

Getting Out

LOCAL

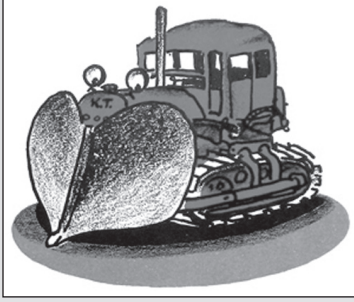
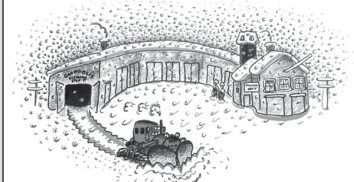
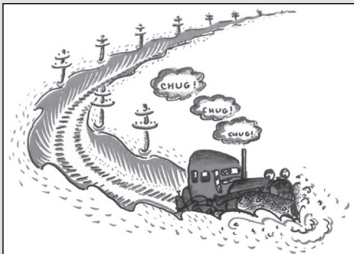
Music at Moonstruck

The Moonstruck Gourmet and Café at 47A Woodside Ave.-Winthrop Center, Winthrop, continues its music schedule featuring local musicians and vocalists every other Saturday this winter in its cozy surroundings that seats 20 by a glowing fireplace. Local popular headliner, recording artist-Revere native Ellen O'Brien, accompanied by pianist Dave Limina, kicks off this season on January 24, 8-10 p.m., performing cabaret and show tunes. O'Brien, who returns on February and March 14, has performed with the Boston Pops, NYC's Blue Note Jazz Club, toured internationally, at the Regattabar, Scullers, and Ryles jazz clubs in Cambridge, among other notable venues. Doors open at 7:30 p.m., and an appetizer plate is included in the \$15 admission. Bring your own drink. A full menu is also available. Call 617-846-4644, visit the Luna Boutique or www.moonstruckgourmet.com.

NORTH

Concert on Cape Ann and 'No Exit' in Salem

There's music and mystery on the North Shore this week. The Cape Ann Symphony, conducted by Yoichi Udagawa, presents its annual family concert on Saturday, January 24, at 2 p.m. featuring the world premiere of "Katy and the Big Snow," by Gloucester composer Robert Bradshaw, in the Fuller Auditorium, Blackburn Circle-Route 128, Gloucester. This musical version of Virginia Lee Burton's beloved tale of Katy the Tractor who helps save the city of Geopolis when it's buried by a blizzard, includes Burton's illustrations projected above the orchestra during the narration. The concert also includes songs of John Williams, John Philip Sousa, Aaron Copland and Morton Gould, with projected artwork of fourth- and fifth-graders. Admission is \$15; youths 18-under, \$5. Call 978-281-0543 Or visit www.capeannsymphony.org. Snow date is Sunday, January 25, at 2 p.m.



There's "No Exit" in Salem Theatre Company's presentation of Jean Paul Sartre's mystery play, appearing January 22-February 8, Thursday, Friday, Saturday, at 8 p.m., Sunday, 2 p.m. at the Griffen Theatre, 7 Lynde St., Salem. For more information, visit www.salemtheatre.com.

BOSTON

Cirque le Masque's Carnivale

Acclaimed international troupe Cirque Le Masque comes to Cutler Majestic Theatre at Emerson College, 219 Tremont St., Boston, for six performances only, January 21-25. In 90 minutes, the troupe, composed of world-famous performers, some who previously performed in Cirque du Soleil and the Moscow Circus, brings exciting aerialist, juggling, acrobatic and comical acts, enhanced by creative lighting, choreography and music. Also, audience members get the chance to participate in a jump rope act. Having appeared in Paris, Athens, Dubai, South America and several US cities, Carnivale has delighted audiences with this story of Moira, who's tired of city life and imagines her dream of joining the circus in Rio de Janeiro. Performances are Wednesday-Friday, January 21-23, at 7 p.m., Saturday, January 24, at 3, 7 p.m. and Sunday, January 25, at 3 p.m. Tickets, \$35-\$60. There are also scheduled talkbacks after 7 p.m. shows on Jan. 22,24, and also on Jan. 25. Call Telecharge.com at 800-233-3123 or visit www.maj.org.

