Wt\*m I am still amazed, and was after the third time around. Actually, I had蝗anuished on it by pure chance. Bored on a Saturday afternoon, with a poche of green stuff, I hiked out of the Circle Cinema in Brooklyn. Expecting something along the line of *The Howling* or *The Howling*, (the usual wation blood letting, male tears Scarcamente under the blade), I was pleasantly surprised. *American Werewolf in London* may be the first movie to effectively mix Ravish gore with laughter.

In *American Werewolf in London*, written and directed by John Landis (who brought us *Animal House*) has struck a new nerve. The story begins with two young men in northero England. David Naughton (you've probably seen him on the ike patching Dr. Pepper) and Anthony Durene who turns in a crack performance as his folk singer and *Jack*. Despite a warning (of the local yokels at a pub (*Stay on the roads and beware of the moon*) the two maniacs (no) the moon) the two maniacs across the moors. Jack gets chewed to pieces, and David ends up in a hospital in London.

Subsequently, David is revisited by. He pleads with him again and warns that tomorrow night in a full moon, Jack, of course, will be a werewolf in a spectacular scene. His hair, his hair, his hair, turns white, his body is sprawled, all due to the magical micle. Rick Baker (who handcd up oldies in *Scanners* and *The Howling*). The make-up is genuinely terrifying, but is cleverly hidden behind black eye-line.

The comic relief in this movie is. Terror and shock are occasionally inserted, and the transition scene taken place is as hilarious as it is unbelievable.

After David's doctor (who looks more like "1, Claudius", than G.P.) is played by John Woodin, *American Werewolf's* character is suitably ridiculous. He smiles sheepishly when David tells him that he and Jack were attacked by a wolf not a laticine (as the police, of course, would have it). He reassures David by saying, "It would've been a meaner roasting northern England, we'd've seen it on the telly."

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**The Clarenco Kennedy Gallery, 770 Main Street, Cambridge, gallery hours: 11:00am to 5:00pm Tuesday through Saturday; presents "We, Eugene Smith: A Photographers' Commentary on an Age", which runs through October 16. Smith and his work will be the subject of a panel discussion on October 24 at Boston University's Morse Auditorium, 602 Commonwealth Avenue.**

The Visible Language Workshop (VLW) will hold a hands-on Open House on Thursday, September 10 from 1 to 5pm. The Open House is designed to acquaint students with the Workshop's resources and fall course offerings, and students may come in to work with computer, electronics, photographics, type, print, and assorted graphic media. More detailed information is available from the VLW itself at N51-138.

MIT's Dramashop will hold its first meeting of the term tonight from 7:30pm in the Kresge Little Theater. New officers will be introduced and plans for the coming year will be discussed. (And, yes, refreshments will be served.)

The first Dance Workshop, a Community Dance Class, will be held Thursday, September 10, 1pm in the Dance Studio, diOti Athletic Center, second floor. Everyone is prepared to dance, and call x3-2857 if you need more information.

The MIT Musical Theatre Guild presents *Once Upon A Mattress*, with performances on September 10, 11, and 12 at 8pm. Tickets are $4.50, or $2.50 with MIT ID, and available in Lobby 10 at or the MITG office. For information and reservations, call x3-6294.

George Bernard Shaw's comedy, *Misalliance*, opens today at the Lyric Stage Theatre Company. The play focuses on Savion obsessives: parents, kids, love, marriage, and makes up one of Shaw's favorite darthbards (Victorian feminists, socialists, etc.). Misalliance is performed Wednesday and Thursdays, Friday at 8pm, Saturdays at 3pm and 8:00pm, and Sundays at 3pm through October 25. Call the theatre for reservations and ticket prices: 742-8703.

The Federal Reserve Bank of Boston's annual Sussex Lecture, the last day you can see the original, uncensored Heart Throbs: Short, Non-Sexist Films of Sexuality and Sexualities, will be the site of a classical harmonium concert this Thursday, September 10. Performing will be LMuss student Rudie Hung, accompanied by Professor David Patterson. The program will include sonatas by Marcello, Telemann, and Handel. Five years ago, Off the Wall cinema was closed by the City of Cambridge, because of the controversial program called Heart Throbs: Short, Non-Sexist Films of Sexuality and Sexualities. Now, in the last day you can see the original, uncensored Heart Throbs: Short, Non-Sexist Films of Sexuality and Sexualities. It's an eclectic evening of music, including a variety of composers and ensembles, as well as an array of musical styles including rock, jazz, classical, and world music. The concert will feature works by composers from around the globe, ranging from Bach to Beethoven, and will highlight the diversity of musical expression in contemporary society.

Editor's Note: For those new to the Boston movie scene, the arrays of groups performing regularly in the local bars and clubs may be a little overwhelming. There's a lot of good music, and we run periodic updates on Boston's "house bands."

Previously known as Wunderkind group has since swapped round the key and the keyboard player and all the drummer. This was their first up on. November 10, and they had a tape out for several odd change was an attempt to make their music more accessible to the danceable, less experimental. The Ann approved of the change. "People aren't into just listening to music and we appeared to be elitist and other," she stated. The name November Group is side of the change in attitude of the band's change in direction in the original November Group was a local artist from the area who had the same identity as working artists rather interesting to all with the name. Anna replaced the original group. (It seems it helped a lot.

They should be playing again in a couple of weeks and should keep getting better. The Boston scene marches on. Con