Oppenheimer

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is a security expert. Another major change is that fictitious witnesses Adams and Lehman replace David Greenglass and Isador Rabi. There is little material change in their testimony, but the tone is different. Adams' credentials as a witness for the Commission seem weaker than those of his counterpart. Lehman, an MIT physics professor, weakness with Kipp and Pappal, argues the case of the "defense." The performances are generally very good. Walter Abel as W. B. Mitchell, the nuclear security chief John Lansdale is first-rate. Even after omitting the closing summations, several sacrifices were necessary in order to tele-

scope the play into a single evening. The substance is there. The play is under the direction of the Commission. However, the performance left us with a feeling of drama. The result was that the performance left us with a number of outstanding ideas. If you are interested in the work of Oppenheimer, you should be heading for your placement office to sign up for an on-campus interview.

$2 TICKETS

The Repertory Theatre of Lincoln Center has announced that the sale of student "rush" tickets for the New York performance, is being instituted for the benefit of the Boston run of In the Matter of J. Robert Oppenheimer. When must a man be cut-is it his right to use it? When must a man be loyal citizen speak out against the policies of his government? The Oppenheimer case provides an interesting study.

music:

Catacombs: Kalb

By William Poole

An outstanding rendition of Tim Hardin's "Goodbye New York" crowned the perfor-
mance of Danny Kalb's new group, The Blue Project II, at the Catacombs last Saturday. The group is moving in a direc-
tion not dissimilar to that of the original Project, doing straight blues as well as an experimental line. The show opened with C. W., a folk-usic composer who took advantage of the small club atmos-
phere and worked heavily on audience participation. Most of his material was his own, includ-
ing an exceptionally good piece called "Whiskey Rebellion." He was backed on electric bass by Mike Richards.

The Project came on in their first set with solid blues in "Black Night" and Muddy Waters' "Just Can't Be Satisfied" with Kalb since the breakup of the group. They each took a turn at lead and Rix did an astounding two minute drum solo.

C. W. and Richards did an- other set before the Project came back to finish the night. After some very heavy electric blues, Kalb got out his battered and well used acoustic guitar and did a solo of "Samson and Delila" with Rix filling in on drums. They ended by doing Waters' "Just Can't Be Satisfied" again and really got it together better than anything previously.

It's good to see Kalb back again after a few years of relative inactivity. Except for a year or two of acoustic guitar work that never went anywhere and two unsuccessful groups, this is the first we've seen of and heard of Kalb since the breakup of the original Project, and it looks like this might have some well deserved success.

The Catacombs are located at 127, 17, 161 1st Ave. between 23rd and 24th St. They are open Monday through Friday from 5:00 to 1:30 and Saturday and Sunday from 2:00 to 1:30.

Bachels & Bacheladies

a Saturday night date

John Hubert, conducting

J. S. BACH: BWV 127, 176, 171
Saturday, November 15 8:30 pm
Sanders Theatre, Harvard
Tickets on sale in Bldg. 10 and at the door
$3.50 $2.50 $2.00

WALTER ABEL as W. B. Mitchell, the nuclear security chief John Lansdale is first-rate...