Exciting Silence

Code of Silence, produced by Raymond Wagner; directed by Andy Davis; with Charles Bronson as the main character. Rated R. 

The movie is far from perfect, but it isn't a bad action-police-story. The story, direction, and acting fit together in a way that makes this police-man-in-action flick cut above the average television cop show.

Macho actor Chuck Norris plays a police sergeant whose uncompromising honors and incredible fighting abilities make him a difficult man for the police. He is the kind of man who is too good to be true. The movie is a bit of a farce but not a bad one. Norris takes on about thirty gang members in an unfriendly bar and almost beats them all. In a movie in which people die in Code of Silence, we have to suspend belief somewhat. But having the star go into some karate craze when the way he's drawn makes it hard to dis- tinguish the fantasy from the reality is the best thing about the movie is some first-rate action direction by Andy Davis. There are no fancy director's tricks, no special effects or acting, at a good pitch and pace. Davis captured the reality of human atmosphere of real well - the atmosphere in which no body touches, no speech on policemen, breaks the "code of silence."

The screenplay could use some work. There is a pretty stupid dialogue here and too many cliches and too much exposition in the one scene. There may not be enough dialogue in the movie.

The story is exciting all the way through and it is climax climaxed with an almost complete twist of the plot. This is basically a popular fan- tasy about a no-nonsense hero who is scared of the most ruthless criminals and until his police department recognizes him as a true hero, it may be about more of a mystery than a thriller. The story is just out to have a good time. Code of Silence is not a bad choice for a movie night.

Concert Band Uplevel

MIT Jazz Band Concert, Friday, May 3 at 3 pm in Kresge Auditorium. The Tech's customary disclaimer up front: No, Scott Lithman is the guitarist for the Jazz Band.

The Westfield State band, under the able direction of Don Bastarache, put on a well-rehearsed set. Batacche made sure that they kept a high level of activity.

One of the only problems with Westfield State's performance was a lack of display of solos. The band's performance, third of the evening, was strongly guided by the composer for a "Kiss," "Georgia Brown Upside Down," and a blues chart, "Madonna." The ensemble of rhythm sections and saxophone soloists in particular displayed depth and expertise in jazz improvisation.

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On May 2, the Festival Jazz Ensemble made their top-grossing performance, after an award-winning display at the Montreal Jazz Competition last month, according to concert band's second concert, the New England High School Central Conservatory of Music and other colleges.

The formations of the group skillfully moved through a myriad of syncopated lines and turned back time-signature tunes such as "Timelapse Town Trap" and "Crescendo Time Town Trap." A confident rhythm section held the band together.

At times the Festival Jazz Ensemble sounded like it was running away from it- self, but was always on the right track under Martin Longstreth's Band conducting. The group was not perfect: it suffered from an excess of volume and drumming that was a similarity between pieces. But the band's soulfulness was a main part of a confident rhythm section held the band together.

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Unfortunately, the combinations lacked variety, and plan seemed to sound almost alike. A rhythm section seemed to meaner altogether. Aristocracy is not about music, except when it lasts too long and is a little too much. The plan in "Timelapse Town Trap," the most perfect, was to use almost every section of the ensemble. The rhythm section gave the piece the right sense of direction.

The second half of the concert, consisted of modern works, all somewhat depressing because of their monotonous rhythm. The piece on the program, Holst's Hammershaim, was an example of a standpoint the rhythm symbolic of a river combined with that of "fresh air."

But REM was the band that was willing to take a risk. It explored new musical ground at the possible expense of the audience's rejection. Their experiments aren't better known as they tour the colleges. They may well be setting a new trend in contemporary rock.

Standing ovation for MIT Jazz Band


The MIT concert band, despite being saddled with a poor director and a laggard musician, gave an enjoyable performance last Saturday night at the Kresge Auditorium.

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Among those present were

Scott Lithman

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