**Wiggen and Boretz excel in computer concert**

By Peter Coffee

Sophistication and triviality got equal time at Kresge Auditorium in Friday’s concert performance of contemporary music as part of MIT’s First International Conference on Computer Music. The opening and closing works by Knut Wiggen and Benjamin Boretz, respectively, were the best of the evening. They made first and final impressions which nearly suppressed basic elements of the four pieces in between, and set a standard of comparison far higher than that left behind by the similar program last March.

Wiggen’s work is titled “Reza,” the Swedish word for “travel.” His program note described the piece as intended to give “a feeling of meeting and passing (meeting) objects.” The illusion is perfect. Wiggen makes full use of four channels, and his initial affinity for Doppler effects is soon blended with a running beat that makes for a well-balanced set of styles.

“Reza” is truly outstanding for its confi- dence in division to the limits of the electronics’ particular capabilities. Not content to experiment with instruments, nor to show off in the Gee-Ma's-thin-this-random manner of his less advanced contemporaries, Wiggen has produced a construction of complex harmonics and découpage of materials which presents the true state of the art. An absolute mastery of the elements of sound is evident in every line of this composition.

Most of the foregoing applies to Boretz’ “Concert Variations II.” The “II” in the title denotes the work’s derivation from Boretz’ original piece for chamber orchestra performed in 1967. Boretz is too modest in describing the computer-based version’s powerful devices as “concepts,” for the evolution has eliminated any indication of restrictive thought. Again, it is the listener who makes this work.

Both challenges Wiggen in the develop- ment of advanced harmonics. His piece is a powerful, clean, virtuosic display. Boretz foregoes the imagery central to the concert tape, scheduled for international distribution. The complaint is this: neither Raxach nor Laporte does anything with his electronics that could be done equally well with a collection of sound-effect records. Their works are trivial exercises as far as the electronics were concerned, and simply not appropriate to a concert which pur- ports to illustrate the envelope of an instrument’s performance. Raxach, however, uses the electronics only to generate what his program note describes as “a fairly static sound” intended to give the audience an “apparent redundancy and independence.” Laporte's first simulation of a musical box, and in “Wonderland” a third movement calls forth imaginative but unimpressive sonic exclamations which create nothing but confusion. The complaint is this: neither Raxach nor Laporte does anything with his electronics that could be done equally well with a collection of sound-effect records.

**Kiss me Kate glorious**

By Kathy Hardis

The People’s Theatre, located at 1235 Cambridge St. in Inman Square, is currently presenting Cristobal Cole Porter’s musical Kiss Me Kate. The production will run until November 30 and its performances on Friday, Saturday, and Sunday night at 8 p.m. A high quality theatrical production must be well written, convincingly acted, and technically presented in such a way as to enhance the artistic surroundings. The People’s Theatre’s production of Kiss Me Kate nearly reaches this extremely well-written play. The sets, the lighting, and many of the costumes used in this production are, however, not quite as extravagant as one would expect to find in a full-scale musical comedy.

Kiss Me Kate is one of the greatest successes in the history of American musical theatre. Its original production in 1948 ran for over one thousand performances and received the Antoinette Perry award for the best musical of the season.

The basis for its plot is Shakespeare’s comedy about Katherine the shrew. The story is set in the United States and utilizes romance of Katherine the shrew. The story is set in the United States and utilizes romance of Katherine the shrew. The story is set in the United States and utilizes romance of Katherine the shrew. The story is set in the United States and utilizes romance of Katherine the shrew. The story is set in the United States and utilizes romance of Katherine the shrew. The story is set in the United States and utilizes romance of Katherine the shrew. The story is set in the United States and utilizes romance of Katherine the shrew.

The production is generally fair, but this is light almost nonexistent. The technical presentation of the production are the talents of several actors and actresses. The leads’ performances are, however, occasionally off key.

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