

Movie Schedule

ASTOR — 'Lawrence of Arabia,' no times available.
BEACON HILL — 'How to Murder your Wife,' 3:30, 5:45, 8:00, 10:00. Sun. at 1:00, 3:05, 5:15, 7:30, 9:45.
BOSTON CINEMAMA — 'The Greatest Story Ever Told,' 8:00, Sun. at 7:30, mat. at 2:00.
BRATTLE — 'Fellini, 'I Vitelloni,' Tues.: 5:30, 7:30, 9:30; '8½ Wed. at 7:30 and 9:45, Thurs. at 5:15, 7:30, 9:45; Antonioni, 'L'Avventura,' Fri. at 4:30, 7:00, 9:30, Sat. at 2:00, 4:30, 7:00, 9:30; 'La Notte,' Sun. at 3:00, 5:15, 7:30, 9:45.
CAPRI — 'Zorba the Great,' 11:15, 1:50, 4:25, 7:00, 9:30.
CENTER — 'Fanny Hill,' 11:10, 2:35, 5:00, 9:35.
CINEMA — 'Hush, hush, sweet Charlotte,' no times available.
KENMORE SQUARE — 'Marriage Italian Style,' 2:10, 4:00, 5:50, 7:40, 9:30.
COOLIDGE CINEMA — 'The Amorous General,' (Peter Sellers).
ESQUIRE — 'Mondo Cane,' 7:30; 'Purple Noon,' 9:15.
EXETER — 'World Without Sun,' 2:15, 4:05, 5:50, 7:40, 9:30. 'Churchill's Funeral — A Nation's Homage,' 2:00, 3:45, 5:35, 7:20, 9:10.
GARY — 'The Sound of Music.'
LOEW'S ORPHEUM — 'Hush, Hush, Sweet Charlotte' 10:00, 12:50, 3:45, 6:35, 9:25.

HARVARD SQUARE — 'The Great Waltz,' 2:00, 5:40, 9:25 (Tues.); 'The Merry Widow,' 3:30, 7:35, March 24-30; '36 Hours,' 2:30, 5:45, 9:40; 'Thin Red Line,' 4:00, 8:00.
KEITH MEMORIAL — 'Bus Riley's Back in Town,' no times available.
MAYFLOWER — 'My Blood Runs Cold,' and 'Days of Wine and Roses,'
MUSIC HALL — 'Goldfinger,' 10:00, 12:00, 2:00, 4:00, 6:00, 8:00, 10:00.
PARAMOUNT — 'Dear Heart,' no times available.
PARIS — 'Nothing but a Man,' 1:30, 3:10, 4:50, 6:40, 8:15, 10:00.
PARK SQUARE CINEMA — 'Marriage Italian Style,' 2:10, 4:00, 5:50, 7:40, 9:30.
SAXON — 'My Fair Lady,' 8:30, Sun. at 7:30, mat. at 2:00.
UPTOWN — 'Malamondo,' and 'The Pleasure Seekers.'
WEST END CINEMA — 'Fanny Hill,' 11:30, 1:35, 3:40, 5:45, 7:40, 9:50.
THEATRES

Theatres

CHARLES PLAYHOUSE — 'The Plough and the Stars,' 8:30, Sun. 3:30 and 7:30, Sat. 5:30 and 9:00.
COLONIAL — 'Half a Sixpence,' 8:30, Mat. Th., Sat. 2:15.
SHUBERT — 'The Roar of the Greasepaint, the Smell of the Crowd,' 8:30, Th.-Sat. 2:30 mat.
THEATRE COMPANY OF BOSTON — 'Fanny House of a Negroe,' and 'Charlie,' 8:30.
WILBUR — 'Dear Me, the Sky is Falling,' 8:30, mat. Th. Sat. 2:15.

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FRIDAY, APRIL 9, 8:30 P.M.
SYMPHONY HALL
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music at mit...

ZBT, coeds win in All Tech Sing

By Rich Montensee
 The most carefully kept secret in the world was revealed Saturday night as the coeds again won the mystery "Egbert" award for the most original act in the All-Tech Sing. The prize, two friendly green iguanas, was a fitting tribute for such masterpieces as "Anyone Here Three Minutes from Now," and "The Walls Came Tumbling Down."

