



Mark Virtue/The Tech
Barry J. Culpepper G, jumps for the ball in a lineout during Saturday's games vs Brandeis University. The MIT A side and B side both won, 38-6 and 20-0 respectively.

Phase II halts 37 seniors

By Niraj Desai

Thirty-seven seniors will not graduate this term solely because of their failure to satisfy the Institute Writing Requirement, according to Bonnie J. Walters, coordinator of the writing requirement.

But these students may be allowed to complete the writing requirement over the summer without officially registering for classes, Walters said.

The 37 students were among the 107 seniors who had not submitted a Phase II paper or taken other steps to meet the requirement as of March 1. After that date, the only way a senior could have qualified to graduate was by enrolling in a cooperative writing class which satisfied Phase II of the writing requirement.

The 37 seniors have not registered for cooperative classes. With the passing of the March 10 add date they have lost their chance to qualify for degrees in time for the June 1 commencement.

Walters also noted that there are many students who have not completed the requirement either

because their papers have not yet been graded or because they are enrolled in a cooperative writing course. Some of these students may not graduate, solely because of the writing requirement.

Many other seniors who have made no attempt to complete Phase II of the writing requirement will not graduate either, Walters said. But they had not planned to graduate in June for reasons other than the requirement, Walters explained. Among those reasons were incomplete theses, failure to take all required courses, and pursuing a second degree.

The number of students who have added one of the classes which satisfy the requirement is quite small, according to updated class lists released late last week.

In fact, many students have dropped those classes from their registrations. Some of the seniors enrolled in writing-related classes managed successfully to submit papers to the Writing Requirement Committee by the March 1 deadline. Afterwards, they felt free to drop those classes, Walters said.

Survey reveals shortfalls of R/O Week

By Katie Schwarz

Residence/Orientation Week is effective in creating social bonds among new students, but falls short in helping them meet faculty and informing them about academics, according to surveys of this year's freshmen.

Students felt R/O was not useful for meeting faculty, reported Susan Zarzeczny '87, who analyzed the surveys for the Commission on Engineering Undergraduate Education and the Office of the Dean for Student Affairs. The CEUE requested the surveys as part of its study of the undergraduate culture.

Other schools are also dissatisfied with the level of faculty participation in orientation, according to a telephone survey by Kevin J. Owyang '88 for the CEUE. Owyang contacted 21 schools about their freshman orientations.

Freshmen rated the academic decision-making process less effective than the housing process, Zarzeczny said. They reported relying mainly on the course catalog, upperclassmen, and freshman advisors for guidance, she said. They relied least on the Academic Convocation, Academic Midway, and the booklet "Special Opportunities for Freshmen" even though these were designed to help freshmen, she added.

Only two schools reported high faculty involvement in orientation, Owyang said. At one of these, the College of Idaho, faculty-led discussion groups focus on Aldous Huxley's *Brave New World*, which all freshmen are required to read. Special lectures during orientation by popular or "big-name" professors attract many freshmen at Cornell and the University of Chicago.

Perceptions of MIT students

Freshmen perceived MIT students as more well rounded, more materialistic, and more socially adept after R/O than be-

HASS proposal ready

By Katie Schwarz

A major change in the Humanities, Arts and Social Sciences requirement will be proposed at tomorrow's faculty meeting after nearly 2 1/2 years of discussion by a series of committees.

The Committee on the Undergraduate Program will propose that the humanities distribution requirement be changed to three subjects in three of five categories: Cultures and Societies; Historical Studies; Literary and Textual Studies; Mind, Thought and Value; The Arts.

The proposal also specifies that about 50 HUM-D subjects should be offered, divided more or less equally among the five categories.

This year, students can select from 156 distribution subjects in 22 different fields, although the School of Humanities and Social Sciences will remove HUM-D credit from about one-third of these subjects next fall as an interim reform measure.

A motion endorsing the change will be made jointly at tomorrow's faculty meeting by Professor James Munkres, representing the CUP, and Professor Richard Cartwright, representing the School of Humanities and Social Sciences. The faculty will vote on the motion at the April meeting.

The proposal is intended to take effect with the Class of 1992.

mended a requirement of four subjects, one in each of four categories. The School of Humanities and Social Sciences decided through internal discussions to scale the requirement back to three subjects and add the category of Mind, Thought and Value, Munkres explained.

New proposal is less controversial

The Maier report generated some dissension among humanities faculty, some of whom feared they would be forced to teach general survey classes at the expense of advanced subjects in their own field ["Faculty divided over HASS proposal," Nov. 25, 1986].

CUP believes the new proposal can address these concerns, even though it is not perfect, according to an enclosure with the faculty meeting agenda.

"I hope the faculty will endorse it with enthusiasm," said Dean for Undergraduate Education Margaret L.A. MacVicar '65. MacVicar felt many of the humanities faculty's objections had been met, and "the majority of the school is behind it now."

Modifications to Maier proposal

Tomorrow's proposal is derived from one made last fall by the *ad hoc* Committee on the HASS Requirement, chaired by Professor Pauline Maier, but it is "less of a change than originally proposed," Munkres said.

The Maier Committee, composed of faculty from all five Schools of the Institute, recom-

MIT complies with smoking law

By Paula Maute

The MIT community is cooperating with the new Cambridge no-smoking ordinance that took effect March 7, according to Senior Vice President William R. Dickson '56.

Dickson's office, which revised MIT's smoking policy to comply with the Cambridge ordinance, received about a dozen phone calls last week, mainly in support of the new no-smoking policy. "Most of the questions from smokers were, 'Do you really mean I can't smoke in my office?'. . . Yes, that's what we mean," Dickson said.

"Some people, understandably, find it hard," Dickson said, but "most people are certainly trying

to cooperate."

The Cambridge public health ordinance bans smoking from all buildings in Cambridge, including lobbies, lounges, and restrooms. Exempt from the ordinance are restaurants having designated smoking areas, residences (including dormitories), and small businesses occupying less than 1500 square feet.

"The law is intended to protect the health of the public," which includes employees, Dickson said.

MIT took the ordinance one step further and banned smoking in private offices with non-circulating air, "about the only thing not covered by the ordinance," Dickson said. It would be unfair to allow a minority of mainly administrators and faculty the freedom to smoke, he explained.

MIT has not made plans to enforce the ordinance, which, according to the Cambridge law, carries a fine from \$25 to \$100. "First we'll look and see, and hope everyone cooperates. . . . If you light up, we hope one of your friends will say, 'Hey, you can't do that.'" If it appears necessary, the administration will de-

velop ways to enforce the ordinance.

Smokers react to ban

"The new ordinance doesn't bother me, as long as they don't chase me off campus," said Thomas Ricciardi '87, a smoker interviewed on a cement bench outside of Lobdell. "I used to smoke inside in lobbies. . . it's an inconvenience but not insurmountable." Smoking has been prohibited in most places on campus for a long time, so "it's no major change. . . I'm used to going outside to smoke, even in blizzards," Ricciardi added.

But the new ordinance will create a lot of "scofflaws and people who hide behind corners" to smoke, Ricciardi predicted.

"I'd just as soon quit anyway," said a graduate student from the School of Architecture. "I've quit three times already, but it's hard," he said, crushing out his cigarette on the sidewalk. "For the first three days of the ordinance, I cut way back. I had one little place where I'd hide and smoke," he added.

Although no one has told him to put a cigarette out yet, the new

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inside

Two Stoppard productions open in Boston. Page 10.

Frank Chickens, Japanese performance-art twosome, debuts at MIT. Page 11.

Four bands fight it out in the finals of the Battle of the Bands. Page 11.

SMOKING PROHIBITED BY LAW

Lisette Lambregts/The Tech
Watch out! Smoking is no longer allowed in public buildings according to a new Cambridge ordinance.

Seniors donate "You are Here" signs

By Frances Lam

The Class of 1987 has chosen "You Are Here Maps" for their senior gift, according to Sherman Luk '87, Senior Gift Program Coordinator. The first map is planned to be installed on the Student Center side of Massachusetts Avenue. As funds permit, additional maps will be built at other locations, such as the Sloan School and Kresge Auditorium, Luk said.

The maps will have three sections: a layout of the campus denoting the location of the viewer, a directory with both numbers and names of buildings, and the MIT Logo with "Gift of the Class of 1987," which will be used as a section for "Upcoming Events" in the future.

The design of the map will cost approximately \$2000 and each map will cost an additional \$3000, Luk said, quoting statistics provided by Barbara Peterson, student programs coordinator for the Alumni Association.

Through March 15, funds were collected by dormitory and house representatives for the class gift. In addition, the Class of 1937 will match each dollar contributed by the senior class and will doubly match all contributions over \$25, up to \$5000, Luk said.

About 10 percent of the senior class returned a survey of potential gift ideas last semester, Luk said. The most popular proposals were submitted for MIT approval.

Many ideas were eliminated because of financial and physical constraints. Other proposals were an organ in the ice-skating rink,

and a statue on campus, Luk said. The class council voted 10-2 in favor of "You Are Here Maps."

Luk described the gift as "meaningful" and "visible." It would "show class spirit and their appreciation for a MIT education," he said.

Although some seniors have expressed dissatisfaction with the

Phase II delays degrees for at least 37 seniors

(Continued from page 1)

tice that the Institute is serious about enforcing the requirement.

Procedure for graduating unclear

It is not clear how students who do not complete the writing requirement will receive their degrees.

William J. Peake '51, chairman of the Committee on Academic Performance, said that the CAP normally left it to the discretion of the various departments as to how and when degree requirements should be completed. As far as he knew, the Committee on the Writing Requirement would be able to decide for itself when a student had satisfied the Institute Writing Requirement and report this to the Registrar.

Walters knew of no reason why MIT would not allow seniors to submit Phase II papers over the summer, charging them only a small processing fee rather than forcing them to register as students. "Summer school should not be necessary," she said.

Ultimately, Dean for Undergraduate Education Margaret L. A. MacVicar '65 is responsible for handling Institute requirements. She commented that MIT

gift, Class President Grace Ueng believed that "after representatives explain more carefully what the gift is, people will appreciate it more. Once they understand what it is, they might like it better."

West Plaza Director of Operations Stephen D. Immerman will be responsible for the implementation of the class gift plans.

would, in deciding how to accommodate seniors unable to graduate, give priority to those who had at least made an effort to complete the requirement.

Papers graded quickly

Many seniors have expressed surprise at how fast the Writing Requirement Office has been able to return Phase II papers to them. Walters attributed this to the large number of readers presently employed by the office to evaluate student papers. The turn-around time is currently five days, she said.

While papers are being evaluated much more quickly than usual, the results are roughly the same. About one-third of papers are receiving a pass on the first try, with the same number failing, she said.

Students are allowed to rewrite and resubmit papers that fail. The deadline for turning in the first rewrite is April 1.

The Class of 1987 is the first to be subject to the Institute Writing Requirement, which affects all undergraduates entering MIT since the fall of 1983.

MIT complies with Cambridge smoking law

(Continued from page 1) ordinance makes him more "self-conscious" about smoking. "The crux of the matter is, a lot of people don't realize what an incredibly addictive habit it is. It should go hand in hand with a real effort to help people quit. . . . A support group for smokers would make a big difference," he added.

The architecture student, who asked to remain anonymous, said the ordinance was fair. "I imagine for people who don't smoke, [smoking is] inconsiderate."

Some non-smokers hail ordinance

"I think it's great," said Peter Gasparini '88. "It means I'm not going to have to put up with people blowing smoke in my face," said Gasparini, a non-smoker. "A lot of smokers are inconsiderate. Once I had a hole burned in my jacket by a careless smoker . . . he didn't even stop [to apologize]," Gasparini added.

"It's a good thing," said audiovisual technician Matthew Mattingly of the ordinance. "I would prefer it would include cafeterias, as well. Smelling cigarette smoke when I'm eating ruins my food . . . it's disgusting," he added.

Survey points out shortfalls of Residence/Orientation Week

(Continued from page 1)

the fraternities did not have enough room; Stanford does not allow freshmen to join fraternities.

Rush and orientation have come into conflict at Northwestern, Owyang continued. The Northwestern administration felt rush distracted freshmen from orientation and tried to start orientation earlier, but the fraternities resisted, he said.

Camping trips for freshmen

Harvard, Dartmouth, Princeton, the College of Idaho, and

Mattingly, a former smoker, said the new ordinance reflects common sense. "If people think the law is offensive or authoritarian, they should look at it as a blow against the tobacco industry," he said. The cigarette industry has pushed smoking as "young, hip, and sexy for so many years, but it's really a stinky little addiction," Mattingly asserted.

"The smoke never used to bother me," said Ken Westlund '88, an occasional smoker. "I think it's a good idea for closed rooms, like classrooms," he said. But people should be allowed to smoke in the infinite corridor, Westlund said.

No designated smoking areas

MIT policy prohibits designated smoking rooms on the Cambridge campus, according to Dickson. Under the Cambridge ordinance, businesses can set aside a non-public area with a ventilating system that does not recirculate the air to other offices, for smokers. But, due to the lack of space on campus and the high cost of installing ventilation systems, Dickson said the Corporation decided against setting aside special smoking areas.

other schools run pre-orientation field trips for incoming freshmen, Owyang reported. These schools have been very successful with activities such as, camping trips, which are usually led by upperclassmen rather than faculty, he said.

MIT would like to try this if a source of funding could be found, according to Peggy Richardson of the Office of the Dean for Undergraduate Education. The Institute did have a similar program for a limited number of freshmen several decades ago.



Jerry Broda/The Tech

Bernd Fischer G sends the ball to Northeastern in Thursday's game. The Engineers beat Northeastern in four sets.

