On the Screen, from Page 7

archaeologist and his paleobotanist girlfriend, the dinosaurs, both animatronic and computer-generated, are clearly meant to be the stars of the film. Most realistic of the menagerie is the herd of grazers that stampede across a field, as Neill and two children run for cover. It’s good to see Neill, a talented actor and star of many British and Australian films (including My Brilliant Career) and Dern, who finally started to get plum roles after her success in Brian De Palma’s films. Most realistic of the menagerie is the mild-mannered book editor (Allen) and his energetic but bored wife (Diane Keaton) as they become involved in solving an alleged murder case. As in any Allen film, sexual tensions complement the action, with old friend Ted (Alan Alda) coming on to Kraton’s character, and exasperated author Marcia (Anjelica Huston) setting her sights on Allen. The result is $6.75 worth of stunts, snappy one-liners, sexual stress, and silliness. Manhattan Murder Mystery may center upon a rather bland murder plot, but it also provides a tight script, savagely spastic Allen performances, and the excellent supporting cast audiences have come to expect from an Allen film.

—Matthew H. Hersch. Loews Harvard Square

*** Much Ado About Nothing

Matthew H. Hersch.

On the Screen, September 17, 1993

Theatre Arts

Job Opportunities

in the Stratton Student Center

Stop by the Campus Activities Complex
Office, W20-500, and fill out a job
application for a position in:

• Scheduling
• Office Reception
• Program Assistance
• Graphic Design

Dining Services

STUDENTS WANTED

meal plans

Meal plans are available at any dining center

cashier, at the Customer Service Center (W20-507), or at

the Meal Plan Office (E32-200).

For more information, call 3-2814 or 3-2815.

get yours yet?

GUEST SPEAKER

COMMENCEMENT 1994

The Commencement Committee invites suggestions for the
guest speaker at MIT’s Commencement Exercises on Friday
27 May 1994 from all members of the MIT Community. The
Commencement speaker should be one who will be able to
address topics of relevance to MIT. Written suggestions may
be dropped off at the following locations:

Undergraduate Association Office
Room W20-401

Graduate Student Council Office
Room 50-222

Information Center
Room 7-121

The deadline for suggestions is Friday 24 September. In
addition, suggestions may be filed with Mr. Caryl B.
Brown—President of the Graduate Student Council, Ms.
Ann Chen—President of the Class of 1994, and Miss Mary
L. Morrissey—Executive Officer for Commencement.

All suggestions will be reviewed and a list will be submitted
to President Vest for consideration. The list will not be
made public nor will it be rank ordered. The responsibility
and authority for selecting a Commencement guest speaker
and issuing an invitation will rest with President Vest.

Mitch McDeere (Tom Cruise) discovers his new law firm is not what it appears to be in The Firm.

The Meal Plan Office (E32-200)

Oppor
tunities

The

ARTS

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September 17, 1993

THE TECH

Campus Activities Complex

CAC

Robert Redford directs this movie about the growth of a family —its two sons in particular —in a small Montana town between 1910 and 1935. The movie moves slowly, but elegantly. Redford doesn’t worry too much about actual events; instead he focuses on the spirit and the emotions of the family. The father, a Presbyterian minister, (Tom Skerrit) is stern and reserved. He educates his sons, Norman (Craig Sheffer) and Paul (Brad Pitt), at home, but instills his most important lessons in church and fly fishing. Ultimately, the movie is about fish flying, insead as it represents grace, peace, and the ideals Skerrit tries to instill in Norman and Paul. The movie is also about the boys’ coming of age: Norman is serious and studious and works hard to make a future for himself; Paul is reckless, spending more time drinking and gambling than working. The kinship between them is strong and the differences they realize as they grow up are painful. The story is compelling and heartfelt but understated, relying on surprising success of narration by Redford. The film is worth watching.

—DAL. Loews Harvard Square

*** A River Runs Through It

Robert Redford directs this movie about the growth of a family —its two sons in particular —in a small Montana town between 1910 and 1935. The movie moves slowly, but elegantly. Redford doesn’t worry too much about actual events; instead he focuses on the spirit and the emotions of the family. The father, a Presbyterian minister, (Tom Skerrit) is stern and reserved. He educates his sons, Norman (Craig Sheffer) and Paul (Brad Pitt), at home, but instills his most important lessons in church and fly fishing. Ultimately, the movie is about fish flying, insead as it represents grace, peace, and the ideals Skerrit tries to instill in Norman and Paul. The movie is also about the boys’ coming of age: Norman is serious and studious and works hard to make a future for himself; Paul is reckless, spending more time drinking and gambling than working. The kinship between them is strong and the differences they realize as they grow up are painful. The story is compelling and heartfelt but understated, relying on surpris-