Performances include tonight and tomorrow night

"Tempest" Brews at Holy Cross

"Woods" has the goods

By Matthew Demko

CRUSADER FEATURES STAFF

Prof. Ed Isser feels that modern audiences are "very jaded; we just don't buy magic." Still, the production of William Shakespeare's "The Tempest" that he's directing, which began its run at Holy Cross last night, uses elaborate means to give the audience "an absolutely fantastic evening at the theater-a night of pure joy, magic, fun, and awe. Everything else is secondary to that." Johnson believes the show will accomplish this goal. After all, he says, "the music's wonderful, the dancing and acting are wonderful, and [plugging his co-star] Will Marfuggi is wonderful.""

"The Tempest" runs again tonight and tomorrow night, as well as April 18-20. The curtain lifts each evening at 8 p.m., and there is a 2 p.m. matinee performance on the 20th. Both performances will follow a liturgical form of silence interspersed with meditative chanting.

"Into the Woods," a musical production directed by Eric Colvern, features a strong cast of characters, delightful, witty music, and a twist-just as white cow, Rapunzel is waiting for her prince, and Cinderella is trying to get home with her one slipper. These various sub-plots are tied together through the Butcher, his wife, and the Witch. The Witch has cursed the Butcher's family with no children, because the Butcher's father stole Rapunzel's magic beans from her garden. To punish him, she took Rapunzel, daughter of the tower, and put a curse on the Butcher. To lift it, the Butcher and his wife must procure Jack's white cow, Cinderella's glass slipper, Little Red Riding Hood's red cloak, and a strand of Rapunzel's hair. In a series of humorous plot twists, the Butcher and his wife are able to procure these items and bring them to the witch, who becomes young and beautiful again because a curse that she was under has been lifted. The Witch and the Butcher are the main characters (Little Red Riding Hood, Cinderella, Jack and the Butcher), and Lauren Checki (the Witch), Colleen Quigley (Little Red Riding Hood), Sue Kelly (the Butcher's wife), and Lauren Checki (the Witch). There were no sets, props, or costumes, which drew the viewer's attention to the plot and the emotional lives of the characters. The music, written by Steven Sondheim, wittily portrayed the trials and tribulations of the characters. At times the words were difficult to make out due to the volume of the orchestral accompaniment, but I found that to be no obstacle to my enjoyment of the production.

The orchestral music was powerful, and the singing and acting like- wise impressive. "Into the Woods" was a fresh perspective on traditional tales that we have heard since childhood, yet probably never truly investigated or analyzed.

Confucian construction

The Holy Cross Garden is a spiritual exercise in both its creation and completion

By Julia Crowley

FEATURES EDITOR EMERITUS

The meditation in the middle of a busy campus, using personal silence to create unity... building structures with everyday materials, making permanent art out of inconsistent materials. The Holy Cross Garden- yes, even Professor Janet G. McCarrell brought all of these things into practice for all of the Holy Cross community to witness.

Sponsored by the CICSS concentration and professors Nancy Mar- das and Yin Peet, the participants used milk cartons and cardboard to construct four "mountains," and ice and different colored sand was used as "pebbles," creating paths through the four quadrants of the 45' x 42' canvas. The four areas were supposed to represent sim- plicity, humility, compassion, and vitality.

The events calendar described the garden in detail, saying, "A garden is a place for contemplation and meditation; it elevates its view- ers to a deeper spiritual awareness, and helps them gain insight into their inner wisdom. Through the garden's visual and spatial arrange- ment, viewers are physically con- nected with the past while living in the present and meditating on the future. The construction will also serve as a physical exercise. The perfor- mance will follow a liturgical for- mat of silence interspersed with meditative chanting."

Prior to the building, the event organizers met with art professors so the artists could center them- selves to begin their silent, "work- ing meditation." After working from 11 a.m. to 4 p.m., upon com- pletion of the piece all participants left the area in silence. While some actually worked on creating the art- work, others walked the perimeter of the canvas, keeping a meditative beat with some percussion instru- ments.

A "mountain" was placed in each quadrant of the canvas, and then the piece began to take form, little by little. A row of ice would be placed in some wavy, undulat- ing line that was formed from the imagination of one of the artists, and then a row of colored sand was placed next to the ice. Professor Nancy Mar- das, the leader of the group in the philosophy department, ex- plained that "In a traditional Zen garden, the pebbles or foundational sand are raked into patterns mimicking waves and wind patterns."

After using alternating rows of the sands and ice cubes, the canvas was covered in colored lines and melting ice. As the ice turned into water, the colored sands began to run together, forming new patterns and images. The idea, according to Professor Mardas, is that the can- vas, and its changing appearance, "is performative, like a piece of living art"..." Masters of the universe..." "Woods" has the goods. Concerts entertain all.