**Good music**

MIT Chamber Players, Kregel Auditorium, October 28.

Marcus Thompson, Director of the MIT Chamber Players began Sunday's program by introducing Bach's Brandenburg Concerto No. 1. The ensemble seemed uncomfortable for the first movement, but came together for a timeless effect, which was magnified by carefully measured wind performances. Luz Martinez-Miranda G.'s harpsichord work was impressive too.

In the third movement the ensemble seemed disjointed again, but playing was spirited, nonetheless. The encore began with nicely balanced and seeded solo wind playing, but lapsed into soundness and lagged towards its conclusion. Pianist Patrick C. began in a distinguished performance of Beethoven's Trio for Piano, Clarinet and Cello, Op. 111, and was well matched by Stephen Umans and cellist Beth Pearson.

There was a nice lift to the adagio cellos entrance, matched by an inspired repetition of the melody begun by Pearson on Umans' clarinet. Vacino yielded nicely to the contrasting theme and variations.

But the most successful work on the program was the Brandenburg Concerto 6, Op. 8, played by a group with a keen understanding of the needs of chamber music. The first movement was marked by fluent solo playing by a group with a keen understanding and virtuosity of the melody begun by Pearson's cello against Monty McGovern's piano. The third movement, which began with suspense, was both intensively developed and finely colored.

The interplay between instruments in the finale was totally pleasurable: the warmth of colors, the balance of the orchestra and beauty of violin kept the listener uplifted until movement's end.

Jonathan Richmond

**Good singing**

The Greater Boston Invitational Songfest, with the Jackson Jills, the Loghrippers, and the Chorallaries October 27.

I used to think anyone could put together a successful barbershop ensemble. It wouldn't matter if the participants were completely tone-deaf as long as the other ingredients of the barbershop ensemble were there: a tall bass; a short tenor (or soprano); an Ernie-and-Bert duo; a standup comedian or two; someone who can imitate Top 40 singers; and someone who can make a noise like a duck. The snap from comedy to songs and back without missing a beat and innovative arrangements helped hold the audience's interest, the main attraction was the distinctive Log sound, which gives the expected fullness some of the majesty of Haddad's Miserere.

One of the nicest moments in the concert was when the Logs invited their alumns, one of whom was accompanied to stage by his dog, to join them in a medley of "Tech songs." The audience sang halfway through "Arise My Sons of MIT".

**Choose Me**

Choose Me, Written and directed by Alan Rudolph. Opens Friday at the Nickelodeon.

Genevieve Bujold, who appeared in such films as Coma and Terms of Endearment, stars as the hostess of the star-studded Los Angeles Country Club. She needs a husband but is afraid to marry, and a bar owner who has as many men as she needs but is afraid to marry, each other that the idea of them managing to live together, even though their working relationships and interconnections among all the major characters, from the anxious and still welfare reformer in the pick pies, to the woman who discovers the meaning that love and singleness have for them.

Rudolph captures on Bujold's talent as an actress, creating a character as a strongly unstable psychiatrist seeking the understanding and happiness she has helped so many people to achieve.

The movie's major fault lies in the relationship between two women. The two are so completely different from each other that the idea of them managing to live together, even though their working hours keep them from seeing much of each other, borders on implausible. The two have such diverse backgrounds that Rudolph is forced to use the same relationship to link these two women before being able to explain the contrasts he establishes between them.

Choose Me is not a movie to see if you are looking for light entertainment. The comedy in this film is serious, and Rudolph demands both thought and attention from his audience. Those who give it to him will find themselves drawn into the complexities of the relationships and issues he presents. Those who do not will be left behind long before the final credits roll.

“I look forward to the Chorallaries' next album, which will have to contain their entire repertoire of Saturday's concert, the sure-fire hit "Jacques Cousteau (How Low Can You Go?)". Some of the odder songs in their repertoires (notably the slow "Here's That Rainy Day") should be given a long rest, but what they sing is not nearly as important as the way they perform. The Chorallaries sound as though they could hear a song once and perform it immediately, improving harmonies as they go. They do the hardest thing of all: they make barbershop sound easy, as if anyone could do it."

Diana ben-Aaron

**Amazing fringe benefits...**

- **Star** When you review a book, movie, play, concert, or anything else for The Tech's arts pages you generally don't pay admission or any other fees. Translation: **FREE**.

- **Furthermore**, you provide a service to the MIT community and to yourself. Your interests as well as the interests of others are covered in these pages. We welcome contributions from all students.

- **If this has sparked your interest at all, call The Tech at 253-1541 and ask to speak to an arts editor or leave your name and telephone number. No obligation is involved. Even if you don't want to write reviews, we are interested in your point of view.**