American from Appalachia. She captures Iris's strength as well as her weaknesses, and has some excellent moments when venting her anger at hypocrisy, as em-

bodied by network television advertising.

At other times, the actors suppress emotion (Please turn to page 10).

To understand much of what we're doing with respect to cancer research, you'd need a graduate degree in microbiology or biology.

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Steve Gisselbrecht '90, Dave Polcicar '90, and Kelly Marold in TRME's The Sign in Sidney Brusten's Window.

Smithson String Quartet starts strong, then falters

SMITHSON STRING QUARTET
Works by Haydn, Mozart, and Beethoven.
Kresge Auditorium, Friday, November 6.

By DAVID SASLAW

If you liked 21.626, you would definitely approve of the program chosen by the Smithson String Quartet last Friday night in Kresge. The visiting ensemble played one piece each by Haydn, Mozart, and Beethoven, the "Big Three" of the Classical Era. The Sign in Sidney Brusten's Window.

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