Once Upon A Mattress
Off to a Cusby Start with the Musical Theatre Guild

Once Upon A Mattress, presented by the MIT Musical Theatre Guild, August 29, 91.

The Princess and the Pea: Once upon a time, on a stormy night, a princess arrived at the door of a castle... Everyone knows the story, it's been told for years. The real story, however, has remained a well-kept secret. A certain minstrel was a guest at the aforementioned castle, and he got the inside scoop...

It is on this premise that Once Upon A Mattress is based. The authors take great advantage of the flimsy construct and pack the story with crazy characters: a mute, disfigured king, his ubiquitous wife, a dashing prince, an ex-vauudville wizard, and more. A certain minstrel was a guest at the aforementioned castle, and he got the inside scoop again. I strolled by MIT's Hayden Gallery (directed by young American genius John Carpenter) and Attack of the Killer Tomatoes (directed by Steve Peace and John Devello) are two pieces of science fiction meta-trash playing this Wednesday evening and Thursday at the Coolidge Corner Cinema (call for showtimes, 734-2500).

Some of Boston's most creative teenagers appear tonight at the Rat, 328 Cambridge Avenue; Vitamin is a bunch of kids doing disjoined, danceable, highly original music. Also appearing are the Funs and an unannounced guest.

Tonite at Metro, England's Psychedelic Furs (who play here so often they should make this town their home) with the unlikely Robert Ellis Orrall, a Boston new-wave rocker with a new album. The Furs, who purvey a distinctive apocalyptic sound, are politely playing two shows: one for all ages at 9pm, and one for the legalized crowd (20+) at 10pm. Tickets are $5.50 for the first show, and $7.50 for the second.

David Shaw

Creativity Bankruptcy? Borrow It!

Summer must be over—things are happening again. I stroll by MIT's Hayden Gallery yesterday afternoon on the chance that maybe they'd pulled a little something together. How they do it is a mystery, but they do it. Add a generous number of one-act plays, and you have a good evening. I'm still salivating.

The Committee on the Visual Arts has commissioned a dazzling selection of the best in 20th century graphic work; nearly every significant contemporary artist is represented. Lithographs by de Kooning, Calder, Motherwell, and Warhol to name a few. But of all these original works are available to MIT students (full-time, registered only, please..) to hang in their rooms. The works are generally single-sheet lithographs and screen prints. The first collection was established by the Council for the Arts at MIT in 1966; a second was drawn in 1977 from collections. The works are made available through a lottery which will be held at 5pm on September 18. Each student submits a preference card listing three top choices by 5pm September 18. Cards and details are available at the Hayden Gallery. Certain works are available only to student groups and are designated for "group space" only. Student groups recognized by the Association for Student Activities and the Undergraduate Association are eligible for these specially designated works and for all the other prints as well.

There is significant competition: 80% of the students submitted their names, last year, for some 170 prints. However, this problem pales next to that of choosing... Some large prints, like Friedrich Dzubas's color silkscreen, "Philharmonic," with its bold swaths of color are clearly suited to large working spaces or "group areas." On the other hand, the wide selection of artist-designed posters (impressive works commissioned by every organization immeasurable from the Art Institute of Chicago to the New York Film Festival) are more conversational and suggest a living-space setting.

But how does one choose between Warhol's infamous "Jacquie Kennedy," litho and Chryssa's striking "Chinatown" serigraphs? Nothing in this exhibit is negligible and there is something for every taste. Peter Strand's set of serigraphs, decorative and precise, waverling with color, vie for attention with Calder's vibrant, impulsive "Chevrons Noir Sur Rouge et Jaune." While you're making up your mind, tour the hallway exhibit outside the Hayden Gallery--"Looking At Prints from Boston Area Galleries"--a selection of prints borrowed to complement the Loan Program. These are not available to students, but no one should miss the opportunity to ogle this assemblage of Boston's finest buildings. Especially notable are the Rauschenberg ('-Rookery Mound - Rose Bay," a fragmented and nostalgic lithograph), the Lichtenstein, Aldoph Gottleib's "Green and Yellow," and Peter Strang's "Chinatown." No one should miss this opportunity to ogle this assemblage of Boston's finest buildings.

David Shaw