

movie schedule

Wed., Dec. 12, through Tues., Dec. 18 (Unless otherwise stated, the Sunday schedule is the same as the weekday schedule except no movies are shown before 1 p.m.)

ASTOR — "The Longest Day," 8:15; Wed. Sat. Sun., 2:00; Sun. 7:30.

BEACON HILL — "Phaedra," 9:30; 11:30, 1:30, 3:30, 5:30, 7:30, 9:30.

BOSTON CINERAMA — "Wonderful World of the Brothers Grimm" evenings 8:30, except Sun. 8:15; matinees Wed. 2:30, Thurs. 1:30 and 5, Fri. 2:30, Sat. and Sun. 1:30 and 5:00.

BRATTLE — "The Bridge," 5:30, 7:30, 9:30, Sat. mat., 3:30; starting Sun., "Tight Little Island," 5:30, 7:30, 9:30.

CAPRI — "Boccaccio 70"; "Temptations of Dr. Antonio," 10:00, 12:45, 3:30, 6:15, 9:00, Sun., 1:00, 3:45, 6:30, 9:15, "The Job," 10:55, 1:40, 4:25, 7:10, 9:55, Sun., 1:55, 4:40, 7:25, 10:10, "The Raffel," 11:50, 2:35, 5:20, 8:05, 10:50, Sun., 2:50, 5:35, 8:20, 11:05.

EXETER — "Trial and Error," 2:20, 4:10, 6:00, 7:40, 9:25.

FINE ARTS — "Gervaise," 5:00, 8:30; "The Mark," 7:00, 10:10.

GARY — "Barabbas," evenings, 8:30, mat. Wed. 2:30; Sat., Sun., 2:30, 5:30.

HARVARD SQUARE — Today, "What Ever Happened To Baby Jane?" 2:05, 4:30, 7:00, 9:20; starting Thurs., "The Chapman Report," 1:45, 5:25, 9:15, and "Watch Your Stern," 4:00, 7:45.

KEITH MEMORIAL — "Lover Come Back," 9:30, 1:34, 5:38, 9:42, Sun., 1:00, 5:04, 9:08; "Come September," 11:59, 4:43, 7:47, Sun., 3:05, 7:14.

MAYFLOWER — "Whatever Happened to Baby Jane?" 10:15, 12:55, 3:35, 5:15, 7:55, Sun., 1:00, 3:30, 6:10, 8:50.

MUSIC HALL — "Manchurian Candidate," 10:15, 12:34, 2:53, 5:12, 7:31, 9:50; Sun., 1:00, 3:13, 5:20, 7:39, 9:52.

MIT — Friday, "The White Sheik," Room 10-250, 6:30, 9:00; Saturday, "The Dark at the Top of the Stairs," Room 10-250, 5:15, 7:30, 9:45.

PARAMOUNT — "Fancy Pants," 11:20, 12:45, 6:15, 9:40; "The Seven Little Foys," 9:40, 1:05, 4:30, 8:00.

PARK SQUARE CINEMA — "Divorce Italian Style," 1:30, 5:30, 7:30, 9:30.

SAXON — "Mudny on the Bounty," Eves., 8:15, mat. Wed., Sat., Sun., 2:15.

WELLESLEY COMMUNITY PLAYHOUSE — Dec. 12-15, "Whatever Happened to Baby Jane," eves., 7:45, mats., Wed., Sat., 2:00.

UPTOWN — "Whatever Happened to Baby Jane," 12:55, 5:00, 9:10, Sun., 1:00, 5:00, 9:15; "No Time for Sergeants," 11:00, 3:05, 7:15, Sun., 3:05, 7:15.

Theatre Schedule

ACTORS PLAYHOUSE — "American Blues," 8:00.

BOSTON UNIVERSITY THEATRE — "The Private Life of the Master Race," Thurs. through Sat., 8:30.

CHARLES PLAYHOUSE — "Hedda Gabler," Tues.-Fri., 8:30, Sat., 5:30, 9:00, Sun., 3:00, 7:30.