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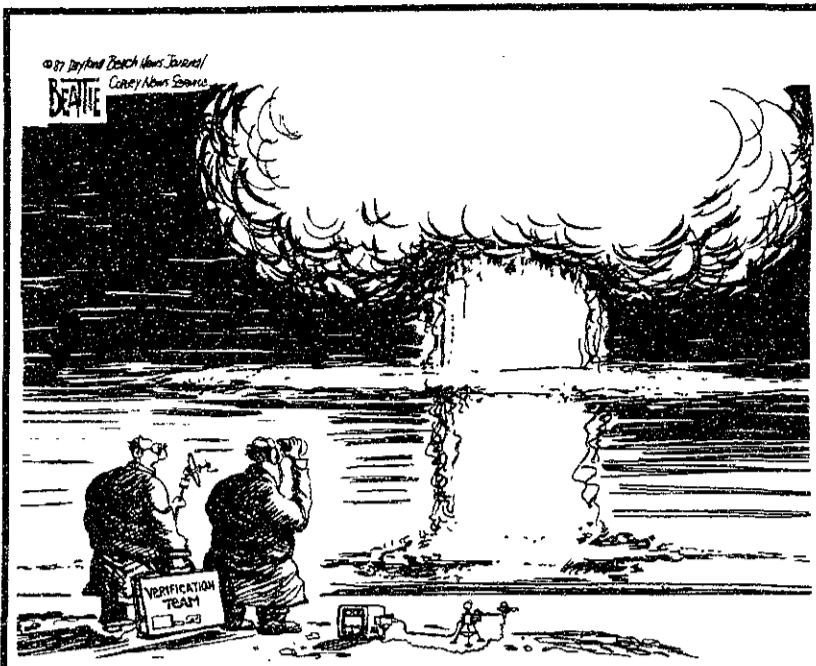
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opinion



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Column/Arthur Hu

Minorities need more support

One recurring and disturbing theme of the Minority Student Issues Group's "Racial Climate at MIT" report was the perception on the part of students and faculty that blacks were admitted at a lower level than other students.

Perceptions of inferiority caused a lack of confidence on the part of black students, the report said. One student remarked that there were two kinds of black students at MIT, those who came well prepared, and "the rest of us."

Those who made the report were also alarmed by the 24 percent dropout rate for black students, compared to 14 percent for white students. Since there was no evidence from the admissions office that such disparity could be attributed to the academic abilities of black students, this was taken as evidence of racism.

In my study of the 1985 and 1986 MIT admissions statistics, I found that it is true that MIT does not admit any individual who is not "adequately" qualified to study at MIT. But I also found that "adequate" is not the same as "equal."

According to the MIT Admissions Office, nearly any minority applicant — American Indians, Blacks, Mexican Americans and Puerto Ricans as defined by MIT — who can do the work and has a reasonable chance of graduating is admitted. But if other students are admitted only if they meet additional qualifications, this does, in fact, constitute a separate standard.

If blacks appear to be less well prepared than white students, it may well be because that is exactly how they were admitted by MIT. On the whole, most students are admitted above and below average in equal proportions. But most minorities appear to be admitted near the minimum level of probable success. Though they all meet the minimum standard, they score far below the average in academic measures. In 1985, the median Scholastic Aptitude Test math score for minority stu-

dents at MIT was some 60 points below that of white students.

At the national level, the median SAT math score for blacks is at the 20th percentile compared to whites. But at MIT, the difference was even greater. In 1985, the median math score for blacks at MIT was in the 10th percentile for all MIT undergraduates. That means that 90 percent of white students scored higher than the median black student. And the average white student at MIT

scored higher than 86 percent of all underrepresented minorities.

MIT does not officially admit minority students at a lower standard than other students. Yet, judging by test score distributions, some 11 percent of minority students were admitted at levels up to 100 points lower than the lowest scoring white students. The College Board holds that an individual's test scores could be as far off as 70 points from those

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Column/Halvard K. Birkeland

Active duty is a viable alternative to reserves

Recently a series of letters and articles have appeared in *The Tech* commenting on the variety of service options available to officers commissioned through the Reserve Officers' Training Corps (ROTC). The writers have commented on the ability of cadets to meet their ROTC commitments through the reserves. It seems that they are overlooking an important option: active duty.

There are many reasons why someone would want to serve their time on active duty.

The medical and personal services are excellent. The cost of living is lower, with government-subsidized housing, food, and equipment. The pay is slightly less than that offered in the private sector.

There are also active duty programs which, although they do not have any ROTC obligations, allow the privileges of active duty. The Aviation Reserve Officers Corps program, for example, guarantees a slot at flight school and increases your pay by about 15% upon entering active duty.

ROTC also allows one to meet students from other local and not-so-local schools. MIT has cross-town enrollment programs with Harvard, Tufts, and Wellesley, where students from these institutions attend ROTC programs

at MIT but still have their educations paid for. There are other activities such as Semper Fidelis, Arnold Air Society, and Pershing Rifles, where one meets other cadets and midshipmen.

After spending four years in the Midshipman Battalion and Pershing Rifles here at MIT, I will have been exposed to the leadership present at all levels in the fleet. From leading squads to serving as an executive officer, the experience has been incredible. In self-esteem, leadership, and presence, ROTC has been invaluable.

It is true that the military controls your life during active service. You can spend four months or more at sea, or be ordered to risk your life on foreign soil to support your country. Then again, patriotism is one of the most common reasons for joining ROTC. The slight financial difference is a small price to pay for serving your country.

Personally, I have chosen the active duty over the reserves. The appeal of the armed forces and sense of duty have made the decision easier. The years spent in the fleet on active duty are times never to be forgotten.

Halvard K. Birkeland '89 is a night editor for *The Tech* and is majoring in the department of electrical engineering and computer science.

feedback

Speak out now on HUM-D reforms

To the Editor:

"The time is now."

How many times have we heard this epithet in an effort to gather support for a cause? By instilling a sense of urgency in the populus, organizers hope to gain the maximum support for their movement. If "the time is now," tomorrow will be too late.

When it comes to speaking out on the reform of the humanities distribution requirement, the time is now. This is no meaningless slogan; it is a fact. Tomorrow, the revised HUM-D program will be presented to the faculty. It will be voted on (at the earliest) at the mid-April faculty meeting.

This presents us, as students, with a rare opportunity to influence the passage or failure of this proposed revision. We have a month in which to communicate with faculty members, and to express our support or displeasure with the proposal. Given the fact that a large portion of the faculty may be unsure of their stand on this issue, student opinion could make a difference. But only if we act now.

Copies of the proposal for the new HUM-D program have been mailed to faculty, and additional

copies will be made available for students in the Information Center (Room 7-121). This proposal calls for a more limited and structured HUM-D requirement. Fifty courses will be offered each year in five categories: Culture and Societies; Historical Studies; Literary and Textual Studies; Mind, Thought, and Value; and the Arts. The student will have to choose his or her three HUM-Ds from three different categories.

The categories will consist of some existing classes, and some newly-developed ones; the exact administration of the program is left to Anne F. Friedlaender, dean of the School of Humanities and Social Sciences. Class size will remain limited, so as to maintain the class discussion standards of the present HUM-D requirement; this may necessitate sections in several classes. The requirement would take effect with the Class entering in 1988.

We are strong supporters of this proposal, for several reasons. First, the current HUM-D system has failed in its goal of introducing breadth into our humanities education. The number of courses offered has expanded to the point where it is possible to take all three distribution sub-

jects from within a single discipline so long as they are in separate HUM-D "categories." The proposal would reintroduce the distributive element of the requirement.

Second, the expansion of the HUM-D program has created a situation where classes must "compete" for students. This has taken the form of grade competition: "gut" classes get over-enrolled, while those subjects which maintain rigorous grading standards pay the price in enrollment. Is it any wonder that humanities classes are "second-class citizens" at MIT, when the criteria for choice among them is not what is the best subject, but what is the easiest?

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Erratum

The author's names were inadvertently omitted from the letter "Protesters are singled out for their views" in the March 13 issue of *The Tech*. They are Rick Poyner '87, Dan Gross '87 and John Gold '89.

opinion

feedback

Class gift should be free prophylactics for frosh

To the Editor:

Some time ago, all seniors received an announcement from the Class Gift Committee. In the far past, class gifts were donations to library or scholarship funds, donations which truly contributed to the educational environment here.

Now the Class Gift Program has been reduced to a symbolic gesture of "respect." This year's Program is a particularly painful example. The Class Gift Committee proposed to donate "You Are Here" maps to the Institute. Even a set of brass plaques with building names on them would be more useful. Besides, there are plenty such maps around campus already, if the Committee had only taken the time to look for them.

We propose a gift that would be beneficial to both the student body and the general community. Considering how little attention AIDS research has received in this country, it is vital to provide necessary information to all people at risk. The freshman packet already includes a booklet on sex. As part of the Alternative

Gift Program, which we propose now, freshmen should also receive an information booklet on AIDS and a sample prophylactic device: a condom.

It is customary for a class gift to bear an inscription, identifying the donor class. This gift need not be an exception. It could bear such an inscription both on the package and the actual product. Furthermore, considering the low bulk price of these aids, the Class of 1987 could afford enough of them to remind freshmen of its generosity for years to come. After the Class's donation is exhausted, future generations might reproduce it, but the precious few left over will be collector's items to bring profit to the Institute.

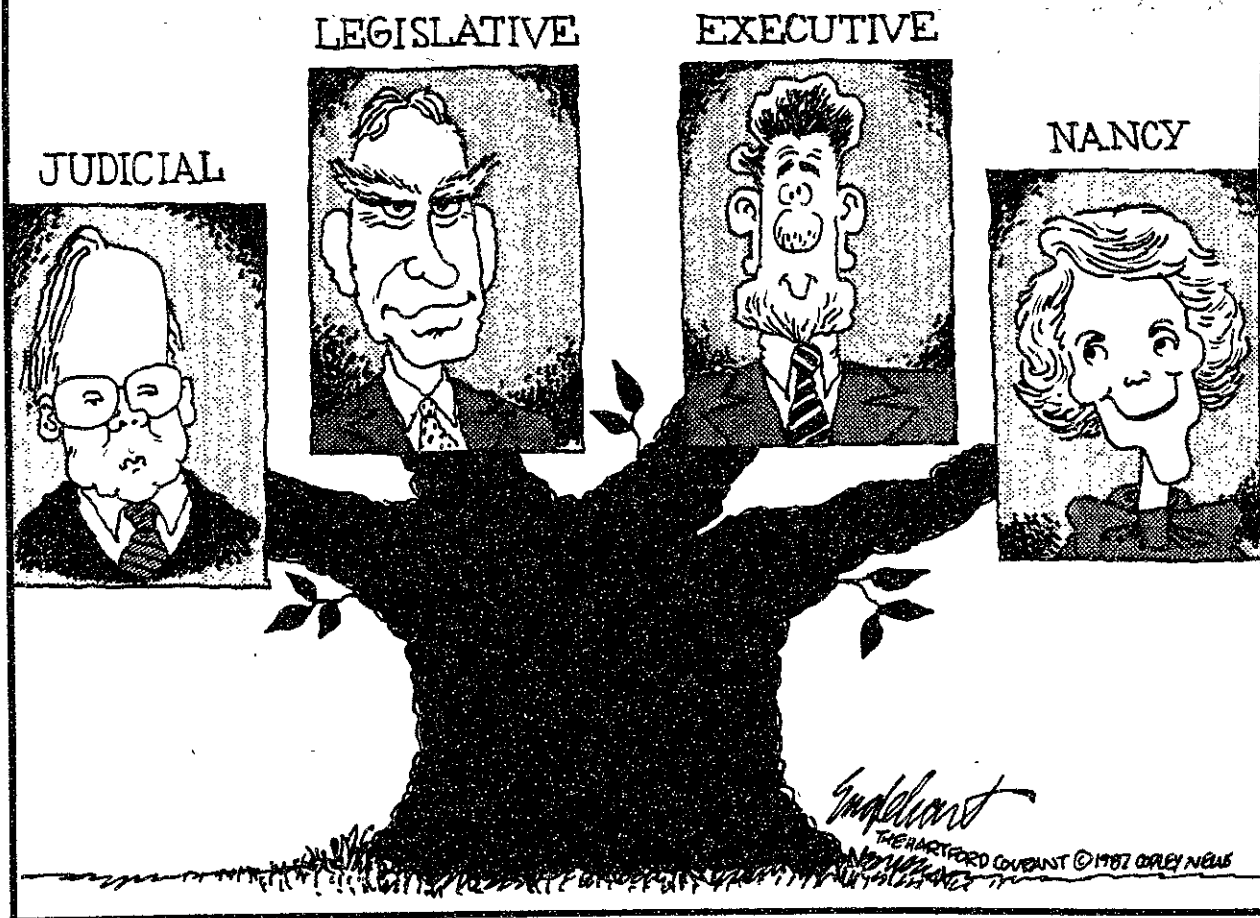
Donations to the Class of 1987 Alternative Gift Program can be sent to Bexley Hall, room 408. The checks will be deposited in an MIT account, soon to be opened. We hope such donations will be considered by the graduating seniors, so the Class of 1987 may not be forgotten.

Victor Shteynbok '87
Seth A. Gordon '90

GARY MARKSTEIN THE HARVARD GOVERNANT © 1987 OPLEY NEWS



THE BRANCHES OF GOVERNMENT



ROTC students deserve our respect

To the Editor:

The March 13 Opinion section of *The Tech* is the best example of why people tend to join the Reserve Officers' Training Corps program.

Many opinions were stated, some quite well, but they were opinions nonetheless. The Constitution defends our rights of expression, among others, and the ability to exercise them. ROTC people swear to defend these principles, not to make exchanges for education.

There was one letter printed ["Demonstrators did not harass individual students in ROTC"] in which Larry Kolodney '85 summarized, "ROTC is an external organization which trains people to kill."

A moment of investigation would reveal that the mission set

forth for the ROTCs is simple and plain: "To develop the trainees morally, mentally and physically and to imbue them with the highest ideals of duty, honor, and loyalty . . . and to assume highest responsibilities of command, citizenship and government."

