BAD GIRLS


by Gretchen Koot

MitOS provides solid accompaniment for chorus

Symphony, from Page 8

Ladies ride the range in fun but unlikely Western

W

ow, Madeleine Stowe, Mary Stuart Masterson, Andie MacDowell and Drew Barrymore in chaps! It would seem that this must be a big departure from a typical western. It isn’t, though, and that turns out to be a good thing. I look at a classic western almost to the point of parody. It has all the rip-roaring excitement and more humor than most films of the genre, with one obvious twist: in this movie, the gunslinging protagonists are girls.

The movie opens with the women all working as whores in a saloon in Echo City, Colorado. For the first few minutes, things seem peaceful enough with the women giggling and the men holier-than-thou while the saloon is a den of iniquity.

Also, this vision of tranquility does not last long. A drunken colonel charges Anita (Mary Stuart Masterson) from one of the rooms, demanding a birthday kiss. He becomes violent when she resists. Cody, a straight-shooting, tough-talking, woman played by Madeleine Stowe demands that the colonel behave himself. He replies by shooting at her and she shoots back, killing him. Immediately, the town’s people begin screaming that “The whore shot the colonel,” and we see that she isn’t about to be informed of her right to an attorney. In the following scene, we see a scene thrown over a town sign.

The woodwinds have consistently improved from the lackluster Dvorak last semester. The instrumental portion of the performance, this was the most unforgiving moment came during the Offertorio. Although Verdi wrote a single performance, this was the most unforgiving. One can only understand that a 20th century composition is conceived and the sheer magnitude of the Requiem was certainly conveyed in the performance. The achievements of the MIT Concert Choir continue to grow each semester. After performing an 18th century masterpiece like the Bach B minor Mass and a 19th century work like the Verdi Requiem, one can only extrapolate that a 20th century composition is stand for the fall. Be it Carl Orff’s Carmina Burana or something else, the chorus is sure to provide an interesting musical experience. And maybe next time, Krebs’ students will do their job and keep the auditorium doors from slamming shut during the show.

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Applications are available in the GSC Office. The application deadline is Friday, May 6. Questions? Contact Chris Gittins, cgittins@mit, or Stan Reiss, sreiss@mit.

The best part of the movie is the action, and there is a lot of it. Lily (Drew Barrymore) must get away from the wagon by leaping into it from her galloping palomino. It is a stock western scene, but I still couldn’t restrain my laughter when Lily fled bewildered with her head dangerously close to a speeding wagon wheel. Later, the film attempts a daring jail break when Eileen, played with wonderful humor by Andie MacDowell, falls from her horse and is held in a jail in Aqua Dulce. Eileen’s manipulative sweet talk to her endlessly saucer jailer is at once tender and humorous.

There are a few scenes which show the unique frustrations of women in the old west, such as when Anita cannot claim the land she and her husband staked because her husband is dead and she is female. However, this theme of women’s victimization is downplayed, and the characters don’t spend much time bemoaning their second class status. This isn’t a theme movie. It’s just women playing cowboys, and most of the time they are having a good time doing it. They get to be the strong, adventurous heroes that usually only men are allowed to be.

Most of the film seems highly unrealistic but fables the genre. For a more serious exploration of what women had to deal with in the old west, I’d recommend a movie called The Ballad of Little Joe. Of course, the concepts of realism made that movie much less fun and more disturbing to watch than this one. Bad Girls may not serve the same dramatic purpose, but all in all it’s a fun way to spend an afternoon.

Eileen’s (Andie MacDowell), Anita (Mary Stuart Masterson), Cody (Madeleine Stowe) and Lily (Drew Barrymore) star in Bad Girls.

The MIT Symphony Orchestra has markedly improved from the lackluster Dvorak last semester. The woodwinds have consistently delivered their performances and were featured prominently again in the Requiem. Despite small intonation errors, their tone as an ensemble remained steady. I was especially amused by the short bassoon quartet in the Libera me, headed by the excellent principal bassoonist. Siting at the back of the hall, away from my usual front-row seat, I found the string tone to be less aggressive than I remembered from previous occasions. I will indulge my penchant for pickiness momentarily and mention that the victims noticeably lost innovation during the “voce mea Benedictus” section of the Cofiditae. Furthermore, the evening’s most painful moment came during the Offertorio. Although Verdi wrote a single melodic line for the cellos, the audience was hamstrung by a virtual chorus of approximations. Of all the technical challenges during the performance, this was the most unforgivable; I can only imagine Westbrook-Cohn and Evans’ mental fortitude in trying to stay in tune themselves during this section.

The Symphony deserves some measure of credit for its accomplishments. John Oliver’s conception and the sheer magnitude of the Requiem was certainly conveyed in the performance. The achievements of the MIT Concert Choir continue to grow each semester. After performing an 18th century masterpiece like the Bach B minor Mass and a 19th century work like the Verdi Requiem, one can only extrapolate that a 20th century composition is stand for the fall. Be it Carl Orff’s Carmina Burana or something else, the chorus is sure to provide an interesting musical experience. And maybe next time, Krebs’ students will do their job and keep the auditorium doors from slamming shut during the show.

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