
Last spring, the eastern end of campus was beset by several large trucks and buses bearing copious supplies of film, movie cameras, actors, crew and other assorted movie paraphernalia. MIT men eagerly safeguarded their hair to ROTC haircut and traded in their T-shirts for tux and blazers. The objective: to recreate the atmosphere of a Harvard dance ball of a decade ago, using Walker Memorial as a set and MIT students as extras. The scenes filmed were to be used in a new movie, A Small Circle of Friends, which, everyone was told, would be coming out in the fall of 1980. Apparently, however, the movie people were way ahead of schedule. United Artists released the Film this week, and now we were way ahead of schedule. United Artists had been told, would be coming out in the fall of 1980.

Current events are inserted just as sloppily. When a major happening takes place, it supposedly has a deep impact on the story's characters. However, once the crisis passes, it is never mentioned again. One character, for example, falls victim to the draft lottery and is shown being driven to the Big Silver Screen. He is the character, for example, falls victim to the draft lottery and is shown being driven to the Big Silver Screen. His establishment is transformed into a head shop.

The characters are all somewhat stereotyped, but what the film lacks in originality, it makes up for in the enthusiasm of its energetic young cast. Brad Davis plays Leo Davison, an aspiring journalist and lovable rogue. Leo is more sensitive than his animated exterior would lead one to believe, and he feels deeply committed to helping people out. Davie's character is extremely likable, if not totally believable, and his performance is spirited.

Nick Baxter, played by Jameson Parker, is the obligatory middle-class WASP premed student. He is the steadfast, most solid member of the central trio. It is Nick's calm, mature influence that consistently balances the group back together after their failures and balances Leo's mild craziness. Parker's performance is a little stiff, but then, so is the character he plays. Jessica, another cliché, is into feminism and consciousness-raising. She dumes Leo, who only loves her for her body, to move in with Leo's best friend, Nick, who appreciates her as a whole woman. She is probably the least believable character in the movie, but Karen Allen handles the part well, treating it with the assurance it deserves.

The viols produced a relaxed but in-