The men and women are not striving to become killers, or even "potential cannon fodder" as Kolodney said. They have strong convictions and a desire to ensure people have the rights set forth under the Constitution.

Defense is never an easy job. Each and every person serving the country serves every taxpayer, puts in long hours unseen by those taxpayers without complaints or requests for compensation, and knows that they will soon have to endure long family separations.

But, more importantly, they are voting under their own free will to serve in a defense posture that has managed to keep presses, all presses, free so words and thoughts can be printed. This has been an indirect process, but it exists nonetheless.

Instead of chiding the men and women who have made their minds up to serve your country, or your host country, take a moment and thank them. At the very least, they will allow you to feel secure in knowing, even if you do not want to admit it aloud, that you can write, study, and learn what you want without the fear of being arrested for your opinions.

Brad McCracken
Instructor of Naval Science

feedback

Daybreak has counseling for all pregnant women

To the Editor:

I am writing this letter in response to Julian West's column ["Daybreak's advertisements are misleading," Feb. 20]. My purpose is to provide accurate information on Daybreak's services.

Women (and their partners) concerned with unplanned pregnancies often experience a crisis in which they feel they have very little choice. Recognizing this, many non-profit agencies in Massachusetts provide free services to pregnant clients. Daybreak is one of those agencies. We are independently incorporated and administered. Supervised by professional staff and overseen by a board of directors, trained volunteers offer services at the Center and through outreach.

Daybreak services include (but are not limited to): pregnancy testing, information on pregnancy and supportive services available to pregnant women, ongoing pregnancy help from an advocate who tailors services to her client's individual needs, maternity and baby clothes and supplies, housing in private homes for clients eighteen and older, and information and referral to a host of community resources. In addition, for those women who decide to terminate their pregnancies, we offer post-abortive support or referrals for professional counseling.

The pregnancy test we commonly use is a UCG-Beta Stat, a highly accurate (98.3%) and well-respected indicator of pregnancy. Results are read 75 minutes after the test is begun. Clients either browse in Harvard Square or wait in our waiting room until just before the test is ready. A volunteer counselor then meets with the client privately. The volunteer first provides information about the pregnancy test, emphasizing that only an internal examination can absolutely confirm a pregnancy. She then briefly explains the volunteer nature of Daybreak and services we pro-

vide. Then, the volunteer asks questions from a confidential interview form, including data on the client's menstrual cycle and a brief medical history. This information is used to assess whether there are any factors that could affect the test results.

The test results are then read and given to the client. The volunteer makes herself available to the client, creating a forum for the client to air her concerns and begin to cope with the crisis. As with all good crisis intervention, the counselor provides not only empathy and compassion but concrete data on pregnancy, fetal development, and abortion procedures. For the woman feeling pressured to abort, the counselor informs her of services available to her should she decide to carry the pregnancy.

Should a woman decide to have an abortion, we extend to her post-abortive support via volunteers who had abortions themselves. If a woman decides to carry-to-term and wants further Daybreak services, we offer a full-range of assistance including one-to-one support from a volunteer, housing, maternity and baby items, labor coaching, individualized childbirth classes, and referral to other agencies as indicated.

It is noteworthy that often we give long-term assistance to clients. For example, a young woman and her son, now six months old, will remain in one of our homes until permanent housing can be located. Another woman and her daughter moved out of one of our homes to an apartment where she continues to receive support from us well over a year later.

Daybreak seeks to reach out to women and men in the Boston area concerned with "crisis pregnancies," particularly college and university students. Had Julian West contacted Daybreak directly, I would have been happy to inform him of our services.

Cheryl Smith, LICSW
Daybreak Program Director

opinion

Minority students feel ill-prepared

(Continued from page 4)
of comparable students, so MIT may be justified in saying that the minimum standard is the same.

In 1986, the differences were even greater, with the black median falling at the 7th percentile for other students. An MIT study done in 1981 by Frank E. Perkins '55, dean of the Graduate School, and Hassan Minor, former assistant professor of urban studies, found similar disparities in the academic ratings of minority and non-minority students.

Many argue that test scores aren't accurate, and that they don't make any difference in academic performance at MIT. SAT scores have definite limitations. But according to studies cited in John Klitgaard's *Choosing Elites*, SAT scores are actually a far more reliable predictor than grades for minorities.

Seventy-six percent of black students receive degrees from MIT, a higher rate than for whites at some other colleges. This validates, to some extent, the belief that admitted minority students have a good probability of graduating. Low test scores are not at all a guarantee of failure. The selection of students who are academically "tough," along with relatively strong academic support systems, does seem to have a major effect in retaining minority students.

But this understates the human and social cost of graduating. The dropout rate for blacks is still higher than for whites. The 1981 Perkins study found that while the average graduating grade was a B, it was a C for blacks. Perkins thought it was "cruel" to admit under-prepared students without giving them more support, or a better idea of what they were getting themselves into.

"MIT is a good place to be from, but not a good place to be at," a black student said in the MSIG report. Many students who might excel elsewhere must struggle at MIT. The minority median SAT scores for MIT are at the 90th percentile nationally. But the median for all MIT students is at the 99th percentile. To say that minority students experience a loss of self-confidence may be an understatement.

If SAT scores are anywhere near indicative of academic strengths, many minority students can be expected to be sur-

rounded by peers who won't have to sweat nearly as hard to get better grades.

Minorities need more support from Institute

What is the alternative if we try to admit students at a more comparable level?

What about stronger recruiting for minority students? In 1985, MIT enrolled one of every six minority students in the United States who scored above the MIT median of roughly 750 in SAT math.

In contrast, MIT had only 1 in 20 white students at this level. This suggests that MIT is making a strong effort to recruit minority applicants.

At the national level, only 0.5 percent of those who scored above MIT's median on the math SAT were black. Only 27 blacks and 37 Hispanics scored this high in the entire country.

That is quite a contrast to the 15 percent minority representation that some demand should be at MIT based on the national proportion of black college-age persons. But even at 7 percent, MIT actually has one of the highest proportions of blacks among elite schools.

Suppose minorities did comprise 15 percent of each class. The social problems caused by a predominance of whites cannot be erased merely by increasing the number of minorities to their national proportion. If there is to be integration and plurality, it will not work significantly better or worse at 15 percent than 7 percent.

So what can we do? We are committed to affirmative action as we now know it. Minority students have long proven that they can do the work at MIT when they are given the opportunity. By most accounts of the MSIG report, black students do not regret having attending MIT.

On the other hand, it would be a mistake to ignore the consequences of system of admissions preferences. Lack of information serves only to feed racism by increasing unfounded suspicions and misunderstandings. Too often, we pretend that all we need to do is attack racism, give minority students a bit more help, and recruit a little harder.

Minorities may have to work much harder than the average student to succeed. But minority

students should not be denied the opportunity of an MIT education because of a history which has so far denied them equality in their preparatory education.

Clearly, MIT must do much more to assist students who have come from backgrounds with less academic rigor and opportunity. If MIT wants to truly support students from all levels, it must provide much more in the way of remedial help to bring disadvantaged students of all kinds into the mainstream of MIT.

In a school where students come from greatly varied academic backgrounds, no one should have to "prove" his or her academic merit to anyone else. Anyone who graduates, and even anyone who is admitted to MIT is a winner in his or her own right.

We must, in the long run, pay more attention to the broadest principles of non-discrimination. But if we are to agree that affirmative action is still necessary, we should all be able to understand and justify it without having to deny its existence.

Arthur Hu '80, who received his SB in computer science, is a columnist for The Tech.

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OPPORTUNITIES FOR A RESEARCH CAREER INSTITUTE OF SYSTEMS SCIENCE NATIONAL UNIVERSITY OF SINGAPORE

The Director of Research, Dr. Ifay Chang, is planning a few recruitment trips to several universities in the United States from April to June of this year. The first will take place from April 1 to April 10, 1987.

If there are graduate students in the Department of Electrical Engineering and Computer Science interested in a research career at the Institute of Systems Science please write to Dr. Chang sending him a completed application form so that they can coordinate the interviews during their visits. The application forms are available in the Office of Career Services, Room 12-170. Currently they have 34 research staff members (11 PhD, 4 MSc, 18 BSc) intending to grow to 56 this year and they have the following research programs:

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opinion

feedback

Pornography exploits women

To the Editor:

The recent discussion of Adam L. Dershowitz' showing of "Deep Throat" on Registration Day has focused on the First Amendment right to free speech. The relationship between pornography and exploitation of women, gay men, and children has been completely neglected.

We are for free speech, and free distribution of information. However, the First Amendment effectively protects only the speech of those who are able to speak. A person's ability to speak publicly in our society is determined by that person's power. A powerless person may not express ideas, fearing harassment. How easy it is to complain about one's boss if she/he is one's only source of income? In this society, women have less power than men. Pornography thrives on that inequality: pornographers (usually men) exercise their right of free speech and their victims (usually women) remain silent. Physical and economic pressure force the victims to remain silent. Linda Lovelace, the star of "Deep Throat," is one woman who after years of silence was able to break away and tell her story.

Linda Lovelace's book *Ordeal* is unfortunately not so well known as the movie "Deep Throat." She recounts the start of her relationship with her husband-to-be, Chuck Traynor. She describes herself then as a naive, gullible 21-year-old wanting freedom from her overly strict parents. Traynor promised to take

care of her, not telling her at first that he was a drug dealer and a pimp. When she refused to become a prostitute and tried to leave him, he started beating her. With a combination of threats (he said he'd kill her and her family if she left him and held a gun to her many times), severe beatings, and systematic psychological abuse, Traynor was able to control and sexually abuse Lovelace for two years. "Deep Throat" was one of several quick, low-budget pornographic movies in which Lovelace, under Traynor's domination, participated. The unexpected fame from this movie enabled Lovelace psychologically and financially to leave Traynor. Ironically, when it reached the mainstream media, "Deep Throat" was considered a sign of sexual liberation in America.

In a second book, *Out of Bondage*, Lovelace tells that it was approximately six years before she felt emotionally strong enough to seek legal redress. She tried to sue her former husband and his accomplices, but the statute of limitations had run out. At the writing of *Out of Bondage*, she had yet to receive compensation for the permanent physical damage (thrombolic phlebitis in the legs from repeated beatings, pain and high risk of cancer and from illegal silicon injections in her breast which Traynor had forced her to receive) or the emotional damage inflicted by Traynor. Because of contracts signed while she was under Traynor's domination, Lovelace receives no royalties from "Deep

Throat." Traynor is still free (Lovelace reports that he is now in the business of selling machine guns).

Lovelace's situation shows the inadequacy of our present justice system. Clearly, no one supports the actual rape or abuse of human beings in the creation of pornography. An important first step in facilitating victim's ability to prosecute is the abolition of statute of limitation laws for battering and sexual abuse. A woman or child abused in the making of pornography would then have unlimited time to seek legal redress. Beyond prosecuting the abuse itself, it is not clear how legal policy should be drafted to protect victims of pornography and guarantee true freedom of expression. This question is being explored.

But policy-writing alone is not sufficient. The real question is not one of policy, but one of community and individual responsibility. A action is not automatically "ok" because it is legal. Even if information were distributed perfectly, it would be up to us to listen to both sides of every story. Do we want to financially and morally support the showing of a film that a woman was abused into making? Do we want to condone violent, sexist behavior? We must recognize that by choosing to show and to view "Deep Throat," we are implicitly supporting the abuse of women. We at MIT pride ourselves on an appreciation of the diversity of students and profess a commitment of the rights of all. Condoning violence against women hardly constitutes respecting women's rights.

Caroline B. Huang G
Lisa J. Greber '87
Patricia Pereira '87

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Columns and *editorial cartoons* are written by individuals and represent the opinion of the author, not necessarily that of the newspaper.

Letters to the Editor are welcome. They should be typed double spaced and addressed to **The Tech**, PO Box 29, MIT Branch, Cambridge MA 02139, or by interdepartmental mail to Room W20-483.

Letters and cartoons must bear the authors' signatures, addresses, and phone numbers. Unsigned letters will not be accepted. No letter or cartoon will be printed anonymously without express prior approval of **The Tech**. **The Tech** reserves the right to edit or condense letters. We regret we cannot publish all of the letters we receive.

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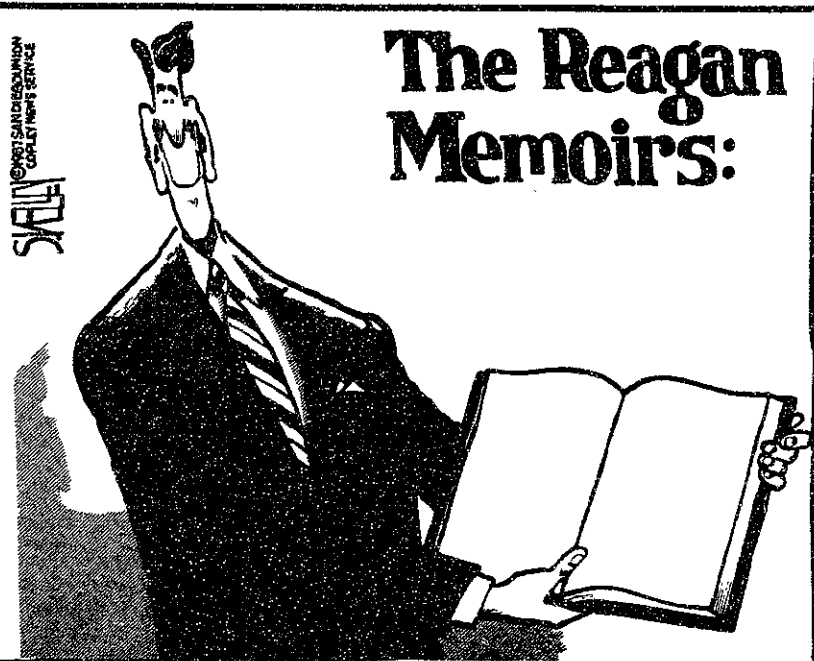
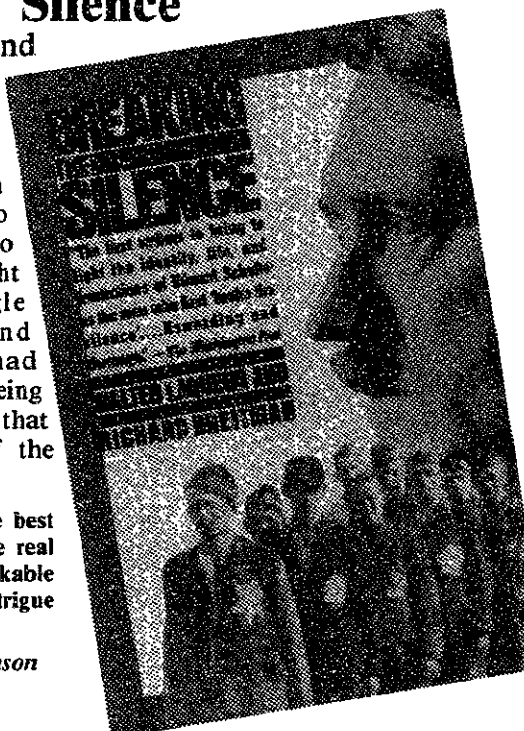
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opinion

feedback

Fundamentalists threaten freedom

To the Editor:

I was walking to class when a friend ran into me and asked if I'd seen the article in *The Boston Globe*. I asked which one, and when he told me I was horrified. The article? A story about a US District Court Judge in Alabama who banned 44 textbooks on the grounds that they espoused the "religion" of secular humanism, and, under the Constitutional separation of church and state, thus had to be banned from public schools.

