"E" is a delightful piece, a terribly satirical dig at conformist societies. A film from the National Film Board of Canada, "E" is a refreshing work reminiscent of older NFB animation shorts that are still enjoyed by some lucky Canadians. It's a shame that many more people are not introduced to the immense talent streaming forth from our chilly friends from up north.

For you Picasso lovers, CS offers "Family Dream" and "Swiss Army Knife with Rats and Pigeons," two truly bizarre, wildly-disjointed works. If you appreciate realism in music and art as much as I do, you won't like these two. To me, beauty should not have to be cloaked in a sheath of incoherence in order to make it more "profused." I am not pretentious enough to consider anyone who can't perceive all the subtle nuances of Picasso as having a good taste; indeed, I loath much of Picasso's work.

I am saving the best for last; "The Tender Tale of Cinderella Penguin" is an absolute masterpiece. It is the way everyone - Cinderella, the prince, even the fairy godmother - waddles in a tippy way that is irresistible cute. The one scene that remains forever etched in my mind is at the grand ball, where the three evil sisters sit at the buffet table feeding their faces, gobbling down whole fishes, while Cinderella stands there meekly in her glass flipper-slippers.

This one is worth the wait; don't miss it. Anyway, Center Screen is honest in its approach and delivery. They are not presenting "best" for the masses, but this series will appeal to a specific audience, and those people will not be disappointed. So c'mon all you six-gnuts, enjoy!

David Rho

Boston has always been the site of considerable musical activity, with new bands forming (and old bands dying) every week. The task of documenting these changes is nearly impossible, but Modern Method Records has once again attempted to immortalize some of this music on vinyl with a new release:

A Wicked Good Time, Volume Two
various artists on Modern Method Records.

This collection of thirteen tunes and artists picks up where Volume One left off, presenting new music from both established and brand-new bands. It also continues Modern Method Records' tradition of presenting lots of trendy rock - the type you can read about in Boston Rock magazine. What redeems Volume Two, however, is a sincere attempt to showcase a diversity of styles and a few tunes that rise above the mediocrity that pervades most of this disc - I'll start with these.

Someone and the Somebodys contribute "Auto 66," a long-time staple of their live sets and arguably the best cut on the record. "Auto" acknowledges the Somebodys, their German technorock influences (bands like Neat, Can, and La Dusseldorf) with its swirling multiple guitar lines and tempo changes - a beautiful piece of autobahn music that ends all too quickly. Limbo Race's "The Best Goes Kafka" also merits serious attention: the band has a true talent for shuffling rhythmic and melodic elements, creating surprisingly fresh songs in the process. "Kafka" imparts a lath, phased guitar fill into a driving stop-start social commentary - it's also not as serious as the title implies.

CCCP-TV "Rasputin" wins the award for its concise Who's Who style biography of everyone's favorite Russian. It's hard not to like this band - Chris Robot's aural vocals are undercut by the best local funk ensemble I've heard. "Rasputin" also marks CCCP-TV's farewell: it is the last tune recorded by the band before its breakup.

A number of songs on Volume Two fall into the "average" category, Boys Life, "Keep the Edge" experiments with a catchy ska rhythm but gets docked for its lyrical content. Vitamin's "Black Sheep" is probably a wonderful tune, but the poor recording makes it impossible to tell. Vinyl's "In the Tube" plods along a bit too slowly for surf music. The Trademarks can really rock, but the crass sermon of "Shy Only Gives It to Me" won't win them many fans. The ultimate disappointment of the November Group's "We Dance," a piece of top-notch eurodisco that marks the beginning of the band's blatant commercial approach. (I liked this bunch much better when they were struggling as Wonderkind.)

The rest of the staff here isfiller in the form of half-ass efforts from the Future Dads and Pastiche, and three concessions to growing hardcore contingent. I'd choose Black Flag, T.S.O.L., and the Fall over the Freeze, Leper and the Stains anyway. I recommend enthusiasm for the Dads and Pastiche.

Again, credit must be given to Modern Method for taking chances, but they are yet to be criticized for their selection policy. We are some glaring omissions on this disc (where are the Dark, the Neats, V, the Young Snakes and Mission of Burma?), but we heard them all! We now find ourselves with the opportunity to make some changes, with the hope that our pages will be read, and that they will be of service to our readers.

Our limited scope in previous months was due in part to a small staff with well-defined tastes. We can only ask our writers to review subjects of which they have some knowledge, so large areas of interest were ignored. We've recently gained a number of new reviewers, and we hope these newcomers will help us broaden our coverage.

In addition, we will be instituting some changes immediately:

Our coverage of mainstream FM top 40 rock will be increased, and we will try to include more concert reviews.

Independent record releases, punk, and import albums will be reviewed in a regular column running not more than once a week - if you are a fan of our more eclectic reviews, or if you're just curious about new music you'll know where to look.

A sincere attempt will be made to review as many campus productions as possible, schedules permitting.

The classical music coverage will be increased, and we will be including dance and ballet reviews as well - a first for the arts department.

On The Town will run once a week and will include a small number of select items that will be of special interest to the MIT community.

Finally, an attempt will be made to produce more readable page layouts. We will still experiment occasionally, and we'll still make mistakes, but we hope that the unmitigated disasters will occur less frequently.

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Let the Good Times Roll.
Sort of.