Secret Honor: Nixon's Last Tape, written by Donald Freed and Arnold M. Stone, is directed by Robert Harder; starring Philip Baker Hall, who portrays Nixon as a man beluming to make one final tape recording which he calls to his assistant Robert Hoover, who is never seen, to fix the record-terms at hand, and starts to drunkenly reminisce about various highlights during his presidency — his "fake crises" — and invariably becomes highly melodra-"Committee of One Hundred," a real but is nonetheless guilty of acquiescence in his creation. Although Hall looks more like Jack Klugman than Richard Nixon, he has the latter's mannerisms and vocal inflections down pat — including the snifly eyes, the tendency to cross his arms and hunch over, and the expletives (which are punctuated with at least one). Nixon moves slowly about his office, and even his "client's" clothes, which ironically fit him poorly, as if to suggest that he is no longer in control of the man. He calls to his assistant Robert Hoover, who, no sooner is he seen in the record-er, "constantly making problems with the tapes." Eventually all is well, but there is one more thing Nixon must do before he can begin taping. He unlocks a drawer in his desk (the key hidden in a vase on a shelf across the room) and pulls out a revolver, loads it, and places it in plain view stage center on top of the desk. The gun re mains there the rest of the play, as a grim suggestion of — something. Nixon begins taping himself into the microphone on his desk, taking the pulse of a defense attorney attempting to clear the president of any guilt. As the play progresses, he Stock's mannerisms and vocal inflections are remarkably well documented, if it is only circumstantially, and his obsession for secrecy is known to be a major contribution to his political demise. Nick is, quite simply, a most interest-1986 T "-9 MM_ nce about various highlights during his presi-dence to make one final tape recording which he calls to his assistant Robert Hoover, who is never seen, to fix the record-terms at hand, and starts to drunkenly reminisce about various highlights during his presidency — his "fake crises" — and invariably becomes highly melodra-matic. Suddenly he stops, and sheepishly asks his aide to "erase all that bullshit." Nixon relives many moments of his life, such as the "Chickens speech," then asks his aide if he says "how incredible that anyone took it seriously," saying that he was always such a great actor. As Nixon becomes more and more inse-culated, he begins to throw off his disconnect- steads, and exonerate him. Nixon in defense of self. Aftlwi

Penny Beerstien has been the — —

MIT Dramashop presents The Lascadole Mine, a 14th Century English com-edy of manners, today and Saturday at 8 p.m. There will also be performances next Thursday, Friday and Saturday at 8 p.m. All shows in Kresge Athenaeum's Little Theater; admission $3.50/$4.50 non-MIT.

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