I am horrified by this because the general phrase "secular humanism" has now, at least in Alabama, been defined as a religion. Now, all the fundamentalists have to do to eradicate something which they disagree is to get a weak-willed judge to declare it "secular humanistic" and therefore religious, thus tossing it

from public schools. This gives the fundamentalists *carte blanche* to practice their well demonstrated policy of eliminating what they do not like.

I wonder what will be next. Will high school physics texts that mention quantum mechanics be banned because Heisenberg's Uncertainty principles, which state that some things are simply unknowable, contradicts the fundamentalists' view of an omniscient God? Will computer classes that talk about artificial intelligence be eliminated because the fundamentalists say only God can create intelligence, and for man to attempt it is a sin?

I worry about this, because these people have the same mind-set as those in Tennessee who tried to ban *The Diary of Anne Frank* because it contained the idea that all religions are equal.

They have the same mind-set as those who believe a man who tells them that unless they give him \$8 million, God will kill him. They are extremely self-righteous, and as history has shown over and over, the self-righteous are the most dangerous.

Of course the fundamentalists are entitled to their views. We all are. But to express one's views by the suppression of all others' is wrong. We have our rights only to the point where others' rights are not violated. The fundamentalists do not respect that. They are right, others are wrong. The success of the fundamentalists' campaign to eradicate all they find offensive would be the death of free thought and inquiry in our society. Big Brother is not a communist, nor a socialist. He is a fundamentalist.

I conclude with the hope that Alabama will appeal the decision, and that whoever hears the appeal will reverse the ruling. The fundamentalists' spokesman said that the ruling would change America. He is correct, but the change would be all for the worse.

Richard L Carreiro '89

Funding in Department of Biology clarified

To the Editor:

The article on research funding in the School of Science, ["Science funding scarce," March 10], should be clarified on two points with regard to the biology department.

The Reagan administration's priority to increase defense spending on research and development was established early in Reagan's first term. Significant cuts were made in many federal programs, including a wide range of non-defense agencies, to accomplish this objective. Universities were strongly urged to look to the private (industrial) sector for the lost R&D support formerly provided by the government.

This policy was consistent with the administration's view that less dependence on government was desirable and that the private sector would rush into the void, particularly with tax credit incentives and the spread of high technol-

ogy into the marketplace. Unfortunately, because of limited interest in basic research combined with limited tax incentives, the industrial sector fell far short of the administration's rosy prediction.

The other point requiring clarification is the impression left by the article that faculty in the biology department frequently enjoy National Institutes of Health support on the order of half a million dollars per year. This is far from the case. In fact, the typical investigator is supported by the NIH at a level roughly one third of that value.

Cynthia Kowal
Administrative Officer
Department of Biology



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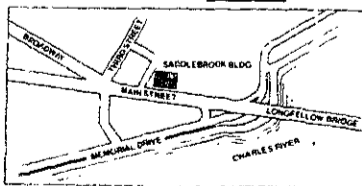
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opinion

feedback

Student support could help in HUM-D reform

(Continued from page 4)

The new program would emphasize a rigorous approach to the discipline, designed to give humanities subjects the respect accorded to their engineering counterparts.

Finally, the new requirement will introduce for us a common experience in our humanities classes. Currently, we have a common base in the sciences or engineering without a corresponding common base in the humanities, reinforcing the image of humanities as "less important." If we have more humanities classes together, we will spend more time discussing these classes with one another, raising the general interest in humanities subjects at MIT.

We hope that others agree with the above arguments, and will support this proposal. Our main point, however, is not to support the proposal, but to state that we, the students, can play an important role in its eventual success or failure. There is a small core of the faculty who strongly favor this proposal, just as there are some who are strongly opposed to it. But it is our impression that the majority of the faculty does not, as of right now, feel very strongly either way. Over the next month, this majority will be deciding on their vote;

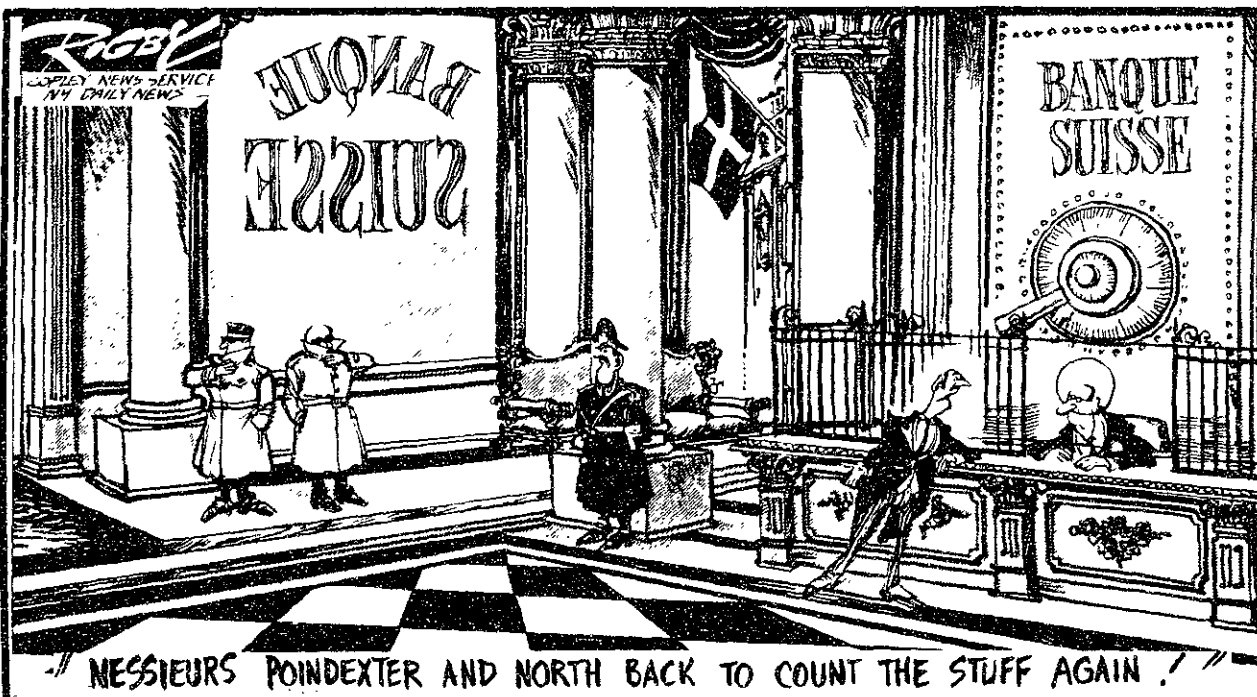
it is during this time that they will be most interested in hearing students opinion. They will be curious as to how we feel about this change, and a strongly expressed student view could have an important effect on their eventual vote.

Thus, we are saying, once again, that the time is now. We who feel strongly about this issue must make the effort to speak to faculty. This refers to both those who support the proposal and those who don't, for there is no way of knowing which way these uncertain faculty members are leaning. It is certain, however, that a concerted student effort in either direction could make the difference between passage and defeat. So, take some time over the next month to speak to one or two faculty members. Express your support or disapproval for the proposed change, and the reasons behind your position; you may be surprised at how effective you can be in influencing a faculty member's opinion. It would be a shame to waste such a profound opportunity to influence the future of the MIT curriculum.

Jonathan Gruber '87
Committee on the Undergraduate
Program Student Representative
Bryan R. Moser '87
Undergraduate Association
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"If secular humanism is considered a religion in Alabama, what do they call football in Texas?!"



M.I.T.

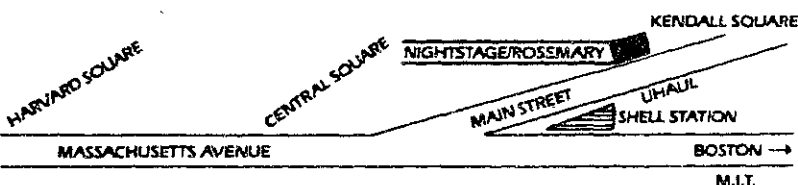
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JUMPERS

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Tickets: \$10-\$24.50

By JULIAN WEST

JUMPERS, a vintage Stoppard play, has a physical aspect which adds visual appeal to its verbal cleverness. It is a little surprising, therefore, that it should have waited 15 years for its Boston premiere, and it is shocking that this premiere should be so unsatisfying a production.

The main characters are a philosopher, George Moore (not to be confused with the author of *Principia Ethica*) and his former student and present wife Dorothy. George (Jonathan Farwell) is working on the old problem of justifying the existence of people on earth; Dotty (Marianne Tatum) is trying to come to grips with the new reality of people on the moon. The word duels are fought in the dual worlds of his office and her bedroom, from which neither is long absent.

The staging goes awry in the Huntington production. The stage is surrounded with towering bookshelves which dwarf everything and reduce her four-poster bed to an enclave, a refuge from unchecked academia. Quite apart from the fact that even ethical philosophers cannot fit fifteen-deck bookshelves into a Mayfair flat, allowing George to deliver some lines from the second story of his bookshelf is overdoing things.

Overdone is a word which characterizes



Bones (Ross Bickell) and Archie (Muson Hicks) in Tom Stoppard's "Jumpers" at the Huntington Theatre Company.

the production. The play, as one might apply a quote from the play, should be "crisp, lean and unadulterated by tomato sauce," but comes off as nothing of the kind. Everything is better than it ought to be.

Dorothy, who is supposed to be some-

thing of a local celebrity after a brief career as a nightclub singer, sings rather too well — and indeed Tatum has sung at the Houston Grand Opera.

The acrobats, who are meant to be philosophy students who tumble in their spare time, are introduced as "incredible" but

she is unimpressed. They are not incredible, they are *spectacular*, in the worst sense. The production is not lacking substance, but it is overwhelmed by spectacle, particularly in the final scenes. The Huntington should not try to emulate the ART.

(Please turn to page 19)

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Tickets: \$10-\$15

By JULIAN WEST

AN EVENING AT THE NEW EHRLICH is always an entertaining experience. First, there is the surprise that the space exists at all, hidden underground behind an unpretentious door of the Boston Center for the Arts. The lobby contains a diverting art display, and a little table selling nice chocolates.

Then there is the attractive little studio theater, in which you are directed to walk directly across the stage to an excellent seat; there are no bad seats in the New Ehrlich. The seat itself is comfortable, an old theater seat well worn by generations of theatergoers.

As we entered for the preview clutching our press kits, I noticed a nattily dressed man with a similar press kit occupying one of eight seats which had been specially placed behind the stage, completing the theater-in-the-round. "I wonder who you have to be to get that seat?" I speculated.

In fact, you might get any one of six of the eight seats behind the stage quite at random. But to sit next to the nattily dressed man, you have to be in the cast. He is indeed a theater critic, but one provided by Stoppard, as becomes abundantly clear as his colleague joins him and the two begin to speak in stage whispers as the lights go down.

The "critics" sit, flutter papers, eat chocolates and make comments about everything they see on stage, except the play. One of them is rather preoccupied with one actress he took to dinner the night before.

The play which the critics are going to see is a thriller clearly based on the long-run champion "The Mousetrap," but so delightfully bad as to be a mere parody of Agatha Christie. It is acted in a delightfully camp style lampooning all the stock characters: the young playboy, the dowager, the crippled major. You can just hear the melodramatic music playing as one after another they announce "I'll kill you for this, Simon Gascoigne!"

The inevitable maid is splendidly played

by Jennifer Jones, who trudges about the stage, answering the phone "Hello, the drawing-room of Lady Muldoon's country residence one morning in early spring?" The stage is set.

But we do not get to see much of the play. The critics progress from restlessness to intrusion. Michael Goodson and Christopher Tarjan, as the critics Moon and Birdfoot, are of course the highlight of the show.

Goodson and Tarjan clearly separate the characters of the critics, keeping them at a level above Statler and Waldorf hecklers. Goodson's Moon is out of sight with his high-flown, unilluminating prose, continually revolving around the point, but never addressing it. Tarjan's Birdfoot is earthbound by contrast. He suffers from cognomen syndrome, being a birdbrain by calling and a chickchaser by inclination.

They are the picture of awful theater critics, so indulgent of their own verbosity that they can spout such perverse tautologies as Moon's "je suis — it seems to be saying — ergo sum." What all this ontology has to do with a cheap thriller is anyone's guess. They are happy to write their reviews and gloss over the actual play.

