Brakhage speaks, shows new film at MIT Film Society premiere

Amidst all the controversy and interest in "experimental" or "underground" films the name of a few filmmakers stands out in one's mind as being at the heart of the movement. The foremost of these is Stan Brakhage. Brakhage has never moved with current fads, or sought to please an audience, which is perhaps why he has never been a fad himself. Rather, he has taken upon himself the solitary and often thankless task of pursuing his own personal vision; of trying to make use of all the techniques of film to express his vision of the world. When his films are included, as they often are, in programs of experimental film, his work is often the least popular on the program. But at film showings all around the country, his work is consistently repeated, for the "hard core devotees" of experimental films are, in general, deeply devoted to his work. Brakhage might be described as the "film-makers' filmmaker."

By Orville Dodson

Saturday evening's performance of Parcell's "King Arthur" was an evening of great, friendly music-making. The conductor Klaus Hupmann provided an amazing formation to the work and every- one seemed to enjoy the event. But the performance was disappointing and before saying anything more about it, some history.

Dreyfus play 'King Arthur' dates from 1891. It is, as I understand it, a play in five acts by Dreyfus. Henry Par- cell's music was written for five elaborate scenes, each of which concluded one of the acts. Thus Parcell's "King Arthur" is by no means an opera but is instead an incidental music to a much larger dramatic work by Dreydon. Parcell treated the comic, almost satirical, text of Drydon in a fairly serious way whereby saving from oblivion what would otherwise have been five acts of nonsense. Parcell's skill was such that his music could, like Mozart's Die Zauber- flote, draw attention away from a ridiculous text and reshape the former into a serious work of art. King Arthur was written for a small orchestra, solitaries, and mixed choruses.

Not up to previous standards

The performance was dis- appointing—especially when com- pared with earlier Glee Club productions of "Massenet's "Thais," and Haydn's "The Creation." There seemed to be lacking both sufficient practice and necessary talent. This performance was one of the "mixed" type, and it seems that the most of Act IV. The Vassar and Bard choirs, in spite of its un- usually fine.

TUESDAY, APRIL 14, 1967

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Managing Editor of The New York Times and Pulitzer Prize Winner, his front page articles resulting from his recent trip to North Viet Nam have focused world wide attention on him.

FRIDAY

LA DOLCE VITA

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