Paulsen’s performance was interrupted by applause. Many of the students who attended, however, were somewhat disappointed by the advertised “film outakes not seen before, even due to censorship.” They turned out to be a few minutes of ethnic jokes (done in blackface) that had been censored from a Merv Griffin show. Short though they were, the jokes were funny.

At Paulsen’s supposedly transe-duced urging, the evening ended with a standing ovation. It was an overwhelming tribute to an evening of enjoyable but uneven, comedy.

H&H handle Creation adequately

By Joel West

The Harold and Hayden Society opened their 16th season last Friday with a performance of the Haydn Creation. It was the best known for its annual Christianized Messiah, is presenting a fairly conservative version of this, which we will pursue later diễn the professional ticket prices for their amateur presentation.

Haydn composed the oratorio The Creation in 1799, combining his success with opera and his impressions of Handel’s oratorio. The work was well received. Its debut in Vienna in the next year, the combination of vocal virtuosity with the grandeur of its chorale writing places this work in its own category.

One of the soloists, soprano Linda Zymbala, clearly stole the show, not only from her two male colleagues, but also from the 160 other people in the audience. Never really pushed to its upper limit, her warm voice filled the hall throughout the performance. The soloists seemed to understand the concept of ornamentation, executing it in a fashion that must have been quite common in Haydn’s day, though without ever losing control of her voice.

The chorus, a 108-member chorus was amazing. Both in their singing and in their movements, the choruses were outstanding. The 40-member chorus on the stage was magnificent in the soft passages, and maintained an excellent balance throughout the work. However, few soprano sections could share with the stage have with the world’s greatest, the upper end detracted in certain passages, though it was perhaps less noticeable than in some other large choruses locally. The soloists and soloists who must see the H & H, however, student rush tickets are available after 5pm on the day of the performance, priced at $3. $4 and $5 each (ID required).

ACCOMPLISHING MIT

MIT Dramashop announces auditions for its second full performance. Casting and technical crew positions will be held Friday through Sunday. The play, directed by Dramashop leader Bob Scanlan, will be performed Nov. 16, 17, and 18. For information call the Drama office at 13-2998.

Machado About Nothing and Romeo and Juliet will be performed by the MIT Shakespeare Ensemble. Machado will run on Oct. 26, 27, 28 & 29, and Romeo and Juliet will run on Oct. 27, 28 & 31. On Thurs., Sun., Mon. and Tues., all seats cost $2. On Fri., Sat. and Wed., all seats cost $.30. Seniors and student discount. Tickets are available at the door or in Lobby 10. All performances begin at 7:45pm in the Sala. For information call 253-2903.

Zorba, presented by the Musical Theatre Guild in Kreuze. Performances are: Fri., Sat. (7:30pm), Sun. (2pm), and Mon. (7:30pm) at 9pm. Tickets $4 ($3 with MIT ID); Sun., Nov. 5 at 7pm, and Thurs., Nov. 9 at 9pm and tickets $3.50 ($2, with MIT ID) for information call: 253-6294.

The King and I, 6:30 & 9pm, 26-100.

IN TOWN

Al Stewart at the Music Hall, Mon., Nov. 5, 7:30pm, $8.50 & $7.50. Boston at Boston Garden, Mon., Nov. 6, at 8pm, tickets $10, $9.50 & $7.50.

Heater Report at the Opera House, Sat., Nov. 11 at 8pm, tickets $5.00 & $7.00.

ARTS

Paulsen lecture: fluctuating humor

By Stephanie Pollack

Pat Paulsen’s LSC sponsored appearance Tuesday night was indeed a “lecture in humor” both in the kind that works and the kind that doesn’t. The quality of the comedy in each hour varied from very good to old, overused puns.

The basic premise of the evening was a review of world history with respect to comedy. At the start, Paulsen referred to humor as “the glue that has held mankind together from the beginning.” Though I’ve missed much of it, however, I can only offer you a mill.” He then proceeded to parallel the major historical periods and the kind of the cavemen to the present, relaying all of the major historical events to humor.

For example, the bubonic plague was referred to as the origin of the sick joke, and the founding of the United States was a “practical joke.”

In general, this was the funniest part of the evening. At one point, Paulsen put a wig on his head and proceeded to speak in his Thomas Jefferson hand puppet, as he was playing hook. He suddenly noticed the Kegge organ and commented, “I think the building has just exploded.”

After his review of comic history, Paulsen launched into a typical routine, consisting mostly of political humor. Paulsen ran for President in 1968 on a ticket with Johnnie Ray, and is currently running for Senator from Tennessee. He then proceeded to parallel much of it, however, that I can only offer you a mill.”

Her “Aul starkeim Fitte” during The Fifth Day was one of the highlights of the evening.

In general, this was the funniest part of the evening. I spoke with Michael Burt, a former research chemist, who gave a spacious performance. His early career recrude was of dubious in- terest, and his voice never matched the power of Zogby’s in the leader passages.

However, the two gave a delightful perfor- mance of the lengthy final duet, “Der tassende Morgen.” Accompanied, Burt was playing in the aria, “Man führt kein Gift der Erde” in The Sixth Day. Tenor Charles Beseler, although expressive enough in the quiet passages, was unable to project in any section louder than nf. Both men suffered from their inability to project the moment at the rear of the stage, with the chorus, which contrasts with the Boston Symphony Orchestra (BSO)'s policy of placing vocal soloists at the front of the stage.

In The Creation Recitative, the vocalist was amazingly gentle in the soft passages, and maintained a fine balance throughout the work. However, few soprano sections could share the stage with Zogby and escape the competition favorably; their shrillness on the upper end detracted in certain passages, though it was perhaps less noticeable than in some other large choruses locally. The soloists and soloists who must see the H & H, however, student rush tickets are available after 5pm on the day of the performance, priced at $3. $4 and $5 each (ID required).

Pat Paulsen’s (Photo by Gordon Hall)