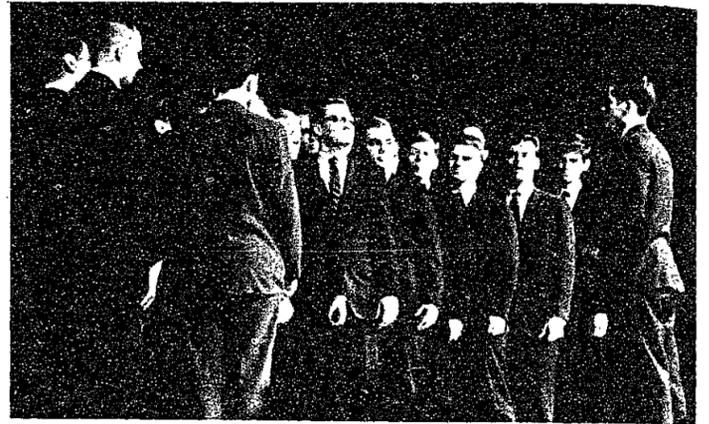


Photo by Gordon Olson

Best in the Show prize went to the ZBT Dovers, whose excellent rendition of such folk numbers as "Fast Freight," was of really professional quality. This is the second year in a row that ZBT has carried off the top honors. The Sigma Chis took first place in the serious category with their fine harmony in such numbers as Grieg's "Brothers, Sing On," and the beautifully rendered "Soon I Will Be Done." Second place in this category was won by Theta Delta Chi, whose act featured an outstanding tenor soloist. The light music category was won by the Phi Deltis, whose style was barbershop and whose props included a large lollipop wielded by an equally large infant wheeled onstage during one of the numbers. One of the luck-

Sigma Chi, winner of first place for serious music at the All-Tech Sing last Saturday night, is shown here under the direction of John Fittz, '67. Zeta Beta Tau was chosen best all-around group.

less Phi Delt singers was gently bashed with this gem, in one of the finer gestures of the evening. The Betas won second place for their collection of sea shanties. An added feature of the evening, while the judging proceeded, was a performance by the infamous Doornat Singers, orig-

inal balladeers of the old West—and East — campus. at the end of the performance, tribute was paid to one of music's staunchest supporters at MIT, Dean Fassett, who was presented with a fine collection of symphonies by Baton Society president Gerald Zaritsky.

movies...

'Sylvia': Carol Baker not at best

By Mona Dickson and Thomas Jensen
 The story of Sylvia West, otherwise known as Sylvia Kolinski, Sylvia Kay and Sylvia Carlyle, is a strange one. With a little mis-direction it could degenerate into the too-familiar private eye mold. After all, what is so unusual about a millionaire hiring a detective to uncover the buried past of his fiancée? It is Sylvia's life that is unusual: a girl with the brains and nerve to disprove the old adage "Once a whore, always a whore." Born in a Pittsburgh slum, raised in the El Paso red light district, she broke into New York's society call girl system, multiplied her earnings on the stock market and started her life over again. Four years later, at the

ripe old age of twenty-five, she was a poet and a respectable member of California society renowned for her prize roses. It is unfortunate that Carol Baker thinks the only way she can make a name in Hollywood is as a sexpot. Playboy photographers are famous for their ability to show only the best of a woman's features. A movie camera is not so adaptable and presents a more honest view than the Playboy layout. She would do better to emphasize her face and acting abilities; no camera could detract from her beauty. She fits well into a cast of competent actors, famous and otherwise. The minor speaking roles are played by actors whose faces you have seen a hundred times but whose names are to-

'SYLVIA', directed by George Douglas, produced by Martin H. Poll, written by Sidney Bohem, music by Daniel Raksin, costumes by Edith Head; starring George Maharis as Alan Macdon, Carol Baker as Sylvia West, Ann Southern as Grace Agora, Peter Lawford as Frederick Sommers, Joanne Drew as Mrs. Phillips.

tally unfamiliar. Surprisingly enough, Peter Lawford fits into this category. As the motivator of the plot he appears only twice, hardly enough to create a solid character. Even so he is perfect for the part; what little acting he does is not enough to show that his abilities are perhaps not what they used to be. George Maharis does well enough for a television actor. But then his role is not so difficult either. Presentation of the story rests on the minor parts, which is probably why Douglas chose the veterans he did. Except for Ann Southern, the name stars are present mostly to attract the public. She dominates her fifteen minute section, proving that for all her fifty plus years and as many excess pounds she can still play any part handed her. Douglas has molded this discontinuous story into a film that flows on several levels. Presentation of Sylvia's personality, the development of her talents, the formation of her view of life occur simultaneously as her life unfolds. The director uses unusual camera angles, continuous visual metaphors and product plugs so well that their existence goes unnoticed. Thus the tricks that many foreign directors love to use add to the film instead of breaking it into discontinuous bunches. 'Sylvia' is the story of a woman's past. Once it arrives at the present there is nothing more to be said. The plot has to end quickly, but why did the director have to give this enthralling piece such a trite ending?

Inside Incomm

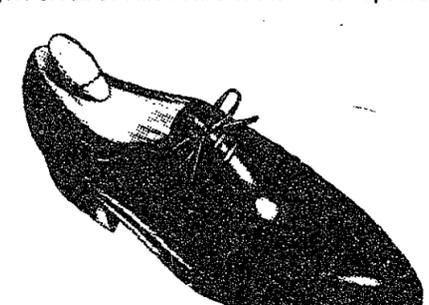
(Continued from Page 4)
 introduced by Senator Ribicoff which would liberalize income tax benefits for parents of college students. I have passed it along to the political clubs but plan no other action at this time. The schedule: TUESDAY: Interviews in Litchfield Lounge for those interested in chairmanships of SCEP, FRC, Foreign Opp., and Judcomm. Also Jr. and Sr. Finance Board members WEDNESDAY: Same as Tuesday. Also Activities Council election of A.E.B. officers and members, in the Blue Room at 7:30 p.m.

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