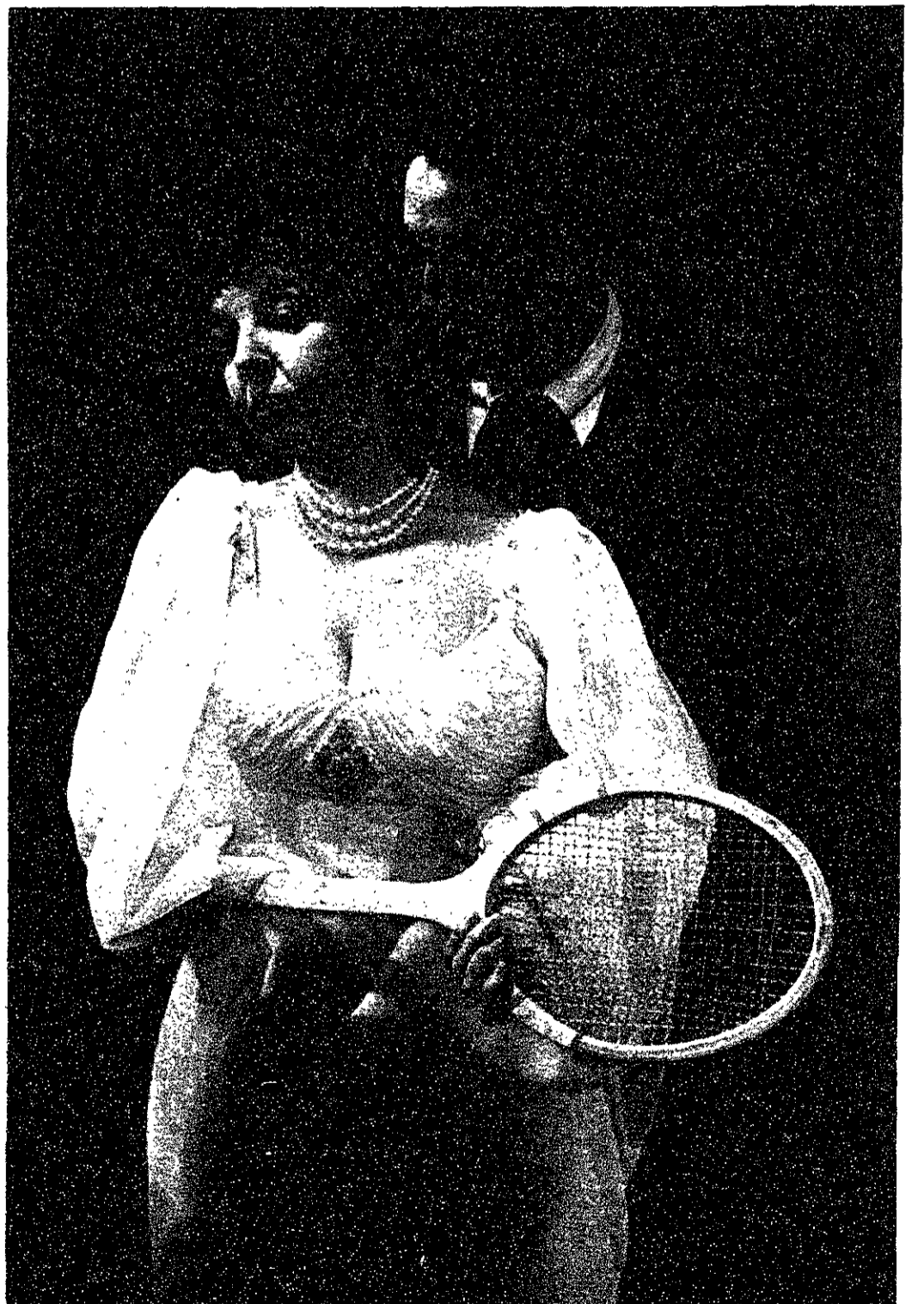
For an ordinary mortal, it is difficult to shake the temptation of identifying an actress met off-stage with her on-stage persona. Not so for these critics, who never see the characters in the first place. When Birdfoot finds himself face to face with one of the players, he addresses her as a famous actress, only to find that he is in fact trapped on stage, addressing the actual character.

It should be made clear that this is a play on many levels. There is plenty going on, a little of it quite deep but most of it rather a lot of fun.

"After Magritte" should have come before "Inspector Hound"

"After Magritte," after the interval, was a study in *non-sequitur* in which Stoppard tried to make his actors look as silly as possible on stage while preserving the credibility of the situation. It followed the surrealist painter both in style and in substance, taking place after an exhibition of Magritte paintings at the Tate.

The cast was a proper subset of the "Inspector Hound" crew, and one of the more entertaining points of the production was noting how thoroughly the actors had altered their appearance and mannerisms while we were at our interval drinks.



Birdfoot (Chris Tarjan) and Cynthia (Chris Fadala) in Tom Stoppard's "The Real Inspector Hound" at the New Ehrlich Theatre.

While it had its points, "After Magritte" could not match the unrelenting wit of "The Real Inspector Hound." They are often played together, but in the reverse order. This would have sacrificed at least one good joke as the Magritte-like cardboard cutouts occupying seats to watch "After

Magritte" could not have saved seats for the critics of "Hound" without losing the element of surprise.

Nevertheless, the New Ehrlich should have considered reversing the bill. To walk away from this production of "The Real Inspector Hound" is to leave satisfied.

ARTS

Frank Chickens perform humorous and haunting music at Strat's Rat

THE FRANK CHICKENS

Presented by the Women's Studies Program and the Student Center Committee as part of Asian Women in Two Worlds on Saturday, March 14 at 9 pm in Lobdell.

By PETER DUNN

ARE THE FRANK CHICKENS WHAT you would expect performance art to be like? Certainly not. Performance art, you would expect, is, well, performance ART. The Frank Chickens are frankly a pair of

chicks who are not that. In their own words, they seem more like "a pair of school children running around on stage doing whatever they want." The question then remains why these school children are so entertaining and funny.

The Frank Chickens are a pair of young Japanese women, Kazumi Taguchi and Kazuko Hohki, who hail from the UK and who do performance art which, from the material presented on Saturday, revolves mostly around stereotypes and misconceptions between Easterners and Westerners. Their set was sparse, only two micro-

phones with a large screen in the background for slide projection.

The Frank Chickens began their performance with "We Say You Say," a bouncy tune highlighting misconceptions about Easterners. The two women were attired in large colorful blankets, prancing about the stage like the toadstools in Disney's "Fantasia," alternately popping their heads from behind the blankets to sing, then ducking behind again to prance about some more.

After this introductory tune, Chicken #1 stood on stage, joking about driving for-

eigners mad with her stereotypical Japanese ways (smiling without reason, staring, peeing/urinating on the streets) while Chicken #2 helped change costumes. Chicken #1 was at once charming, placating the loud group of UK nationals in the crowd, while breezily drawing guffaws from the audience.

The Chickens then went into two songs about Japanese street scenes, "Tokyo Street Angels" and "Shellfish Bamboo." The first, about kids killing time on Tokyo streets, involved dressing up in bright blue/pink and red/green "cheap" suits, posing like teenage street toughs, and shadow boxing to a strong backbeat. The second, about street scenes from an older age, turned the music down to a slower beat with the Chickens now attired in muted black costumes.

The theme of simplicity seemed well established: other than the heavy eye shadowing accenting the Chickens' oriental eyes, the only real costuming came with quick changes of vests/coats/kimonos/dresses. The dancing, clearly amateur, alternated between bouncing around stage and shadow boxing/posing. This was furthered by interesting hand movements while standing by the microphone, perhaps in mock imitation of the subtle hand motions of classical Japanese dancers. But despite the simplicity of the staging, echoed by the simplicity of the tunes, the songs were often either hauntingly beautiful or bouncily catchy.

The next song the Chickens performed was "Love in Rainy Days," purposely overplayed in black vests and sunglasses with overemphasized emotions and hand motions. This was followed by a very funny skit/song in which the Chickens displayed what it was like to experience earthquakes from Richter scale magnitudes of one to eight.

The Chickens then moved to the darkness of the rear of the set as they sang "Japanese Girl" to a set of slides projected on the large screen at the back of Lobdell. This song is perhaps the Chickens' most

(Please turn to page 17)



The Frank Chickens.

MIT Battle of the Bands only had winners last Friday

BATTLE OF THE BANDS

Starring The Back Bay Project, The Quickies, Reminiscent Jam, and Monkey's Uncle. Presented by the Student Center Committee's Strat's Rat on Friday, March 13 at 9 pm.

By MARK ROMAN

WOW. I AM GLAD THAT THE Battle of the Bands was finally moved to Friday. It seems every Thursday this term has died in a haze of drunken excess, only to be replaced by a merciless Friday morning. Getting up for classes on Friday has been a real chore — and my first class is at 1 pm.

The lineup for the evening featured the winners of previous qualifying rounds. These bands were judged to be the best by several super-secret student judges. Indeed, the judges managed to select a strong set of finalists. Four bands qualified for the finals in the two separate categories of original and cover acts. The night's festivities started with The Back Bay Project, the first of the cover bands.

This band was a real clean act. Nice outfits, nice instruments; a bundle of good, clean fun. As I settled into my first Michelob, the band fired up "Truckin'" for a sound check. With the Dead's Spring Tour only days away and my last show a distant summer memory, I nearly sent my beer. I was ready to give BBP first place right there and then.

Unfortunately, the joy was not meant to last. Their opening cover was "I've Seen All Good People" by Yes. It is not that Yes bothers me — in fact, I like Yes quite a bit. The problem was not even that it was BBP covering Yes: the musicianship was excellent. Somehow, I think it was the mix. If I did not recognize the beginning vocals, I do not think I would have been able to recognize the song for a minute or two.

What appeared to be some excellent guitar work was lost in the murk of the PA's and the industrial strength disco mix of the drums. I know we are supposed to be dancing, but there is no excuse for mixing the drums so far forward. I almost felt like going over to the soundboard and pip-

ing up, but this large, imposing fellow was there, and it did not appear as if he would appreciate advice from a wise-ass.

The rest of the set went well, and songs like "Things Can Only Get Better" (Howard Jones) fared much better with the thumpa-thumpa theme of the evening. Works from Creedence Clearwater Revival and Simple Minds were notable in the set.

Back Bay Project definitely had their chops down and their stage act together. Undeniably a very "polished" act.

This contrasts to the next band up, The Quickies. This was not a sloppy band, but they seemed to be more a part of the crowd than a band playing to/for the crowd. They were especially good from up front, where a jovial crowd insured fun

for all.

The Quickies brand of speed/core came over very well on the PA, gladly devoid of any annoying drum mix. The musicians were exceptionally tight and their stage act was much improved over the qualifying round. I definitely tossed my whole self into the fray at the front of the dance

(Please turn to page 14)



A new form of dancing! Audience enthusiasm was high at Friday night's Battle of the Bands finals. During the song by the Quickies many listeners decided to lay down and roll on the dance floor.

ARTS

Ongoing

THEATER

The American Repertory Theatre presents the premiere of Ronald Ribman's "Sweet Table at the Richelieu," a play set in a gracious and elegant European spa which features a cast of bizarre, touching, and mysterious characters. Continues through March 21. Also being shown is "The Day Room," by Don DeLillo, a comic puzzle about two men sharing a hospital room who worry that "all the ward's a stage." Continues through March 28. Also being presented is "End of the World with Symposium to Follow," by Arthur Kopit, a darkly funny play about how our nuclear strategy can thrill us to death—a comedy of annihilation where show business contemplates the Big Sleep. Through March 18 at 64 Brattle Street in Cambridge. Tickets: \$12-\$15. Telephone: 547-8300.

"A Funny Thing Happened on the Way to the Forum" with Mickey Rooney, continues at the Colonial Theatre, 106 Boylston St., Boston, through March 22. Tickets: \$25-\$40. Telephone: 426-9366.

"Jumpers," Tom Stoppard's zany, thought provoking look at the difference between intellectual theories about life and the emotional reality of living, continues at the Boston University Theatre, 264 Huntington Avenue, Boston through March 29 [see review this issue]. Tickets: \$10-\$24.50. Telephone: 266-3913.

***** CRITIC'S CHOICE *****
"The Real Inspector Hound," Tom Stoppard's one-act comedy wherein reality and illusion intertwine as two theater critics attend a performance of an Agatha Christie-style murder mystery, and "After Magritte," Stoppard's story of an eccentric suburban family under interrogation by Scotland Yard for alleged crimes including illegal leg amputations, robbery of a local minstrel troupe, and running a "disorderly house," continue at the New Ehrlich Theatre, 539 Tremont Street, Boston, through April 4 [see review this issue]. Tickets: \$10-\$15. Telephone: 482-6316.

"The Hasty Heart," set in a South Pacific Army hospital during World War II and revolving around five patients and a nurse whose playful bantering and strong friendships chip away at the pride and cynicism of an embittered Scotsman, continues at the Lyric Stage, 54 Charles Street, Boston, through April 5. Tickets: \$9-\$12. Telephone: 742-8703.

"Nite Club Confidential," by Dennis Deal, a fresh, funny, fast-paced musical that parodies the sophisticated night club scene, continues at the Next Move Theatre, One Boylston Place, Boston, until April 5. Tickets: \$19.50-\$26.50. Telephone: 423-5572.

"Forbidden Broadway 1987," the newest updated version of Gerard Allesandrini's hit musical comedy revue, continues indefinitely at the Terrace Room of the Park Plaza Hotel. Tickets: \$15-\$21.50. Telephone: 357-8384.

"Nonsense," a musical comedy by Dan Coggin recounting the trials of the Little Sisters of Hoboken, who stage a talent show in order to raise money to bury four of their number who died of botulism and who are currently on ice in the convent freezer, continues indefinitely at the Boston Shakespeare Theatre, 52 St. Botolph Street, Boston. Tickets: \$17.50-\$25.50. Telephone: 267-5600.

