

Review

RIME? OR REASON?

Vivian Lewin and Lisa Tracy

The freshman show is over. And we wonder how many people REALLY understood it. We did, we think. And we liked it.

Freshmen returned confused (as in years of yore, we bet). And upperclassmen muttered about the lack of favorite sarcastic Oberlinisms—SAGA jello, or rainy weather, for example. But for once, there was an Overall Scheme: half-happy, half-wistful, and generally serious. What an anomaly!

The illusory world of Lewis Carroll was brought into the illusory world of the Theatre to represent a third, equally illusory world . . . Academia. The concentration of members of the academic community on their own, specialized goals confuses and frustrates the novice, Alice. She is searching for something of permanent value; the chess pieces, interested only in their peculiar minuet, tell her there is nothing beyond the eighth square. The only exception is the White Knight, eccentric and kind-hearted, who gives her the hope of leaving the board, and the bag of haddocks' eyes that proves to be the only thing she can take with her.

Once convinced, the obvious difficulty with such an ambitious show is producing it in less than a week and the major problem with this production was unevenness. Particularly, unevenness in sustaining each level of the plot throughout. One tends to lose sight of the larger de-

sign of the show in becoming involved with the delightful whimsy of a particular character or scene. Sharper juxtaposition of the scenes of the Red and White Kings, for example, perhaps even the interweaving of their songs, would have helped combat this tendency. Perhaps cleaning up the Tweedle scene would have helped, too. Problems of pacing and coping with music and script, which also contributed to the feeling of unevenness, tended to resolve themselves as the show played.

We were pleased with the impressive score. Only two minor reservations — an Alice theme, expressing her longing to return to the real world, might have provided needed continuity; and the Tweedles' vaudeville-style numbers proved distracting. As for execution of said score, three cheers for orchestra, cast, and especially musical director David Crosby.

This is the best cast for a freshman show that we can recall. There's really nothing else to say. When we started to hand out kudos, from Alice herself right down to All - the - king's - horses - and - all - the - king's men, we realized there wasn't a single bad performance in the whole show. They did a good job.

The costumes and sets, both in design and in execution, carried out the idea of the show quite well. (We only wish that

Professor Pierce Bysshy-Woolworth had been given a red tie. For unity, natch.) As for make-up, an observer suggested that the pawns could have been given harlequin faces. We wish we had thought of it ourselves.

It was good. It was unified. The music was hard, and well-performed. It was put together in record time. And we'll remember it as one of the best.



AT THE

Five members of the Conservatory faculty will present a recital at 8 p.m. tomorrow night in Warner Concert Hall. The



program is open to the public.

Recitalists are Alice L. Brady, soprano; C. Gene Young, trumpet; Daniel Domb, violoncello;

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