This year’s Spring Festival, MIT’s biggest annual musical event, will feature works of Verdi, Purcell and music inspired by Shakespeare, world premiere.

The concert will commemorate the 400th anniversary of Shakespeare’s birth with Devra’s Othello, performed by the MIT Symphony Orchestra, conducted by John Corley; An Elizabethan Suite for strings and four horns, arranged by John Barfield; Byrd, Giles Farnaby, and John Walsh and John Playford’s English Ayres and Dances, played by the Bravo Choir, directed by Willis Traphagan.

The Festival will conclude on Sunday, May 9, at 8:30 pm, the MIT Concert Band directed by John Corley will give the world premiere of Trancendental Expressions, composed for and dedicated to the band by Jeronimas Kačkaša, a Lithuanian refugee who now lives in Boston. The same concert will feature works of Verdi, Purcell, and music inspired by Shakespeare, world premiere.

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The MIT Baton Society presents
THE NOVA ARTE TRIO of the New England Conservatory of Music in a program of MOZART, BEETHOVEN, & HINDEMITH
Sunday, April 26 3 P.M. Kresge
tickets $2.00 reserved, on sale in lobby of building 10 or call 2910

People who laugh... won’t blush!

Now Showing! E. M. LOEW’S WEST END CINEMA
Opp. North Station 523-4050 PARKING REAR OF HOTEL MADISON

THE WAR OF THE BUTTONS is "A French Comedy Classic" Directed by E. M. LOEW'S West End Cinema

"Words that are still a little startling for the movies... and fun it is!" — Bosley Crowther, N. Y. Times
"Words fail, N. Y. Daily News"

"UNPRECEDEDED CANDOR!" — Brendan Gill, The New Yorker

"A new French film typical of the imaginative imports which delight!"

M.I.T. DRA马SHOP Presents HENRIK IBSEN'S "THE WILD DUCK"
Directed by JOSEPH EVERINGHAM LITTLE THEATRE, KRESGE AUDITORIUM
Wednesday, April 22 Through Saturday, April 25 8:30 P.M.
Special Parents’ Weekend Matinee on Sunday, April 26 at 3:30 P.M.
All Tickets $1.50 — Reservations Ext. 2910

Free tickets in the lobby of Building 10

Critics’ Choice
1939 'Wuthering Heights' treated without feeling
by Gilberto Perez-Guirlesno

From 'Wuthering Heights' is The Best Years of Our Lives... "Wuthering Heights", I have heard it is a highly personal interpretation which brings out the agreeable overtones in the book. William Wyler's version, now at the Kennedy Square, attack me as being the opposite of what I imagine the Bunuel film to be, and as I watched it, I couldn't help wondering what a master like Bunuel would have done with the material Mr. Wyler has treated with such a lack of feeling.

In a film rendering of 'Wuthering Heights', I expect the creation of an unusual atmosphere in which even the most natural emotions acquire a new dimension, using, sometimes, something like what Carl Dreyer did, in a different context, in his great 'Vampyr'. I would also expect to be swept away by the flow of strong emotions. On both those counts the Wyler film fails. Mr. Wyler seems singularly complicated with his material, and his professional competence makes the film's coldness all the more apparent.

Mr. Pearson has been covering a book, 'USA-Second Class Power?', published in 1958, which even the most mundane will enjoy. The book is a good one, and '84', although somewhat dated now, is certainly a deeply felt work. This feeling is often treated in a self-indulgent manner, but it is also channeled into some superb sequences, and here's my problem: Is the cardinal's childhood recollections, his relationship with his wife and mother, and some good scenes which are tarnished only by the repetition. I have never thought Fellini is a great director, and although I still don't, he is certainly a good one, and '84' does not contradict this.

Jules Dassin, a director of free ideas, has been penning an article for some time now. His '1984' (at LSC Contemporary) is to a great extent plagiarized from John Huston's 'The Asphalt Jungle', which is a much better film in every event. His "Phaedra" (at LSC Entertainment) is simply ludicrous.