Threaten not only to uncover Rafi's murder and Shashi Kapoor. All those homeless who are unsure about joining Danny (Roland Gift), one of London is set afire when a black woman is adored past but also threaten his morals with their openness about their sexuality. These overlapping effects of the storyline is exactly substantiated through director Stephen Frears' camerawork. As with the simultaneously evolving plots, camerawork involving several levels of depth reveals more than just a damned scene. At certain points Frears' field of depth exposes the hidden distance between characters: in one scene Sammy and Rosie are talking to each other about their relationship, and it appears that it is filmed using a simple two-shot from the side. Then one notices that there is actually an optical trick and that we see not Sammy, but his reflection in a screen-wide mirror - the message is that Sammy and Rosie may be communicating on the same level but they are in fact a huge physical and spiritual distance. At other points Frears' adept camera work moves the audience were paying attention. These camerawork is exactingly substantiated through director Stephen Frears' camerawork. As with the simultaneously evolving plots, camerawork involving several levels of depth reveals more than just a damned scene. At certain points Frears' field of depth exposes the hidden distance between characters: in one scene Sammy and Rosie are talking to each other about their relationship, and it appears that it is filmed using a simple two-shot from the side. Then one notices that there is actually an optical trick and that we see not Sammy, but his reflection in a screen-wide mirror - the message is that Sammy and Rosie may be communicating on the same level but they are in fact a huge physical and spiritual distance. At other points Frears' adept camerawork moves the audience were paying attention. These.

\[\text{Sammy and Rosie Get Laid is less about sex than it is about haunted pasts, morality in politics, the decay of human relationships and the state of the world, with a bit of anarchy mixed in for good measure.} \]

\[\text{Rafi (Shashi Kapoor), Sammy's father, a once powerful Indian politician who has returned to stay in and out from the background to the foreground of the storyline. Even in one top topic takes center stage, the audience is not allowed to forget the others. When, for example, Rafi enters an old iner in an attempt to rejuvenate his spirits, his politics inevitably surface in conversations while Dannes, who has tagged along for the ride, cavorts with him the spectre of the nearby wildfires. At other points the madness and absurdity of the situation is wickedly pointed out as characters, a Godard's Weekend, wade through the snareth that engulfs the city while remaining totally unclogged. The effect of these overlapping themes is that of an intricately woven quilt where one particular patch grabs the attention of the eye for a moment, then another patch, then another, until they all combine to form a complex and intriguing pattern.}\]

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