New Rep's 'Cabaret' an eye-opening, glitzy production

By SHEILA BARTH
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Before leaving for San Jose, Calif. to take the helm of a repertory theater there, award-winning New Repertory Theatre Director Rick Lombardo is ending his long-running career as artistic director there with the most powerful, glitzy version of "Cabaret" I've ever seen – and it shouldn't be missed.

Lombardo has masterfully gathered an amazingly talented cast and crew here who dare to portray the story of Joe Masteroff's book, blatantly showing the ugly, decadent pre-World War II, Nazi-infested Berlin Germany, with unforgettable characters. He strikingly slams home the message of Hitler's frightening rise to power as the builder of the new Germany, while German citizens and fun-loving expatriates blissfully and ignorantly turned their other cheek to his infiltration and rising tide of hatred, racial and societal intolerance and mass murder.

I've never been as moved, stunned as I was last Thursday with this version of "Cabaret". Lombardo and cast, from the opening number, with multitalented star John Kuntz as Kit-Kat Club master of ceremonies singing "Willkommen, Bienvenue," sneers at us with prophetic horror. He is shocking and powerful throughout, and Lombardo skillfully uses Kuntz's versatility to horrify and amuse us.

Besides placing the talented nine-piece orchestra with members cross-dressed as women on a platform above the stage in plain view and behind brass poles the actors slide down, Lombardo uses simple pull-away props, a wall of mirrors that converts into doors, and Peter Colao's other slick sets to keep the stage uncluttered for choreographer Kelli Edwards' sexy ensemble numbers.

Most powerful is Colao's use of film footage beamed on the stage floor, showing Adolph Hitler's fiery speeches and Nazis marching, while the master of ceremonies and waiters sing what sounds like a nostalgic national song, but is the chilling Nazi rallying anthem – "Tomorrow Belongs to Me".

Frances Nelson McSherry's costumes are reminiscent of the 1930s (the play opens on New Year's Eve, 1930) from hairdos to shoes, derby hats and fedoras, flimsy black lingerie with garters and silk stockings and fur-trimmed flapper coats, and Franklin Meissner Jr.'s uncanny use of lighting during flamboyant cabaret scenes or softer scenes depicting the sweet, tender courtship and romance between spinster landlord Fraulein Schneider and her loveable, optimistic, Jewish tenant-fruit store owner,

Herr Schultz. Veteran talented actors Paul D. Farwell as Schultz, who was recently seen in New Rep's "A Christmas Carol" as flinty main character Ebenezer Scrooze, and equally skillful Marblehead resident Cheryl McMahon, who for years delighted North Shore Music Theatre audiences with her portrayal of Scrooge's housekeeper, Mrs. Dilbur, are enchanting together, especially during their "Pineapple" song, "It Couldn't Please Me More". Instead of Schneider being a frustrated, crusty character, Lombardo paints her as a spinster who has finally found love after a hard life of loss, and McMahon shines here. In her solo welcoming American Cliff Bradshaw to her rooming house, she belts out her tale of lost wealth, "Who cares," with likeable realism.

We also get a more clear picture of Cliff Bradshaw, a beginning writer from Harrisburg, Pa., who wants to write the great American novel in Berlin. David Krinitz is touching in his sensitive portrayal of Cliff, a closet gay who falls in love with British expatriate bad girl Sally Bowles. "You're



my only hope," he cries, tinged with double-entendre.

And let's not forget lovely, lively Aimee Doherty as Sally. Doherty has all the playfulness, coquettishness, and devil-may-care bon vivance needed, yet she also is vulnerable, searching desperately for love, winning Cliff's heart and ours.

At the end of the play, Doherty de-

livers a powerful rendition of "Cabaret" that brings the house down.

