Music, drama scheduled for Parents' Weekend

MIT will present a variety of entertainment in Kresge Auditorium over coming Parents' Week-end. Jazz buffs will enjoy the MTT Concert Jazz Band, formerly called the Tech-tonians, on Saturday, April 25, at 9:00 p.m. Tickets are $1.00 at the door or $0.50 in Building 10.

The weekend's Classical offering will be a chamber music concert on Sunday, April 26, at 3:00 p.m. The Nova Arte Trio, whose members are the principal violin, viola, and cello of the Boston Symphony Orchestra, will present works of Mozart, Hindemith, and Beethoven. Tickets are $2.00 at the Box Office, ext. 2809, or in the lobby of Building 10.

The MIT Dramashop's major production for this term, Henrik Ibsen's classic, 'The Wild Duck,' will be a chamber music concert on Sunday, April 26, at 3:00 p.m. The MIT Dramashop's major production for this term, Henrik Ibsen's classic, 'The Wild Duck,' will be a chamber music concert on Sunday, April 26, at 3:00 p.m. The

'Interlude,' at the Harvard Visual Arts Center, Sunday, April 26 at 7:00, may not be D. W. Griffith's best film (personally, I prefer 'Birth of a Nation' or 'Broken Blossoms'), although it was undeniably his most ambitious one, and remains a magnificent work in any case. Made in 1916, it was Griffith's answer to the charges of bigotry which he had maintained against 'The Birth of a Nation' (1915), and which surprised and irritated him. By 1916 Griffith had developed, almost single-handedly, the majority of the techniques of the cinema. He was the first to use editing for artistic effect, the first to change the camera's position within a scene, the first to move the camera closer to the actors. There were some further developments to come after 1916 (the soft-focus in 'Broken Blossoms,' for instance), but at the making of 'Interlude' Griffith was a master and highly sophisticated artist.

'Interlude' develops in four separate stories related to the central theme: the condemnation of Christ, the fall of Babylon, the imperial year and the new era, and a tale of the twentieth century. Griffith's heroic and forthright story is made to another so that the cosmic elements are heightened by the parallel development. It has been called 'the only film that works.' It was also the first spectacular, the Babylonian story being expand to a degree never before seen. The modern story is unquestionably the best of the four, a great film in its own right, very typically the work of Griffith in its unforgettable images, in its strong feeling of almost naive simplicity, in its evocation of an atmosphere of poetic realism. A film not to be missed, and one which should point the way to the showing of some of Griffith's other works.

*Gig* shown on Sunday, April 26, in room 26-100 at 7:00 and 9:30, may not be equal to the splendor of Griffith's 'Birth of a Nation.' But it is quite good for one, a great film in its own right, very typically the work of Griffith in its unforgettable images, in its strong feeling of almost naive simplicity, in its evocation of an atmosphere of poetic realism. A film not to be missed, and one which should point the way to the showing of some of Griffith's other works. 

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