COLONIAL — "My Fair Lady," 8:30, mats. Wed., Sat., 2:30.

EMAGE — Starting Dec. 13, "The Lady's Not for Burning," 8:30.

LOEB DRAMA CENTER — "Through Dec. 15, "Love for Love," 8:30.

LOEB EXPERIMENTAL THEATRE — "A Pound on Demand," Dec. 13-15, 8:30.

SHUBERT — "I Can Get It for You Wholesale," Sun.-Thurs., 8:30; Fri.-Sat., 7:00, 9:45, Dec. 12-15.

WILBUR — "The Milk Man Doesn't Stop Here Anymore," 8:30, mats. Thurs., 2:15, Sat., 2:30.

Christmas Assembly To Replace Classes

Classes will be suspended from 11:00 a.m. to 12:00 noon, Wednesday, December 19 for the annual MIT Christmas Convocation in Kresge Auditorium.

President Stratton will be one of the speakers at the ceremony. It is open to the public; refreshments will be served.

theatre . . .

'Love For Love' Opens At Loeb Center

by Charles Foster Ford

The old pro's have taken over Loeb Drama Center for this week, and are presenting a fine, funny crowd-pleasing play. Congreve's "Love for Love" opened to cheers and applause so long and enthusiastic that the company ran out of planned curtain-calls and had to improvise. This may be the biggest success in Loeb history.

This is a Restoration Comedy, which means the major subject of the play is immorality (mostly sexual), and its main method brittle and witty repartee. There isn't a female onstage, married or no, whose character is not at least suspect, if not obviously spotted. The twin skewers of seduction and money (usually quite closely linked) hold together a plot much too complicated to recount. But the plot is a mere excuse for riotous incidents: At the end of act one, Tattle (Paul Schmidt) introduces a young country-girl (Joanna Vogel) to the city manners of courtship. Later, the widow Frail (Lynn Milgrim) attempts first to seduce, then to spurn, the heir of a large fortune. Tattle, but a few hours married, tells one of his friends "If thou canst not find a wife, I should gladly lend thee mine." Restoration comedy is a seventeenth century equivalent of PLAYBOY, done with much more wit and gusto.

The cast for this play has the maturity and experience to perform with vigor rather than embarrassment. Sam Abbott (Sir Sampson) plays a gouty old satyr who is trying to swindle his own eldest son out of his inheritance. He even manages to propose to his son's fiancée. As his friend and advisor, Don Lyons (Foresight) does a lovely bit as an octogenarian astrologer. ("Discover, if you can, who is in conjunction with thy wife.")

Peter Haskell (Valentine) plays the unfortunate son . . . too honest and too in love with Foresight's daughter Angelica to withstand his roguish father. Rather than sign away his inheritance, he feigns a madness more satiric than insane. Kendra Stearns (Angelica) toys with him a while ("You are mad, but don't know it.") before rewarding his faithful honesty.

These and other faces are quite

LOVE FOR LOVE: A Comedy, by William Congreve; Produced by Tom Vachon; Directed by Robert Chapman; Settings Designed by Don Soule; Costumes by Olga Liepmann; Lighting by John Warburg. At the Loeb Drama Center, Harvard, through Saturday.

| CAST | |
|----------------|-------------------|
| Valentine | Peter Haskell |
| Jeremy | Harry Smith |
| Scandal | Chris Rawson |
| Trapland | Greg Levin |
| Snip | Brian Bort |
| Tattle | Paul Schmidt |
| Steward | Bill McKinney |
| Mrs. Frail | Lynn Milgrim |
| Foresight | Don Lyons |
| Nurse | Raye Bush |
| Angelica | Kendra Z. Stearns |
| Sir Sampson | Sam Abbott |
| Mrs. Foresight | Joanne Koch |
| Miss Prue | Joanna Vogel |
| Ben | Kellogg Fairbank |
| Jenny | Kate Colborn |
| Buckram | Tom Vachon |

familiar on the Harvard stage, for this production has the advantage of many experienced hands. Don Soule's intricate set is perhaps the best of several he has done at Loeb; the costumes and wigs by Olga Liepmann are dazzling; and Robert Chapman, resident director at Loeb, has turned the play into a long exercise in laugh-getting. Even Tom Vachon,

the student producer, is an old hand at this job. Vachon not only produced this show, but finds time to do a short walk-on as Buckram, the timid lawyer.