This production is flawless. The ending is even more stunning, as the main characters and ensemble line up, branded with their Nazi designations and symbols – Nazi loyalist armbands, pink triangles for gays, yellow stars for Jews. Some, beaten and bruised, stand under a Nazi flag, singing "Cabaret". If this doesn't inspire chills down one's spine and make us all grateful that despite current tough times and imminent terrorist threats, we've escaped the hideousness of 1930s Europe, nothing is. While the audience enthusiastically applauded, everyone walked out quietly, perhaps with a sober understanding that life, indeed, isn't a cabaret after all.

Two-act, multi-award winning musical, directed by Rick Lombardo, starring John Kuntz and Aimee Doherty, music directed by Todd C. Gordon; lyrics by Fred Ebb, music by John Kander, based on the play by John Van Druten and stories by Christopher Isherwood; playing at the New Repertory Theatre, Charles Mosesian Theater, Arsenal Center for the Arts, 321 Arsenal St., Watertown, through February 1: Wednesdays, Thursdays, at 7:30 p.m., Jan. 22 also at 2 p.m.; Fridays, 8 p.m.; Saturdays, 3:30, 8 p.m.; Sunday, Jan. 25, 2 p.m. with talkback, and at 7:30 p.m.; Sunday, Feb. 1 at 2 p.m. with talkback. Tickets, \$40-\$60, senior discount, \$7 off; student rush, \$13. Call the Box Office at 617-923-8487 or visit www.newrep.org.

The Seagull sinks at ART

By SHEILA BARTH
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I am not a Chekhov purist and enjoy innovation when it enhances and effectively contemporizes a production, but

at American Repertory Theatre's (ART) version of brilliant Russian author Anton Chekhov's play, "The Seagull," Hungarian Director Janos Szasz incorporates stage gimmicks that muddy its sensitivity and symbolism here. Instead of creating a moving, heartfelt rendition about 25-year-old Konstantin, a suicidal playwright who's initially ridiculed for his avant garde works and is hopelessly in love with aspiring actress-neighbor Nina, this production is a hodgepodge of stage props and gimmicks that detract from this play's irony and despair.

Although Konstantin achieves success later and is a celebrity, he continues to seek refuge and write at his uncle's rustic estate. Here, Konstantin uses a laptop computer to write.

This story parallels Chekhov's literary experience. Touted as a melodrama, "The Seagull" is mired in symbolism that averted contemporary writing standards in 1896. Critics and its audience at the Alexandrinski Theatre in St. Petersburg ridiculed it, until Nemirovich-Danchenko, artistic director of the new Moscow Art Theatre, restaged it properly in 1898, where it garnered accolades.

Rife with unrequited love, mother-son controversy, illicit relationships, with everyone vying for the wrong person's affections, and the battle between conventional vs. nouveau art form, along with its subplots of people wanting to leave the boredom of country life for vibrant city life, or to seek fame and fortune on stage or in writing, is a timeless feat in life's challenges. That's probably why Szasz set it in contemporary times, but in a weird setting with even weirder stage props. This story is so sensitive, so heart-rending, that Riccardo Hernandez's set, supposedly on a country estate by a lake, is a dingy, creepy, leaky tunnel-like structure with shabby, movable theater seats, and a holey – no, not holy – ceiling of three large, Russian madonna icons

overhead, with light at times shining through its cracks. The sound of water drips and pours throughout the play, forming puddles that the actors splash or thunder through at times.

The play also hammers away at the symbolism of the seagull, like a child's repetitive primer. "I am the seagull.



A man comes along and destroys her life because he has nothing else to do," Nina laments of her ill-fated affair with 43-year-old Trigorin, successful author-lover of Konstantin's mother, fading actress Irina Akadina.

Meanwhile, super-sensitive playwright Konstantin, (nicely portrayed by Mickey Solis) constantly carries a flashlight he shines in people's faces, and/or a rifle, that he shoots a seagull for his beloved Nina, and eventually uses to kill himself.

A large crystal chandelier hovers above several rows in the audience – perhaps to make us feel like part of the action on stage – but in this setting, it's incongruous and meaningless.

