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Tuesday, November 18th and Wednesday, November 19th, at the Ashdown House.

MUSEUM OF FINE ARTS
Early Music Concert by
Laura Jeppesen, Jane Hershey
Catherine Liddell and
Frances Conover Fitch.
Renaissance Hall, November 16.

By JONATHAN RICHMOND

The MUSEUM OF FINE ARTS remains the place to go for a civilized Sunday afternoon, an opportunity to combine a wander around a gallery or two with the pleasures of a concert in the Museum's Early Music Series.

Last Sunday we heard Laura Jeppesen and Jane Hershey playing viola da gamba with Catherine Liddell on theorbo and Frances Conover Fitch on the harpsichord. The highlight was clearly the Suite in E minor from Book V, Pièces de Violons, which includes a rather eccentric movement entitled "Le tableau de l'opération de la taille." This describes an operation Marais actually experienced (and, surprisingly, survived) to remove a stone from the bladder. This would have been done without anesthesia, and the patient's hands would have been tied to his feet while an incision of "3 or 4 fingers breadth" was made. The score contains detailed markings, including "The operating table... Trembling upon seeing it... Resolve to climb up... Now on Top... Getting back down... Serious misgivings... Restraining the arms and legs with bands of silk... The incision... The patient's voice is spent (presumably from screaming)" and "The blood flows."

The quartet gleefully announced each of these events, and portrayed them vividly on their instruments. There was mock-drama for the incision, and when the blood flowed, so did the viols.

Earlier we had heard Marais' Suite for Two Viols in D minor from Book I, Pièces de Violons, played with both refinement and depth. François Couperin's Suite in E minor was done with a soft thoughtfulness, the theorbo joining deliciously with the viols. And the unusual effects in Sainte-Colombe's Concerts a Deux Violes Égales were brought off with much skill and originality.

Shakespeare as seen from a woman's point of view

(Continued from page 15)

Cleopatra (Rona Neri W '89) died with what dignity she could salvage in the surroundings. She managed to be queenly, but not until she held the asp to her breast did we see a hint of the sexuality which underlies Cleopatra's character.

Both Charmian and Iras were a long time in dying, and in fact it seemed fairly ridiculous that Cleopatra did not notice her maid's suicide earlier.

The event played to full and appreciative houses, and provided an interesting progressive perspective on Shakespeare. Thea-tergoers who complained about sexism in "The Taming of the Shrew" somehow missed the point.