"Little Shop of Horrors," the deliberately seedy musical by Howard Ashman and Alan Menken, based on Roger Corman's 1960 B-grade horror film, tells the tale of a blood devouring vegetable and the nerd who nurtures it. Continues indefinitely at the Charles Playhouse, 74 Warrenton Street, Boston. Tickets: \$17.50-\$25.50. Telephone: 426-6912.

EXHIBITS

"Images for Survival," a poster exhibition commemorating the 40th anniversary of the dropping of the atomic bomb on Hiroshima, continues at the Compton Gallery between Lobby 10 and Lobby 13 until March 20. No admission charge. Telephone: 253-4444.

An exhibition of paintings by Michael Russo continues at the Northeastern University Art Gallery, 213 Dodge Library, through March 21. Telephone: 437-2355 or 437-2347.

"Power & Gold: Jewelry from Indonesia, Malaysia, and the Philippines," an exhibition of jewelry from Southeast Asia presented in the context of village cultures where ritual jewelry embodied a deeper cultural significance, continues at the MFA until March 22.

"Photographs from Asia," by Robert Newman '88, continues at the Weisner Gallery, second floor of the MIT Student Center, through April 2.

Large-scale, mixed-media paintings by Boston artists Alyson Schultz and Elizabeth Rosenblum are featured at the Boston University's George Sherman Union Gallery, 775 Commonwealth Avenue, Boston, through April 3. No admission charge. Telephone: 353-9425.

An exhibit of plaster reliefs by Julie Graham continues at the Northeastern University Richards Gallery through April 3. Telephone: 437-2249.

"Nursing Home," an exhibit of photographs by Jim Goldberg, continues at the Clarence Kennedy Gallery, 770 Main Street, Cambridge, through April 4 with gallery hours Tues-Sat, 11:00-5:00. No admission charge. Telephone: 577-5177.

On the Town



"Elegies: Sleep • Napalm • Night Sky" continues at the Boston University Art Gallery.

"Elegies: Sleep • Napalm • Night Sky; Works from Twenty-Five Year" by Rudolf Baranik continues at the Boston University Art Gallery, 855 Comm. Ave., Boston, through April 5. No admission charge. Telephone: 353-3329.

"Tony Smith: The Shape of Space," an exhibition celebrating the monumental painted steel sculpture "For Marjorie," continues at the Bakalar Sculpture Gallery at the List Visual Arts Center, 20 Ames Street, until April 5. Telephone: 253-4400.

"Krzysztof Wodiczko: Counter-Monuments," a presentation of large photographic documentation of projected slides on buildings, continues at the Hayden Gallery at the List Visual Arts Center, 20 Ames Street, until April 12. Telephone: 253-4400.

"Out of Eastern Europe: Private Photography," a selection of "semi-official" contemporary photographs by independent artists from East Germany, Czechoslovakia, Hungary, and Poland, continues at the Reference Gallery at the List Visual Arts Center, 20 Ames Street, until April 12. Telephone: 253-4680.

"Glass Works," an exhibit by Diane Wignall, continues at The Boston Gallery, 300 Walnut Avenue, Roxbury, through April 12. Admission: \$1.25 adults, 50¢ seniors and children. Telephone: 442-8614.

***** CRITIC'S CHOICE *****
The latest work by Richard Avedon, photographs entitled "In the American West," continues at the Institute for Contemporary Art, 955 Boylston Street, Boston, through April 26. Open Wed through Sun — 11 am to 5 pm, Thur and Fri — 11 am to 8 pm. Admission: \$3.50 adults, \$2 students, \$1 seniors and children. Telephone: 266-5151 or 266-5152.

"The Art That Is Life: The Arts and Crafts Movement in America" continues at the MFA through May 31.

The exhibition of important drawings from the late fifteenth to early twentieth century, entitled "Selected Drawings from the Collection," continues at the Isabella Stewart Gardner Museum, 25 Palace Road, Boston, until June 1. The exhibit includes Michelangelo's late "Pieta" and Raphael's "Papal Procession." Admission: \$3 suggested donation. Telephone: 566-1401.

Tuesday, March 17

POPULAR MUSIC
The Golden Palominos and Rude Buddha perform at 8 pm and 11 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Treat Her Right is featured in a St. Pat's Day Party at Jack's, 952 Massachusetts Ave., Cambridge. Telephone: 491-7800.

An Irish Cabaret with Tony Kenney is presented at 7:30 pm at the Somerville Theatre, 55 Davis Square just by the Davis Square T-stop on the red line. Telephone: 625-1081.

Tenor Robert White stars in a St. Patrick's Night Gala of Irish and Classical Favorites at 8 pm at the Berklee Performance Center. Tickets: \$12 and \$13.50. Telephone: 497-1118 or 720-3434.

CLASSICAL MUSIC
***** CRITIC'S CHOICE *****
The Boston Symphony Orchestra, Simon Rattle conducting, and with violinist Kyung-Wha Chung, performs works by Schoenberg, Sibelius, and Stravinsky at 8 pm in Symphony Hall [see review this issue]. Tickets: \$14.50-\$38. Telephone: 266-1492.

Sabicus, "the king of the Spanish guitar," gives a special performance at 6 pm at the Isabella Stewart Gardner Museum, 280 The Fenway, Boston. A donation of \$3 is suggested. Telephone: 734-1359.

LECTURES
Mrs. Gerald Van der Kemp, President of the Versailles Foundation, will give a slide-lecture on the restoration of *Mona Lisa's Giverny* at 5:45 at the French Library, 53 Marlborough Street, Boston. Admission: \$5 general, \$3 members, students, seniors; reservations are required. Telephone: 266-4351.

FILM
The Harvard Film Archive continues its Tuesday series *French Films* with Jean Renoir's "Elena et les hommes" ("Elena and her Men," 1956) at 5:30 and 8:00. At the Carpenter Center for the Visual Arts, 24 Quincy Street, Cambridge. Tickets: \$3. Telephone: 495-4700.

Wed., March 18

POPULAR MUSIC
Hoodoo Gurus with special guests E=I=O perform at the Channel, 25 Necco Street, Boston. Tickets: \$7.50 advance/\$8.50 day of show. Telephone: 451-1905.

Nils Lofgren, member of the E Street Band, performs at 8 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

FILM
***** CRITIC'S CHOICE *****
The Harvard Film Archive continues its Wednesday series *Classics of Silent Cinema* with Victor Sjöström's "The Phantom Carrot" (1920) at 5:30 pm and Carl Theodor Dreyer's "Master of the House" (1925) at 8:00 pm. At the Carpenter Center for the Visual Arts, 24 Quincy Street in Harvard Square. Tickets: \$3 and \$4. Telephone: 495-4700.

The Somerville Theatre continues its Annual Festival of Women in Films with "Desert Hearts" (1986, Donna Deitch) at 8:00 and "Dust" (1986, Marion Hansel) at 6:15 & 9:45. Continues through March 20. At 55 Davis Square just by the Davis Square T-stop on the red line. Telephone: 625-1081.

CLASSICAL MUSIC
The Boston University Chamber Players perform works of Leclair, Spohr, Brahms, and Alan Rawsthorne at 8 pm at the B.U. Concert Hall, 855 Commonwealth Avenue. No admission charge. Telephone: 353-3345.

The Chamber Music Society performs at 8 pm at Wellesley College Jewett Auditorium. No admission charge. Telephone: 235-0320 ext. 2028.

JAZZ MUSIC
Jazz pianist Oscar Peterson performs at 8 pm at Symphony Hall as part of the Boston Globe Jazz & Heritage Festival. Tickets: \$17 and \$19.50. Telephone: 497-1118 or 720-3434.

EXHIBITS
"Black on Black," an environmental light installation by Beth Galston exploring relationships between architecture and nature, opens today at the MIT Museum and continues through June 27. No admission charge. Telephone: 253-4444.

"Ben Thompson & Associates Inc.: 20th Anniversary Exhibit," models, photos, and plans chronicling the history of this exciting architecture firm, opens today at the MIT Museum and continues through April 25. No admission charge. Telephone: 253-4444.

Thursday, March 19

LECTURES
The Museum of Fine Arts begins an Evening Subscription Lecture Series entitled "Arts and Crafts: A Closer Look" at 8 pm with *Furniture Packaged with Ideals*. The series continues March 26 with *From Factory to Studio: American Ceramics and the Arts & Crafts Movement*, April 2 with *Utility, Simplicity and Beauty: Textiles and Costume in the Arts & Crafts Home*, and concludes April 9 with *Continuity and Change: American Arts & Crafts Then and Now*. Subscription: \$35 non-members, \$30 members, students, seniors. Telephone: 267-9300 ext. 306.

CLASSICAL MUSIC
The Boston Symphony Orchestra, Simon Rattle conducting, performs Haydn's Symphony No. 70 and Rachmaninoff's Symphony No. 2 at 8 pm at Symphony Hall. Also being presented March 20 at 3 pm, and March 21 at 8 pm. Tickets: \$14.50-\$38. Telephone: 266-1492.

A concert of Arab Music by Simon Shaheen is presented at 12:05 at the MIT Chapel. No admission charge. Telephone: 253-2906 or 253-ARTS.

Undergraduate Association News

Thanks to the Election Commission:

- Joe Babiec
- Chris Lombardi
- Howard Eisen
- Tony Gerber
- Steve Cohen

Freshman — Sophomore

Study Break!

Wednesday night, March 18.
Check posters for exact place and time.

Attention Freshmen:

Choose your favorite design for the Class of 1990 T-shirt
Cast your ballots at Lobby 10
Tuesday, Wednesday, Thursday 3/17-3/19
from 10 am to 2 pm.
(T-shirts will be in 2nd week of April)

The Undergraduate Association
student government at MIT x3-2696 W20-401 (4th floor of the student center)

ARTS

On the Town



Arthur Miller's "All My Sons" opens at the Wilbur Theatre on March 24.

JAZZ MUSIC
***** CRITIC'S CHOICE *****
 The clown prince of jazz, Duke Ellington, performs with Jimmy Heath, Jon Faddis, James Williams, Ray Drummond, Kenny Washington, and Steve Turre in a tribute to himself at 8 pm at the Berklee Performance Center as part of the Boston Globe Jazz & Heritage Festival. Tickets: \$15 and \$16.50. Telephone: 497-1118 or 720-3434.

POPULAR MUSIC
***** CRITIC'S CHOICE *****
 The Hoodoo Gurus perform at 9 pm at the SCC Strat's Rat. Tickets: \$3.

From Nashville's Grand Ole Opry, Bill Monroe and The Bluegrass Boys perform at 7:00 and 9:30 at Nightstage, 823 Main Street, Cambridge. Tickets: \$11. Telephone: 497-8260.

Royal Pimps, Harlequin, Astral Warriors, and Good Question perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

Rob Johnson & The Dime Store Cowboys, in case of Jerome, and Young Guns perform at T.T. the Bears, 10 Brookline Street, Cambridge. Telephone: 492-0082.

THEATER
 The World Premiere of "Radio Interference," an interdisciplinary theater piece in a specially created walk-through environment, is presented at 6 pm at MIT's Experimental Media Facility, Weisner Building, 20 Ames Street. Tickets for Premier with party: \$100. Performances continue March 20-22, 26-29, arrive between 7-9 pm. Tickets for subsequent performances: \$10, \$7 students with ID, \$2 MIT students. Telephone: 253-ARTS.

FILM
 The Museum of Fine Arts continues its series *Life's Work: Individuality and the Machine Age* with René Clair's inventive musical "A nous la liberté" (1931) at 5:30 and also continues its series *Before Hollywood: Turn of the Century Film from American Archives* with a group of films entitled "America in Transition" at 8:00. Tickets: \$3.50 non-members, \$3 members, students, seniors. Telephone: 267-9300 ext. 306.

The Harvard Film Archive continues its series *Classics of Silent Cinema* with two from Japan, "A Page of Madness" (1926, Teinosuke Kinugasa) at 5:30 and Yasujiro Ozu's "I Was Born But..." (1932) at 8:00. At the Carpenter Center for the Visual Arts, 24 Quincy Street in Harvard Square. Tickets: \$3. Telephone: 495-4700.

EXHIBITS
 The Kerouac Festival Weekend in Lowell begins with the opening of an exhibition of Kerouac-inspired artwork, "Kerouac & Lowell: Paintings by Vasillos Glavis" at the Brush with History Art Gallery in the Market Mills. No admission charge. Telephone: 459-1085 or 453-9062.

Friday, March 20
 Eventworks presents the 10th Annual Vernal Equinox Celebration, a celebration showcasing some of the best in performance, video, film, dance, sound, and installation art, at 8 pm at the Longwood Auditorium, Mass. College of Art. Tickets: \$8. Telephone: 731-2040.

POPULAR MUSIC
***** CRITIC'S CHOICE *****
 Husker Du with special guests The Feebles and Christmas perform at 7:30 pm at the Orpheum Theatre. The group will also be appearing at Newbury Comics in Harvard Square from 2-3 pm to autograph records. Tickets: \$13.50 and \$14.50. Telephone: 492-1900 or 523-6633.

Rick Berlin — The Movie with guests Gotham City, Mike Viola, and Nitework perform at 8 pm at the Channel, 25 Necco Street, Boston. Tickets: \$3.50 advance/\$4.50 day of show. Telephone: 451-1905.

Great Divide with guests Pleasure Point and Ata Tat perform at Jack's, 952 Massachusetts Avenue, Cambridge. Telephone: 491-7800.

From Louisiana, a cajun/zydeco double bill with Zachary Richard and Terrance Simien and The Mallet Playboys at 8 pm and 11 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$8. Telephone: 497-8260.

The Stompers and The Catalinas perform at 9 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Wild Seeds, Treat Her Right, and Time Beings perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

Elliot Murphy, The Glee Club, and Static perform at T.T. the Bears, 10 Brookline Street, Cambridge. Telephone: 492-0082.

