the tech arts section

State of Siege in Boston
by P.E. Schindler, Jr.

Do you remember Z? Well, this time they're doing it in "a South American country," and although they filmed it in Chile, you know it's Uruguay from the very first scene, in which we see a full frame shot of a Uruguayan license plate. The story is supposed to have "really happened" (the name of the film, in case you haven't already heard, is State of Siege) but, as is usually the problem in such films, we have no way of telling what is real and what is made up. This is, on occasion, frustrating, although the film seldom slows down enough to let you think about it. Chances are you will not realize until you get home that it is improbable that a pair of filmmakers could know so much about the activities of the Tupamaros. I mean the unmentionable ones (that comes from one of the many press conference scenes in the film. If you felt sorry for the journalist who disappears at the end of Siege, you might wonder how some of the effects of crowds and a city under siege were accomplished. Try to put the questions out of your mind in advance: accept the scenes and marvel at them.

For a change, we can have the actual opinions of the filmmakers. What were they trying to say with this film? The opinions take on new significance, in light of the completion of an official of the American Film Institute that the film "justifies assassination."

The director, Costa-Gavras: "Here the illegitimate violence is opposed to the legitimate violence. Between these two violences, one cannot in any case accept or justify the official violence since it is thought out, planned, and legalized."

And the scripter, Solinas: "We haven't sought to make a suspense film. We wanted to ask the public a question -- not in the classic sense, will he die? But is he or is he not responsible? Guilt, not in the traditional sense -- he has killed, he has robbed, but that guilt is his responsibility of a political nature... he represents a system which is bad for the majority of men."

To give some justice to the other side, let's add one additional quotation, this time from an aide to John Kennedy, Arthus Schlesinger, who said it at the end of State of Siege: "Here the personnel: Well, there was Yves Montand as the American bad guy, Philip Kirk as one of the many press conference scenes in the film, let's add one additional quotation, this time from an aide to John Kennedy, Arthus Schlesinger, who said it at the end of State of Siege: "Here the personnel: Well, there was Yves Montand as the American bad guy, Philip Kirk as the chancellor of the University were, say, Charlton Heston, you might wonder how much of the voices were young or old, and the two choirs blended well. Marilyn Cirella, soprano, did an excellent job on an outstanding, if fragmented, performance. Schubert are in evidence. If, on the other hand, you are feeling very serious themes of repression and prejudice. The best massage always come scene alter scene on the nearly barren stage.

Read Albright, Liban Anderson, Christopher Childs, Louise Hannegan, Bill Read Albright, Liban Anderson, Christopher Childs, Louise Hannegan, Bill Knox, Karen Nutter, Terry Nillo, Frank K. Perkins Jr., and Elizabeth VanWinkle got pleasure, if uneven, performance. Direction was provided to the Concord Players' production by Patricia Butcher. It is difficult to know where to lavish the praise (modest) and the blame (a little) for the show, on the cast or the director. Overall, I enjoyed it, so it is probably not too important.

A special word of praise -- George Alberts, the piano player, received a well-deserved round of heavy applause on a couple of occasions.

American Life in Concord
by Gene Paul

Due to a series of problems too long to explain, this review of Jesus from American Life in Concord (Gurney is a professor in the humanities department) appears after the close of its recent run in Concord. That's too bad, because it's not every university that has an award-winning play right in whose plays are still being produced. The Concord Players were responsible for this outing, and they did a creditable job on an outstanding, if fragmented, play. They were assisted by Production Manager Gurney, to the extent that he visited the group during rehearsal, and responded to their questions about the play. That was the limit to his involvement, since the play has already been to MIT, just a brief summary of the nature of the thing. It involves a series of vignettes of the past, present, and future of Buffalo, New York (What? you say you don't know what Buffalo is? you must know it's Harmarville's hometown. Most of them are very funny, but all of them are tied to Mozart and Schubert at MIT
by Peter Bosley

The MIT Glee Club, combining forces with the women's choir of Douglass College (in New Jersey), gave a quite acceptable concert of Mozart and Schubert Masses last Sunday. John Oliver did a good job assembling a three-person orchestra and achieving technically precise articulation and a clear texture. The whole concert was somewhat unsatisfactory, but the pronunciation was sometimes off and there could have been more dynamics contrast by putting more soul into the music. The sound quality was pleasing, although most of the voices were younger and the two choirs blended well. Marilyn Cirella, soprano, did an excellent job on an outstanding, if fragmented, performance. Schubert are in evidence. If, on the other hand, you are feeling very serious themes of repression and preju