But not all are familiar faces. Joanna Vogel (Miss Pru) and Paul Schmidt (Tattle), though new to this stage, close the first act with a comic seduction scene that is shockingly frank and screamingly funny. The mirror-image of this successful seduction is seen in act two, when Kellogg Fairbank (Ben) proposes to Miss Vogel's Pru, and rather than winning her insults her at every turn. Ben is his father's favorite, and in line for that disputed inheritance. But years at sea have given him a rough and rowdy frankness that is no match for Tattle's insincere manners.

There are more large, well-played parts here than can be mentioned without tedium. "Love for Love" is a fine, funny, filthy play, and if tickets can be found it should be seen.

music at mit . . .

Joint Concert Performed By Radcliffe And MIT

By Dennis Johnson

Approximately 700 people attended the concert of the Radcliffe Choral Society and the MIT Glee Club on Sunday, December 2. This was a contrast to the MIT Symphony concert on the previous evening which saw an absolutely full house.

The program included fourteen selections of which the first seven were performed by Radcliffe. The first four numbers, written near the end of the sixteenth century, were sung with good technical proficiency, though the vocal quality was conspicuously lacking in vibrance. The next three compositions of Dvorak, Stravinsky and Kodaly were executed with comparable technique, but with much more brilliance and life to the vocal sound. Miss Sandra E. Jarrett is to be complimented on her technical agility with the soprano solos in the works of Stravinsky and Kodaly. Miss Margaret A. Gram, soprano, and Miss Caroline Collins, alto, gave capable assistance to Miss Jarrett in the Stravinsky. Although Dr. Forbes' direction was extremely clear, with good tempos and dynamic interpretation, the sound of the Radcliffe group was only good, and not outstanding.

The MIT Glee Club, on the other hand, had great vibrance of sound in both their sixteenth century as well as twentieth century works. The MIT faults were virtually complementary to those of the Radcliffe group! Balance problems particularly regarding the tenor sections were obvious throughout the entire MIT performance. The compositions of Schubert, Barber, and Thompson suffered much less satisfactory performances than the previous

three compositions. The Schubert "Nachtgesang in Walde," which was originally written including four French Horns, would have been much more adeptly performed without! Although the brass players exhibited a greater proficiency with the Barber, the vocalists did not. In short, these last three compositions showed a distressing lack of rehearsal, both individually and collectively. The MIT groups have an awfully unpleasant habit of sustaining wrong notes!

The Bach Cantata, "Gott der Herr ist Sonn und Schild," was indeed the highlight of the entire performance. Featuring the combined vocal groups, a largely professional orchestra, and two soloists, this work was performed with a very pleasant sound. Under the able direction of Dr. Forbes, tempo changes were authoritative and entrances sure. The alto soloist, Betty Lou Austin, and the bass soloist, Irving F. Pearson, are both gifted with extremely pleasant voices and sang their parts with good taste and technique.

Ancient Christmas Music To Be Presented Friday

A concert of ancient music for Christmas will be presented by the Department of Humanities, Friday, at 4:00 p.m., in the Kresge Little Theatre.

The music will be from the thirteenth through eighteenth centuries, played on instruments of that time, including the new harpsichord.

Admission will be free.

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HARVARD SQ. UN 4-4580

"What Ever Happened To Baby Jane?"
2:05, 4:30, 7:00, 9:20

Starting Thursday

"The Chapman Report"
1:45, 5:25, 9:15

"Watch Your Stern"
4:00, 7:45

BRATTLE SQ. TR 6-4228

Bernhard Wicki's
"The Bridge"
5:30, 7:30, 9:30
Mat. Sat. at 3:30

Starting Sunday
"Tight Little Island"
5:30, 7:30, 9:30

Friday & Saturday

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