JAZZ MUSIC
 Stanley Jordan and the Leaders perform at 7 pm and 10 pm at the Berklee Performance Center as part of the Boston Globe Jazz & Heritage Festival. Tickets: \$14.50 and \$16.50. Telephone: 497-1118 or 720-3434.

DANCE
 Dance Umbrella presents the Kenneth Rinker Dance Company as part of the Discovery Festival at 8 pm at the Boston Shakespeare Theatre, 52 St. Rodolph Street, Boston. Also being presented March 21. Tickets: \$12 general, \$10 members. Telephone: 267-5600.

FILM
 "What Happened to Kerouac?" is presented at 7:30 pm at the Lowell National Historical Park Visitor Center as part of the Kerouac Festival Weekend in Lowell. No admission charge but seating is limited. Telephone: 459-1085.

The French Library continues its film series *Visions of the Underground* with Bob Swaim's "La balance" (1982) at 8 pm. Also being shown March 21 and 22. At 53 Marlborough Street, Boston. Tickets: \$3.50 general, \$2.50 members. Telephone: 266-4351.

The Museum of Fine Arts continues its film series *Italian Comedy* with "Io la conosco bene" ("I Knew Her Well," 1965, Antonio Pietrangeli) at 5:30 and "L'armata Brancaleone" (1966, Mario Monicelli) at 8:00. Tickets: \$3.50 non-members, \$3 members, students, seniors. Telephone: 267-9300 ext. 306.

The Harvard Film Archive presents *Films by Peter Greenaway* with "The Draughtsman's Contract" (1983) at 7 pm and "The Falls" (1980) at 9 pm. Also being shown March 21. At the Carpenter Center for the Visual Arts, 24 Quincy Street in Harvard Square. Tickets: \$3. Telephone: 495-4700.

CLASSICAL MUSIC
***** CRITIC'S CHOICE *****
 Flautist James Gaiway and guitarist Kazuhito Yamashita perform works by Bach, Paganini, Rossini, and Dvorak at 8 pm at Symphony Hall as part of the Wang Celebrity Series. Tickets: \$16.50-\$19.50 (see also The Tech Performing Arts Series for reduced-price tickets). Telephone: 266-1492 or 497-1118.

The John Oliver Chorale and Orchestra perform works by Haydn, Henze, and Schonberg at 8 pm at Jordan Hall, 30 Gainsborough Street, Boston. Tickets: \$6-\$12 (\$2 discount for seniors and students). Telephone: ConcertCharge at 1-800-442-1854.

Maria Clodes Jaguaribe performs on piano as part of the Boston University School of Music Faculty Recital series at 8 pm at the B.U. Concert Hall, 855 Commonwealth Avenue. No admission charge. Telephone: 353-3345.

The Northeastern University Choral Society performs Durufle's "Requiem" at 8 pm at Old South Church, Copley Square, Boston. Tickets and information: 437-2247.

THEATER
 The American premiere of "Alarms," by Susan Yankowitz, begins today at 8 pm at the Northeastern University Alumni Auditorium. Also being presented March 21. Tickets and information: 437-2247.

Saturday, March 21
POPULAR MUSIC
 November Group with guests Buddy System and Run Away Dan perform at 8 pm at the Channel, 25 Necco Street, Boston. Tickets: \$5 advance/\$6 day of show. Telephone: 451-1905.

***** CRITIC'S CHOICE *****
 The Temptations and the O'Jays perform at 7 pm and 10 pm at the Orpheum Theatre as part of the Boston Globe Jazz & Heritage Festival. Tickets: \$15.50 and \$19. Telephone: 497-1118 or 720-3434 or 523-6633.

***** CRITIC'S CHOICE *****
 An all ages show at 2 pm features Bino Skala Bim and Class Action, while the evening show features Bim Skala Bim, Class Action, Happy Campers, and Oddly Enough at Jack's, 952 Massachusetts Avenue, Cambridge. Telephone: 491-7800.

From Chicago, Son Seals Blues Band performs at 8 pm and 11 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$9. Telephone: 497-8200.

Dump Truck, Cave Dogs, and Dixie Cinema perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

The Neats, Yo La Tengo, and Joe Harvard & His Gang perform at T.T. the Bears, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Do'a is presented live in concert at 8 pm at the Somerville Theatre, 55 Davis Square, just by the Davis Square T-stop on the red-line. Telephone: 625-1081.

CLASSICAL MUSIC
 Classical guitarist Christopher Parkening performs works by Granados, Villa-Lobos, and De Falla at 8 pm at Jordan Hall, 30 Gainsborough Street, Boston, as part of the Wang Celebrity Series. Tickets: \$17.50 and \$19.50. Telephone: 536-2412 or 497-1118.

EXHIBITS
 An exhibit of Japanese Calligraphy and Brush Painting by artists of the Kaji Aso Studio opens today at 40 St. Stephen Street, Boston. Persons may also participate in a Japanese Tea Ceremony each Sunday from 4-6 pm. Continues through April 23. No admission charge except for Tea Ceremony, \$10. Tel.: 247-1719.

LECTURES
 The Isabella Stewart Gardner Museum and Boston University present the third annual Symposium on the History of Art from 10 am to 4 pm in the Tapestry Room of the Museum, 280 The Fenway. Telephone: 566-1401 or 353-2520.

Sunday, March 22
CLASSICAL MUSIC
 Pianist Maurizio Pollini performs in a solo recital of Debussy and Chopin at 3 pm at Symphony Hall as part of the Wang Celebrity Series. Tickets: \$16.50 and \$17.50 (see also The Tech Performing Arts Series for reduced-price tickets). Telephone: 266-1492 or 497-1118.

Boston Symphony Orchestra Principal Ronald Barron on trombone performs at 3 pm at the Isabella Stewart Gardner Museum, 280 The Fenway, Boston. Admission: \$2 suggested contribution. Telephone: 734-1359.

The Boston University Alumni Band performs at 3 pm at the B.U. Concert Hall, 855 Commonwealth Avenue. No admission charge. Telephone: 353-3345.

The All Newton Music School presents Mark Simcox, cello, and Rebecca Plummer, piano in a program of works by Schubert, Debussy, and Brahms, at 3 pm as part of the Faculty Concert Series. At 321 Chestnut Street, West Newton. No admission charge. Telephone: 527-4553.

The Brookline Symphony Orchestra performs works by Berlioz, Creston, Mozart, and Rimsky-Korsakov at 2:30 pm at Roberts-Dubbs Auditorium, Brookline High School, 115 Greenough Street. Tickets: \$5 general, \$2 seniors and students. Telephone: 232-5971.

JAZZ MUSIC
 The Boston University Jazz Ensemble performs at 3 pm at the Museum of Our Natural Heritage, Marrett Road, Lexington. No admission charge. Telephone: 353-3358.

THEATER
 Avery Brooks brings his one-man portrayal of singer/actor/black activist Paul Robeson to the Strand Theater, 543 Columbia Road, Dorchester, at 7:30 pm. Tickets: \$22.50 and up. Telephone: 424-9342 or 267-3759.

POPULAR MUSIC
 Direct from Saturday Night Live comes Buster Poindexter and His Banishes of Blue performing at 7:30 and 10:00 at Nightstage, 823 Main Street, Cambridge. Tickets: \$12. Telephone: 497-8200.

***** CRITIC'S CHOICE *****
 WBCN Rumble winners Gang Green, with Slapshot, perform at 3 pm in an all ages show at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

The Boston Globe Jazz & Heritage Festival presents an evening of Gramavision featuring John Scofield, John Blake and Bob Moses at 8 pm at the Berklee Performance Center. Tickets: \$12.50. Telephone: 497-1118 or 720-3434.

LECTURES
 The New Ehrlich Theatre presents "An Evening With Dame Edith Sitwell," a two-part program featuring readings of Edith Sitwell's poetry, excerpts from her autobiography, and a performance of the chamber music piece, "Facade" which is a collection of Sitwell's poetry and prose set to music. Also being presented March 29. At 7 pm at 539 Tremont Street, Boston. Tickets: \$5. Telephone: 482-6316.

The Kerouac Festival Weekend in Lowell concludes with poetry reading by Lawrence Ferlinghetti at the Smith-Baker Center, 202 Merrimack Street. Tickets: \$4. Telephone: 459-1085 or 453-9062.

EXHIBITS
 "A Bed Prepared," a mixed-media installation by Patty Frank exploring themes of power and desire, opens in Room 302, Longwood Building, Mass. College of Art. Presented by Eventworks, the exhibit continues through March 26. No admission charge. Telephone: 731-2040.

FILM
 The Harvard Film Archive's series *Film Realities* this week focuses on Great Britain with "The Battle of Coludun" (1969, Peter Watkins) at 5:30 pm and "My Beautiful Laundrette" (1986, Stephen Frears) at 8:00 pm. At the Carpenter Center for the Visual Arts, 24 Quincy Street in Harvard Square. Tickets: \$3. Telephone: 495-4700.

The Somerville Theatre continues its *Annual Festival of Women in Film* with "Variety" (1985, Bette Gordon) at 5:30 & 9:30 and "Lianna" (1983, John Sayles) at 3:30 & 7:30. Also being shown March 23. At 55 Davis Square just by the Davis Square T-stop on the red line. Telephone: 625-1081.

The Harvard-Epworth United Church presents Rossellini's masterpiece, "Voyage to Italy" (1953) at 8 pm at 1555 Mass. Ave., Cambridge. Admission: \$2 contribution. Telephone: 354-0837.

"Five Year Diary," a diary by Anne Robertson in super-8 film, audiotape, and voice, is presented by Eventworks, March 22-26, 1 pm to midnight, at Space 46, Longwood Building, Mass. College of Art. Tickets: \$2/day or \$8/series. Telephone: 731-2040.

Spring Break

March 23 — The Handel and Haydn Society, Christopher Hogwood conducting, performs works by Mozart, Dvorak, and Britten at 8 pm at Symphony Hall. Also being presented March 24. Telephone: 266-4048.

March 24 — Canadian born cellist Shamma Rolston gives a recital of works including Debussy's "Sonata for Cello and Piano" and Brahms' "Cello Sonata in E Minor" at 8 pm at Jordan Hall, 30 Gainsborough Street, Boston, as part of the Pro Musicis Series, managed by the Wang Celebrity Series. Tickets: \$5 and \$7.50 (see also The Tech Performing Arts Series for reduced-price tickets). Telephone: 536-2412.

March 24 — Arthur Miller's powerful post-war drama, "All My Sons," opens at the Wilbur Theatre, 246 Tremont Street, Boston, and continues through April 5. Tickets: \$13.50-\$28.50. Telephone: 423-4008.

March 24 — The Somerville Theatre concludes its *Annual Festival of Women in Film* with "A Question of Silence" (1981) at 5:45 & 9:45 and "Not a Love Story" (1979) at 7:30. Continues through March 26. At 55 Davis Square just by the Davis Square T-stop on the red line. Telephone: 625-1081.

March 25 — The Harvard Film Archive continues its Wednesday series *Classics of the Silent Cinema* with three from France, René Clair's "Entr'acte" (1924) and "Paris qui dort" (1923) at 5:30 and Carl Theodor Dreyer's "La passion de Jeanne d'Arc" (1928) at 8:00. At the Carpenter Center for the Visual Arts, 24 Quincy Street in Harvard Square. Tickets: \$3 and \$4. Telephone: 495-4700.

Friday, March 27
POPULAR MUSIC
 Crystal Ship with guests The Keepers perform at 8 pm at the Channel, 25 Necco St., Boston. Tickets: \$5 advance/\$6 day of show. Telephone: 451-1905.

Throwing Muses throw a record release party with Pixies at the Paradise, 967 Commonwealth Avenue, Boston. 7 pm show all ages, 10 pm show 21+ only. Telephone: 254-2052.

"Vignette for Electric Quartet" by John Cale (previously with the Velvet Underground), selections from his symphony for strings and pedal steel guitar, is presented by Eventworks at 8 pm at the Longwood Auditorium, Mass. College of Art. Tickets: \$8. Telephone: 731-2040.

Utah Phillips, one of America's foremost songwriters, performers, and raconteurs, performs in concert at the Somerville Theatre, 55 Davis Square, just by the Davis Square T-stop on the red line. Telephone: 625-1081.

JAZZ MUSIC
 The Janet Grice Quartet performs at the 1369 Jazz Club, 1369 Cambridge Street, Inman Square, Cambridge. Also being presented March 28. Tel.: 354-8030.

CLASSICAL MUSIC
 The Boston Symphony Orchestra, Andrew Davis conducting, performs Haydn's Symphony No. 92, Stravinsky's "Pulcinella" Suite, and Schubert's Symphony No. 3 at 2 pm at Symphony Hall. Also being presented March 28 and 31 at 8 pm. Tickets: \$14.50-\$38. Telephone: 266-1492.

Duo pianists Katia and Marielle Labeque perform works by Bartok and Leonard Bernstein at 8 pm at Symphony Hall as part of the Wang Celebrity Series. Tickets: \$16.50-\$19.50. Telephone: 266-1492 or 497-1118.

Opera Cabaret features a gala evening of opera highlights from "Pearl Fishers" by Bizet, "Don Giovanni" by Mozart, and "La Traviata" by Verdi, at 7:30 pm at Kaji Aso Studio, 40 St. Stephen Street, Boston. Tickets: \$7. Tel.: 247-1719.

The Vermont Symphony Orchestra performs a program including Rossini, Beethoven, and two works by Nicholas Van Slyck at 8 pm in Sanders Theatre, Harvard University as a presentation of The New School of Music's *Gala 10th Anniversary Benefit Concert*. Tickets: \$12 from the New School of Music, 25 Lowell Street, Cambridge.

The Orion Chamber Ensemble performs a selection of works including Gershwin, Strauss, and Bizet at 8 pm at Villa Victoria Cultural Center, 85 West Newton Street at Tremont in Boston's South End. Tickets and information: 475-1116.

