Many good points in Much Ado, but production uneven

MUCH ADO ABOUT NOTHING
By William Shakespeare
Directed by Andrew Borwick-Leslie '87.
(Grave Productions.
Alley Theatre.
Jrner Square, Cambridge.
July 7 - August 6.
Monday - Thursday at 8 pm, Saturday Mainstage at 2 pm.

By JONATHAN RICHMOND

THERE ARE MANY GOOD POINTS TO Anthony Borwick-Leslie's new production of Much Ado About Nothing, but unfortunately there are problems too. The evening is unbalanced, with some scenes that work, others which don't and the overall feeling is one of dragging: the pace, until the intermission at any rate is too slow to keep one's interest.

Some of the best acting came from Robert McCafferty as Benedick and Steve Mulch as Claudio. McCafferty captured some wonderful expressions, especially with his wild-looking eyes, and was snappy with his lines too. Mulch showed flexibility in his acting moving between moods of sheepish embarrassment, youthful lust, and forlorn remorse with facility. He played the role of an innocent being manipulated and did so with simple, intense emotions colorfully painted. Like McCafferty, Mulch displayed a keen feel for his singing of "Sigh No More Ladies" and forlorn remorse with facility. He came up with some imaginative costumes for the show. McCafferty also displayed powers of observation in the many colorful vignettes during the course of the evening. The opening, complete with ghetto-blaster playing, was nicely done; The scene where the Master Constable (Patrick Byrne) and Borachio (Julio Friedmann '88) was very amusing. The scene where the Master Constable examines and charges the captive Conrade (Patrick Byrne) and Borachio (Julio Friedmann '88) was very amusing and was one of the best stagings. There were many moments to savor. But, while the show did speed up after the intermission, it did not quite gel. And the Alley Theatre - which has no air conditioning - was hot to the point of torture. If you go to this production, choose an evening when it's cool.

And Sandra Derian, as Hero, stayed too far in the background. Lee Higgins came up with some imaginative costumes; they went well with the zanier moments of the show. Borwick-Leslie also displayed powers of observation and imagination in the many colorful costumes. It is a pity that the intermission at any rate is too slow to keep one's interest.

Potent ninth from marks naming of Koussevitzky Shed

BOSTON SYMPHONY ORCHESTRA
Conducted by Seiji Ozawa.
Serge Koussevitzky Music Shed, Tanglewood, July 1.

By JONATHAN RICHMOND

IT WAS ALMOST AS IF the elements had conspired to emulate the 1937 downpour that had prompted construction of the Serge Koussevitzky Music Shed. For this July 1st celebration of 50 years of the Shed, the skies remained grey before they turned black, there was a nasty drizzle, and it was cold.

The Shed's debut concert in 1938 was selected "not only because it is the greatest masterpiece in the musical litera-

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