

# 'Carré': Well-acted play reveals new side of old Williams

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role as a handsome but unreliable boyfriend to Lichtenstein.

Senior Jamila Porter lent a sassy aspect to the play in her role as Nurse, with junior Kate Roberts and sophomore Linda Donnell adding more bittersweet humor in

their roles as two other tenants.

Andrews, easily the actors' greatest critic with high directoral expectations, found them to act with "not only just talent. Their portrayals were astute and imaginative. They took characters older and sexually different from themselves," she said, "and cre-

ated those human beings so that we believed them."

With the difficult task of showing the entire boarding house, the set design was both impressive and appropriate. Showcasing many rooms, including a community kitchen, entry-hall and two attic rooms, the set allowed for fluid

movement and lent a 1930's-style charm to its decor.

The furniture and decoration was sparse enough to suggest accurate economic status of the residents, providing a feel for that time in the French Quarter, without leaving the space bare.

In dealing with culturally difficult

subjects – such as class, sexual orientation, gender and race – *Vieux Carré* is easily controversial without becoming unnecessarily unpleasant.

Andrews, in fact, had thought-provoking intentions, not inflammatory ones. "Our desire to stimulate conversation was successful,"

she said.

The final product was indeed nothing short of impressive. With masterful, touching performances, the viewer was left unavoidably contemplative but lucky to have seen such a wonderful presentation of a Tennessee Williams' work so rarely uncovered.

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## Eos:

# Copland amazes

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Orchestra," a three-movement piece.

The music was indeed obviously not Copland's, with more use of the clarinet, more percussion and more general dissonance that contrasted with Copland's inherent smoothness of sound.

You could still see Copland's influence in the quick pizzicato of the stringed instruments, as well as the influence of his other occupation, writing Broadway scores.

Bowles' composition was highlighted by some very original percussion.

In particular, one player was beating on his instrument with what looked like his fingernails and it came off sounding like maracas.

Unfortunately, I don't think the Copland-appreciative audience enjoyed his student Bowles' unique composition quite as much.

The last composition before the intermission proved to be a real treat for the audience, mixing both visual and aural aesthetics.

The orchestra played music from seven different scenes of Copland's first foray into Hollywood, the documentary film *The City*.

The film first premiered at the 1939 World's Fair, and was, according to Sheffner, quite possibly Copland's best work in a soundtrack because the artist was so eager to break into Hollywood.

The clips of the pieces performed represented 20 minutes of the 45-minute film that documented life in the country and the suburbs of New York City, where the Fair was held that year.

The film itself seemed to have an obvious bias toward the country and the suburbs, and the soundtrack reflected that as well.

After the intermission, the Orchestra treated the audience to something special.

Usually when orchestras perform Copland's renowned ballet "Appalachian Spring" they perform it as a suite.

However, the ensemble performed the entire ballet just as Copland had written it for dancer Martha Graham in the spring of 1945.

Again, the music was very pictorial, showing through sound the adventures and hardships that a young couple coming to Pennsylvania would have experienced moving into the frontier.

The orchestra's performance here was an incredibly powerful and moving display of the classic work in its most natural form.

During the show, Sheffner described Copland as the foremost composer to really put an American voice into music.

Although the Eos Orchestra put out its first disc featuring Copland works in 1998, they felt that it was especially pertinent that they perform the works on *Celluloid Copland*.

In light of recent political events, Copland's intensely patriotic odes serve to buttress the nationalism engendered in the United States.

I don't think the historical context of the music was lost on the members of the audience.

Not a single person of the many who I saw leaving Wait Chapel that night seemed unaffected by the performance.