Guest Column/Douglas Sweetser

Discuss sensitive topics

I never thought I would frame in The Tech, but I'm as mad at Baron von Harkonnen that I was at Tuchman '88.

Muid'dub

If a thousand sunsets mean a thousand years, should we ask a thousand times why?

A Bene Gesserit riddle


I'm glad I'm not starving in Africa. It's time to wake up and face the problem of how to put down anyone struggling with the threat of instant extermination from Soviet nuclear weapons. I am fed up with famine in Africa. I am dismayed to read Mr. Richmond's comments in his review of 'The Soldier's Tale'

The Arts section has tried to give maximum exposure to contrasting events, and of late they have been unprecedented coverage of these activities, much of high quality to reflect the genius of so many of the performers and actors involved.

To the Editor:

I believe the Tech Editors are at fault for permitting a review of a performance which so totally fails to answer the journalistic questions of "WHO" and "WHAT". This performance of The Soldier's Tale, regardless of its aesthetic merit, is of "news interest" because it was the first joint production of the MIT Chamber Players, the MIT Dance Workshop, and the MIT Dramashop.

Mr. Richmond's comments refer to it as "the Darmstadt production" in his opening lines of text and therefore totally obscure his text (if any). Also, we are led to believe that this unusual piece is rarely performed; such information is valuable to fans of music who read Tech articles for other reasons than to inform themselves of the personal likes and dislikes of the reviewers.

I believe the Tech Editors are at fault for permitting a review of a new work of choreography to go to press without any critical commentary. When a per- formance is conceptually unsophisticated, or why he here chooses to use the expression "stylized," but does not tell us what aspects of the choreography were unscientific, or why the movement "unsophisticated and stylized," and the dancers' "styleless," and gives the piece the "stylized" context of the Ramuz/Stravinsky score for which the choreography was created.

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