**ARTS**

**Fressing is kosher at popular new Harvard Square deli**

**MAVEN'S KOSHER COURT**
5 Winthrop St., Harvard Square.
492-3354, $12-$16 average cost.
 Harvard Square, open Sat 9am-9pm - Thurs-
day (closes 2 hours before sunset on fri-
day), Sunday-Saturday evenings after sunset until 9pm.
 Afternoon: Monday - Sunday - Thursday Sun-
am, Friday Train 2-2pm, Sunday-Saturday.

By SETH GORDON, MARK KANTRO-
WI, BRIARA PEISACH, JONATHAN RICHMOND and DAVID SASLAV.

The smell on entering Maven's is familiar, the food
thought by all but one of us to be the
best Jewish cuisine in
town, guaranteed to keep the stomach full
for at least a week after consumption.
Most of The Tech team was out
with anticipation as the queue to be seated
in this packed-out, smoke-free dining
hall gluttony slowly inched forward.
Our one major disaster was David Saslaw, who
tired of waiting to be seated, ordered take-out,
and ran. He was later to report
that his potato knish lacked character, and
gave him heartburn. "Feh," he said.
Although the grand opening is not until May 16, Maven's, owned by Harvard
law professor Alan Dershowitz, opened
for business two weeks ago, and has
become an immediate success among
Harvard and MIT students.
The kosher delicacies in such dem-
and that patrons will have more than a
40 minute wait for a table during peak pe-
riods. To ease the pain of waiting, menus are
provided. They are filled with carica-
tures and subtle humor about such haz-
ards as a "choke" cheat. One of the com-
plaints of the food itself, they warn
"if you don't know, you don't want to ask."
The meals themselves are speedily served
four or five minutes after ordering. How
can anyone stand the food? A menu with
twice as many choices as Rubin's deli
in Brookline makes a session of dangerous
gluttony necessary to get a fair sampling
of the offerings.
A salami sandwich with spicy mustard
on light rye bread makes for a scrump-
rous dinner or lunch. The round beef was
on light rye bread makes for a scrump-
tious dinner or lunch. The round beef was
among other Friedmann works, his thesis,
The Dream Songs,
his habitual french fries. The fries were
always available to please, but not as
delicious as at Rubin's.

RICHMOND and DAVID SASLAV.

**WORKS BY JULIO FRIEDMANN**

**Preview of performance in Killion Hall.
Wednesday, May 17.**

By CHRISTOPHER J. ANDREWS.

JULIO FRIEDMANN '56 M.A. '51.
Three years later, his thesis will not
be built, programed, or tasted
into a successful hi-tech product; it
will be sung.

On Wednesday night a
hodgepodge of musicians will perform,
among other Friedmann works, his thesis,
**Four Dream Songs.**

Friedmann has chosen as his text ex-
cerpts from John Berryman's set of poems
The Dream Songs, a collection of more
than 300 poems about Henry, the some-
times first-, sometimes third-person narr-
ator who bears more than a passing
similarity to the poet. Berryman, who
Friedmann describes as a very odd bird,
fills his poetry with autobiographical de-
scriptions of the life of a "degenerate
alcoholic."

Rich and colorful word choices make
Berrymann's poetry ideal for word-painting;
indeed, the performance of his poems
by the Cambridge Camerata was
emphatically successful.

As to that fat-drenched deli-
I

**Contemporary concert features haunting evocation of prmeval life**

THE BOSTON MUSICA VIVA

American Masters.
Richard Pinson, Music Director.
Edward Pickering Hall.
Longy School of Music.
Friday, May 6.

By CHRISTOPHER J. ANDREWS.

The moon goes down.
There are showing
birds and waving grasses.
(Sia Kung Shu)

EGORGE CRUMBS PRIMEVAL DIS-
cription, a remembrance of a
world where man lived in har-
mony with plants and animals,
was an outstanding part of Friday's con-
cert of new music by the Boston Musica Viva.

Scored for flutes and drums (the instru-
ments that "most powerfully evoke the voice of nature," says composer Crumb).
An idyll for the Missanogon was power-
ful, percussive, understated, and
strangely beautiful.

BMV flautist J. Fenwick Smith played
Crumbs' solo part with her trademark
skill and precision in a true and expressive style. Crumb
instructs the player to employ a number of
unusual techniques that produce the
sounds of a sighing wind, the call of
a turtle-dove, and an enormous collection of
most in-flute-like, but most beautiful,

(Blease turn to page 15)

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