Simon, written and directed by Marshall Brickman, starring Alan Arkin and Madeline Kahn.

Simon opens with a short tour of a top-secret research facility somewhere in the Northeast. Five of the country's greatest minds work here, the narrator informs us, with an unlimited budget from the federal government and no questions asked. Presumably they are working to better America — but in fact, they're locked in the hallucinations, a board of brilliant nuts unleashed on a dummy, unperturbing America public. One has developed a device to screw up the Nielsen ratings so that David and Martha remain on the air indefinitely. Another is attempting to make men sexually attracted to rockerocks in

..of Verdi's skill ol creating sound that is
production of its new life is Verdi's 11
Oper;a Comnparany urnder the steam of its new
directed b
loves Edouardo, also establishes a strident
to Illarlrv Gilldettal who,
Bclfiore,
Balmloe
lenee
ainwhere. Despite its absurd story, it is a
Boston Lyric
Vcerdli's
Simon Mendelssohn (Alan- Arkin) into
brainwash a college professor named
W%
KiiSjor
11
r . .. _ - -S
I I
I I , , --PI L I--I I , I ,I ·
from her memory banks (Yes... it's
'womage like a toaster' before aban-
doning him at an orphanage doorstep and
in
Larson gave her warmth as well as humor,
voice and well-studied action made the
real
character in the opera, and

Simon is brainwashed by immersion in a darkend,
water-filled "sensory deprivation tank" for
a numhng 200 hours — enough to "turn
his neurons into tapioca," as his seductive
( and traitorous) assistant Cynthia (Madeleine Kahn) explains. When he is eventually released from the tank, Simon "has --de-velo\b" back into plunkon or scene of his hehindself, and must re-
evelope through a mar\ushe\usove inverse para-\usohme which, unfortunately, includes the
( and the mother of all epiphanies of 2001). On
returned to the stage of Homo sapiens, it is an easy
for him to numbly engulf toimplants in memory's Simon of an
mid, mother, who describes him as being built
"something like a toaster" before abandoning
him at an orphanage doorstep and fleeing to his glowsy glowing. Con-
venced he is indeed an estran\us\.er, Simon begins to develop a mest\us\.al com-
Okay. Comic situation finally set up. But the
point of it all is not what Simon, Simon's
friend's brother at college (Jauey Graubart, from The New York Company) realizes it's too
ur to rescue the nut before his boats
grow tired of the joke and decide to have
Simon in the PLA. From here on out, we

Simon begins to evolve through a futuristic landscape with a
remote video hookup so that Simon can
make us giggle occasionally. Unlike
deer "Annie Hall" on Marathon or even
all that. Simon offers no en\us\.otional stakcs to give its comic
claims any s\us\.e. Simon, Simon's girlfriend, and the
researchers are cut-out caricatures
of Brickman to throw his comic pic at;
He develops no sympathy for his
characters, not even the
simonized; we
never find ourselves rooting for anyone in
this movie. And when Simon suddenly
becomes an angry, snarling, deadpan
on the head, the film reaches its um-
pleasant, and un\us\.on, moment, and the
ful\us\.e that follows does little to
dispel the bitter taste. In the end, with
his sharp character motivations and super-
\us\.icial satiric, Brickman seems to espose the

Simon is really a visitor from another planet, Simon. who is portrayed by
Alan Arkin, very quickly starting to make jokes on the quality of modern-
life American life.

There's certainly plenty to amuse you in
Simon, whether you know a nerd or
just worry a lot about government
invasion. I especially liked Doris, the
researcher's computer, who looks just like
de-\us\.c
tv Guide instead of the Bible:
has liWet sense of cinema; his instinct seems
the same gumwrapper mentality he carps at so
much, nothing else mattered, and it trapped the

\us\.ider. Simon is more than just eggs.

This is a pretty good premise for a satire

The Boston Lyric Opera Company
returns with its first production in three years, Verdi's e\us\.amy comedy King for a Day,
directed by John Haber and conducted by
John Balve, on March 12 and 16.

A company is reborn... After
three years of hibernation, the Boston Lyric
Opera Company under the musical
direction of artistic director John Balve. The
first production of its new life is Verdi's Il
Giovanni di Ruosa, translated for production in
English as King for a Day. Il Giovanni, one of
Verdi's operas, is seldom heard anywhere. Despite its absurd story, it is
a delightful faire of disguise, intrigue and
love. The music demonstrates the mem-
ner's Verdi's skill of creating sound that is
catching to both the ears and the emotions.
A key-note to this production is the excel-
\us\.ence of the orchestral playing under
Balve, which is tasteful and well-balanced the
evening through, being central to the per-
\us\.on without endangering the
singers.

Robert Hocker sings the Cherubino Belfiore, who is pretending to be the
king of Poland. A phlegy, flexible voice and strong personality, on him the central role. J. Scott Bruni, as the Treasurer, who is due to marry
Giulietta who, of course, really loves Edouardo, also establishes a
stolid but endearing personality. There is an un-
\us\.er

Grimaldi, Broadway's longest-running comedic, is having its Boston premiere at
the Charles Playhouse, 76 Warren St.,
Boston Performances Tuesday-Sunday
Tickets are $9.50-
for reservations, call 426-6912.

MIT

\us\.hit Chapell Concert: Mark Kroll, harp-
sichord, will play at all-Bach recital.
Call 257-3711 for MIT Chappel hours.

A public exhibition of recent works in
welded steel by the sculptor George
Greenamyer, (formerly at MIT's MIA) will be
Ave.) through March 28. Gallery hours are

Hasty Pudding Theatricals is proud to present its 132nd annual production, A Lit-
ite Knife Must, a Victorian tale of love, lust, revenge, murder: all the little things
that make life worthwhile. The show runs through March 19 at the Hasty
Pudding Clubhouse, 12 Wollongong St.

Tickets for information, call 493-5500.

The New Hampshire Mime Company
will present The Electric Sleeper from
March 13 through 18 at 8pm at Wheelock College Auditorium, 180 The Riverrway, Boston.

Stewart Awards
The William L. Stewart Awards are de-

led to the Institute community and reflect the belief that real
excellence and devotion to the welfare of the MIT community in any area, with emphasis on lasting or sustained contributions to the
MIT community as a whole, should be recognized.

Compton Awards
The Karl Taylor Compton Awards are the highest awards given to
students by the Institute community and reflect the belief that real
excellence and devotion to the welfare of the MIT community in any area, with emphasis on lasting or sustained contributions to the
MIT community as a whole, should be recognized.

Send nominations to the Awards Committee, Room W20-345.

Deadline Date: April 11

The James N. Murphy Award is given to an Institute employee
whose spirit and loyalty exemplify service to the Institute, inspiring
and dedicated service, especially with regard to students.

DEADLINE DATE: APRIL 11