However, one can always depend upon solid acting at ART. Besides Solis, Jeremy Geidt, celebrating his 100th appearing at ART, is out-

standing as Arkadina's ailing brother and Konstantin's beloved uncle, Sorin, while other home actors Karen MacDonalld as Konstantin's self-possessed, selfish actress mother Irina Arkadina; Remo Airdali as Shamrayev, Thomas Derah as Dorn, also produce solid performances.

The rest of the cast, including Brian Dykstra as Trigorin, Nina Kassa as Masha, who's in love with but is spurned by Konstantin, and Molly Ward as Nina are fine. It's the direction that's questionable, despite Szasz's impressive credentials.

Apparently last Friday night's audience agreed. While Act II was more powerful and well-played, several had already left during intermission. At the end, the audience delivered tepid applause. "The Seagull" is a moving, melodramatic play, full of sound and fury, love and human relationships

that end with a starting bang. Somehow, its beauty, its beauty, unable to take flight, gets mired in this version.

Two-act play, written by Anton Chekhov, translated by Paul Schmidt, directed by Janos Szasz, appearing through February 1, Jan. 21,22,25,27,28,29, at 7:30 p.m.; Jan. 24, 25, 31, Feb. 1, at 2 p.m. the American Repertory Theatre (ART) in its Loeb Drama Center, 64 Brattle St, Cambridge. Tickets, \$25-\$79, with a \$10 discount for seniors, students, \$25, rush tickets, \$15; group rates, and other discounts. For reservations, additional information, call 617-547-8300 or visit www.amrep.org.

Crossword Puzzle

ACROSS

- 1 Kind of doctor?
- 5 Hankering
- 9 Sharp blow
- 14 Be down with
- 15 5,280 feet
- 16 Capital on the Red River
- 17 Katmandu's place
- 18 Anjou or Bartlett
- 19 Out of bed
- 20 Start of Henry Ford quote
- 23 Tied down with ropes
- 24 Indication
- 25 Actor Torn
- 27 Chorus girl
- 32 Part 2 of quote
- 37 Shadings
- 38 Suspicious of
- 39 Tumbler
- 42 Gumbo veggie
- 43 Davis of "Thelma & Louise"
- 45 Part 3 of quote
- 47 States strongly
- 50 More E than S
- 51 Ill-smelling
- 53 Kiribati's capital
- 58 End of quote
- 63 Projecting bay window
- 64 Ethnologist Heyerdahl
- 65 Edgar Allan and others
- 66 Presbyterian parsonage
- 67 Wire spiral
- 68 Art Deco designer
- 69 Fences the loot, e.g.
- 70 Sacred
- 71 Astronauts' grp.

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69								70				71		

- 26 ___ Pot of Cambodia
- 28 Castling piece
- 29 Jet-black
- 30 Roman tyrant
- 31 Jacob's brother
- 32 Hindu discipline
- 33 Singles
- 34 Shoshones
- 35 Dunce-cap shape
- 36 Snitch
- 40 Haggard heroine
- 41 Sib to sib, on the distaff side
- 44 Showy socks
- 46 Proximate
- 48 The Chinese "way"
- 49 Dirty spot
- 52 Brutish boor
- 54 Mature
- 55 Athenian marketplace
- 56 Homes
- 57 Perplexed

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Real Estate Transfers

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Norris, Michael A		Terrizzi, Angelo F		213 Chelsea St #3	East Boston	\$240,000
Aquino, Luz	Agudelo, Samir	Hernandez, Ever	Hernandez, Rosa G	220 E Eagle St	East Boston	\$304,000
US Bk		Deoliveira, Dinelcir B	US Bk	307 Maverick St	East Boston	\$380,367
Rallo, Leni S	Rallo, Michael V	Docarmo, Deyve	Docarmo, Michelle	268 Paris St	East Boston	\$240,000
Roberto, Louie	Roberto, Rita M	Trumbull Saratoga LLC		Mount Washington Bk 910 Saratoga St	East Boston	\$1,675,000
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