DANCE
***** CRITIC'S CHOICE *****
 Dance Umbrella presents Jim Self and Dancers as part of the Discovery Festival at 8 pm at the Boston Shakespeare Theatre, 52 St. Rodolph Street, Boston. Also being presented March 28. Tickets: \$12 general, \$10 members. Telephone: 267-5600.

"East Coast Shuffle," dances by Sue Bernhard, is performed at 8 pm at the Cambridge Multicultural Arts Center. Also being presented March 27. Tickets: \$8 general, \$6 students and seniors. Telephone: 571-1400.

THEATER
 The Women in Theatre Festival 87 continues with "Flits and Starts" presented by Watermelon Studio at 6 pm, "Incantations: Voices From Behind the Enemy Lines" presented by Chrysalis Theatre with "Chocolate Cake" presented by Alley Theatre beginning at 8 pm, and "Radiation" with Lesley Bannatyne along with "My Shade of the Blues/An Evening with Valerie Stephens" with Valerie Stephens at 10:30 pm. At the Suffolk University Theatre, 55 Temple Street, Boston. Tickets: \$6 for 6 pm and 10:30 pm performances, \$12-\$14 for 8 pm performance. Telephone: 437-2247 or 720-1988.

EXHIBITS
 Fine press printers and binders, illustrators, calligraphers, and decorated paper-makers contribute to "80 Years Later," the anniversary exhibit of the Guild of Bookworkers opening today at the MIT Museum. Continues through June 27.

LECTURES
 Fabric artist/author Penelope Drooker will present a slide-lecture "3000 Years of Silk: China's Textile Heritage" with examples dating from Qing to Modern eras at 7:30 pm at the MIT Student Center Mezzanine Lounge. No admission charge. Telephone: 491-0577.

Mr. Steven Ledbetter, Director of Publications of the Boston Symphony Orchestra will deliver a lecture "Classics and Classicists" discussing composers Haydn, Stravinsky, and Schubert, at 11:15 am at the All Newton Music School, 321 Chestnut Street, West Newton. Tickets: \$6 for lecture, \$8 for lecture/luncheon; reservations required. Telephone: 527-4553.

FILM
 The French Library continues its film series *Visions of the Underground* with "Riffifi chez les hommes" (1956, Jules Dassin) at 8 pm. Also being shown March 28 and 29. At 53 Marlborough Street, Boston. Tickets: \$3.50 general, \$2.50 members. Telephone: 266-4351.

The Museum of Fine Arts continues its film series *Italian Comedy* with "La ragazza con la pistola" (1968, Mario Monicelli) at 5:30 pm and "Bello, onesto, emigrato Australia sposerebbe compaesana illibata" (1971, Luigi Zampa) at 8:00 pm. Tickets: \$3.50 non-members, \$3 members, students, seniors. Telephone: 267-9300, ext. 306.

***** CRITIC'S CHOICE *****
 The Harvard Film Archive presents Abel Gance's "Napoleon" (1927) at 6 pm. Also being shown March 28 at 1 pm and 7 pm, and March 29 at 3 pm. At the Carpenter Center for the Visual Arts, 24 Quincy Street in Harvard Square. Tickets: \$8 advance/\$10 at door (students/seniors \$6 advance/\$8 at door). Tel.: 495-4700.

Saturday, March 28
POPULAR MUSIC
***** CRITIC'S CHOICE *****
 Los Lobos with guests The Paladins perform at 8 pm at the Channel, 25 Necco St., Boston. Los Lobos repeats their performance on March 29 at 6 pm with guests the Condo Pygmies. Tickets: \$11.50-\$12.50. Telephone: 451-1905.

Chicago performs at 7:30 pm at the Worcester Centrum. Tickets: \$14.50 and \$16.50. Tel.: 492-1900 or 720-3434.

Kansas with special guest The Rainmakers perform at 7:30 pm at the Orpheum Theatre. Tickets: \$13.50 and \$14.50. Telephone: 492-1900 or 523-6633.

Martin Carthy and Robin Williamson perform in concert at the Somerville Theatre, 55 Davis Square, just by the Davis Square T-stop on the red line. Telephone: 625-1081.

CLASSICAL MUSIC
 "Percussion and Soloists" with works by Xenakis, Rotas, Sirota, Glanville-Hicks, and Fischer, is presented by ALEA III at 8 pm at the Long School of Music, One Follen Street, Cambridge. Tickets: \$5 general, \$3 students and seniors. Free to Boston University students with ID. Telephone: 353-3340.

THEATER
 The Women in Theatre Festival 87 continues with "Love Stories: A Matter of the Heart" presented by Doll Story Theatre at 12 noon, "Spokesong" with Lisa Thorson at 2 pm, "Patience and Sarah" with Peggy Shaw and Lois Weaver at 8 pm, and "In Consort" with Rhiannon and Ruth Zaporah at 10:30 pm. At Suffolk University Theatre, 55 Temple Street, Boston. Tickets: \$6 for noon, 2 pm, and 10:30 pm performances, \$12-\$14 for 8 pm performance. Telephone: 437-2247 or 720-1988.

Sunday, March 29
CLASSICAL MUSIC
 Boston Symphony Orchestra Principal, Charles Kavayovski on horn, performs at 3 pm at the Isabella Stewart Gardner Museum. Admission: \$2 suggested contribution. Telephone: 734-1359.

The Chamber Orchestra of Europe performs works by Mozart, Bizet, and Tchaikovsky at 3 pm at Symphony Hall as part of the Wang Celebrity Series. Tickets: \$16.50 & \$17.50 (see also The Tech Performing Arts Series for reduced-price tickets). Telephone: 266-1492 or 497-1118.

The New England Conservatory presents Leonard Shure on piano performing works by Beethoven, Schubert, and Schumann, in a faculty recital at 3 pm at Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120 ext. 257.

***** CRITIC'S CHOICE *****
 The Museum of Fine Arts presents the Friends of Dr. Barney performing "Songs of Love and Courtship from the Eighteenth Century" at 3 pm. Tickets: \$10 general, \$8 members, students, and seniors. Telephone: 267-9300 ext. 306.

The Pro Arte Chamber Orchestra joined by the Back Bay Chorale perform in an all Fauré program at 3 pm at Sanders Theatre, Kirkland and Quincy Streets, Cambridge. Tickets: \$8-\$15 with \$2 student and senior discounts. Telephone: 661-7067.

The Master Singers of Worcester present Beethoven's Ninth Symphony and English Renaissance church music at 4 pm in St. Paul's Cathedral, Worcester. Tickets: \$10 general, \$7 students and seniors. Telephone: 791-0761.

The Longy School of Music presents Chamber Music Sunday from 10 am to 5 pm and a Senior Diploma Recital with Anne Moama, soprano at 8 pm. At One Follen Street, Cambridge. Tickets: \$40 for chamber music, no admission charge for recital. Telephone: 876-0956.

The All Newton Music School presents Edward Harney on trumpet in a program entitled "Brass Through the Ages" featuring composers Bargnani, Scheidt, Bach, Ramoco, and Gershwin at 2 pm at 321 Chestnut Street, West Newton. No admission charge. Telephone: 527-4553.

JAZZ MUSIC
***** CRITIC'S CHOICE *****
 The Preservation Hall Jazz Band plays blues, spirituals, and ragtime at 8 pm at Symphony Hall as part of the Wang Celebrity Series. Tickets: \$16.50-\$19.50 (see also The Tech Performing Arts Series for reduced-price tickets). Tel.: 266-1492 or 497-1118.

THEATER
 The Women in Theatre Festival 87 concludes with "The Death of Black and White," by Judie Al-Bilali, at 2 pm at the Suffolk University Theatre, 55 Temple Street, Boston. Tickets: \$8. Telephone: 437-2247 or 720-1988.

The Somerville Theatre presents "My Dinner with André" (1981) at 3:45 & 7:45 and "The Mystery of Picasso" at 5:45 & 9:45. Continues through March 31. At 55 Davis Square just by the Davis Square T-stop on the red line. Telephone: 625-1081.

The Harvard-Epworth United Methodist Church presents "L'espoir (Sierra de Tumul)" by Andre Malraux (1939) at 8 pm. At 1555 Massachusetts Avenue, Cambridge. Tickets: \$2 contribution. Telephone: 354-0837.

Monday, March 30
CLASSICAL MUSIC
 The New England Conservatory presents a Faculty Recital featuring many artists at 8 pm at Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120 ext. 257.

Tuesday, March 31
POPULAR MUSIC
 Iron Maiden with special guest Wavest perform at 7:30 pm at the Worcester Centrum. Tickets: \$16.50. Telephone: 492-1900 or 720-3434.

CLASSICAL MUSIC
 Rolf Schultz on violin and Lois Shapiro on piano perform music of Mozart and Busoni at 8 pm at Wellesley College Houghton Memorial Chapel. No admission charge. Tel.: 235-0320 ext. 2028.

The Mannes Trio, Naumburg International Competition Winners, perform at 6 pm at the Isabella Stewart Gardner Museum, 280 The Fenway, Boston. No admission charge. Telephone: 734-1359.

The New England Conservatory presents an Artist Diploma Recital featuring Hung-Kuan Chen, piano performing works by Schubert, Bartok, Scriabin, and Liszt at 8 pm at Jordan Hall, 30 Gainsborough Street, Boston. The NEC Tuesday Night Music features world premieres of works by NEC composition students at 8 pm at Williams Hall, 30 Gainsborough Street, Boston. Both concerts are free. Tel.: 262-1120 ext. 257.

EXHIBITS
 The Museum of Comparative Zoology presents the "Songs of the Spring Warblers" exhibition, opening today at 26 Oxford Street, Cambridge, and continuing through the summer. Admission: \$2 general, \$1.50 students and seniors, 50¢ children. Telephone: 495-4473.

Upcoming concerts
 Spoons and Mata Hari at Spit on April 2. Wang Chung at the Metro on April 2. Face to Face at the Channel on April 3. The Beastie Boys at the Worcester Centrum on April 9. Billy Idol with special guests The Cult at the Worcester Centrum on April 15. Big Audio Dynamite at the Channel on April 17, 18, and 19. Deep Purple at the Worcester Centrum on April 20 and 21. Gingo Boingo at the Metro on April 30.

COMPILED BY PETER DUNN

A R T S

Friday night's Battle of the Bands was a real win



The Quickies

(Continued from page 11)

floor, and I think I came out a lot better for it. My personal vote went with The Quickies but the judges felt otherwise and awarded top honors to the Back Bay Project, certainly not a bad choice.

* * * *

With the cover band segment of the show tucked away, the evening turned to the "original" acts. The first of the two bands, Reminiscent Jam, played very well and put on some good material, but seemed to pale in comparison to the band that followed them, Monkey's Uncle (also known as Fine Line).

Both bands showed some real fine playing. I especially liked the sax on RJ — it was very tight and very much a part of the sound, not an ornament hung on the band for stage purposes. They probably saw the pink guitar in Monkey's Uncle and knew

they did not have a chance to compete with that. But Monkey's Uncle brought a lot more than pretty instruments to the stage. Their set was packed with intense energy and music. My personal favorite was "Built for Speed." The judges gave this one to Monkey's Uncle. It was won fair and square — Monkey's Uncle played a set that pulled the crowd to the floor and although RJ was certainly not bad, they did not have the right stuff for the crowd on Friday night.

The show as a whole lasted for quite a while, starting a little after 9 pm and ending after one o'clock. It was a first rate production by the folks at SCC. A sizeable crowd spilled out of Lobdell and took part in the good times and home-grown music. It is good to see this kind of crowd on a Friday night, and it was great to think that I had nothing important to do all of Saturday.



Kyle G. Peltonen/The Tech

Kyle G. Peltonen/The Tech

Reminiscent Jam

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ARTS

Borden's movie "Working Girls" falls short of its potential**WORKING GIRLS**

Screenplay by Lizzie Borden and Sandra Kay.

Directed by Lizzie Borden.

Starring Louise Smith, Ellen McElduff, Amanda Goodwin, Marusia Zach, Janne Peters, and Helen Nicholas.

At the Nickelodeon.

By DOUG CAIRNS

IT COMES AS NO SURPRISE that prostitutes do it for the money and rarely have orgasms with their clients. Then what is it that separates one prostitute from another? If you are looking for the answers in Lizzie Borden's "Working Girls," you will not find them.

The central theme of the movie focuses on several high class prostitutes and conversations about their work. Director Lizzie Borden's motivation, as she described it, was to paint a realistic picture of the "work" of prostitutes. To her credit, she does not use "porno queens" or other stereotypes to portray the prostitutes but instead employs somewhat average looking women. As a result, the physical appearance of the women is credible.

The central character of the film is Molly (Louise Smith), an English Literature graduate from Yale. The madam, Lucy (Ellen McElduff), is portrayed as being selfish and insecure. As a result, the prostitutes have no loyalty to her. Her character is fairly well developed but her materialism and insensitivity to her girls are portrayed in an overly simplistic, packaged unit.

The first-order background of each character is stated and rather abruptly dropped. The more interesting second-order background is never brought forward. Consequently, the characters appear to be one dimensional and a bond between the audience and the characters is never established. Presenting stronger characters, even with a potential loss of objectivity, would have been more thoughtful.

The movie's dialogue consists mostly of three-way conversations — including the prostitutes, the madam, and/or the clients. The three-way format is an interesting concept which could allow audiences to concentrate on individuals, while still always being provided a sense of dynamics

and variety. This technique is truly an innovative piece of film making.

Sadly, the conversations are not particularly insightful and are compounded by a lack of interest in the characters. But, they are not completely mindless — there is just nothing fresh here. The motivations, personalities, and feelings of the women are not well developed. To be fair, there are hints about the personal lives which are thought-provoking, but these are too ambiguous. It takes better actors than these to convey such subtle communication.

Interestingly, the musical score by David van Tieghem creates a sense of austere tension and is used effectively to this end.

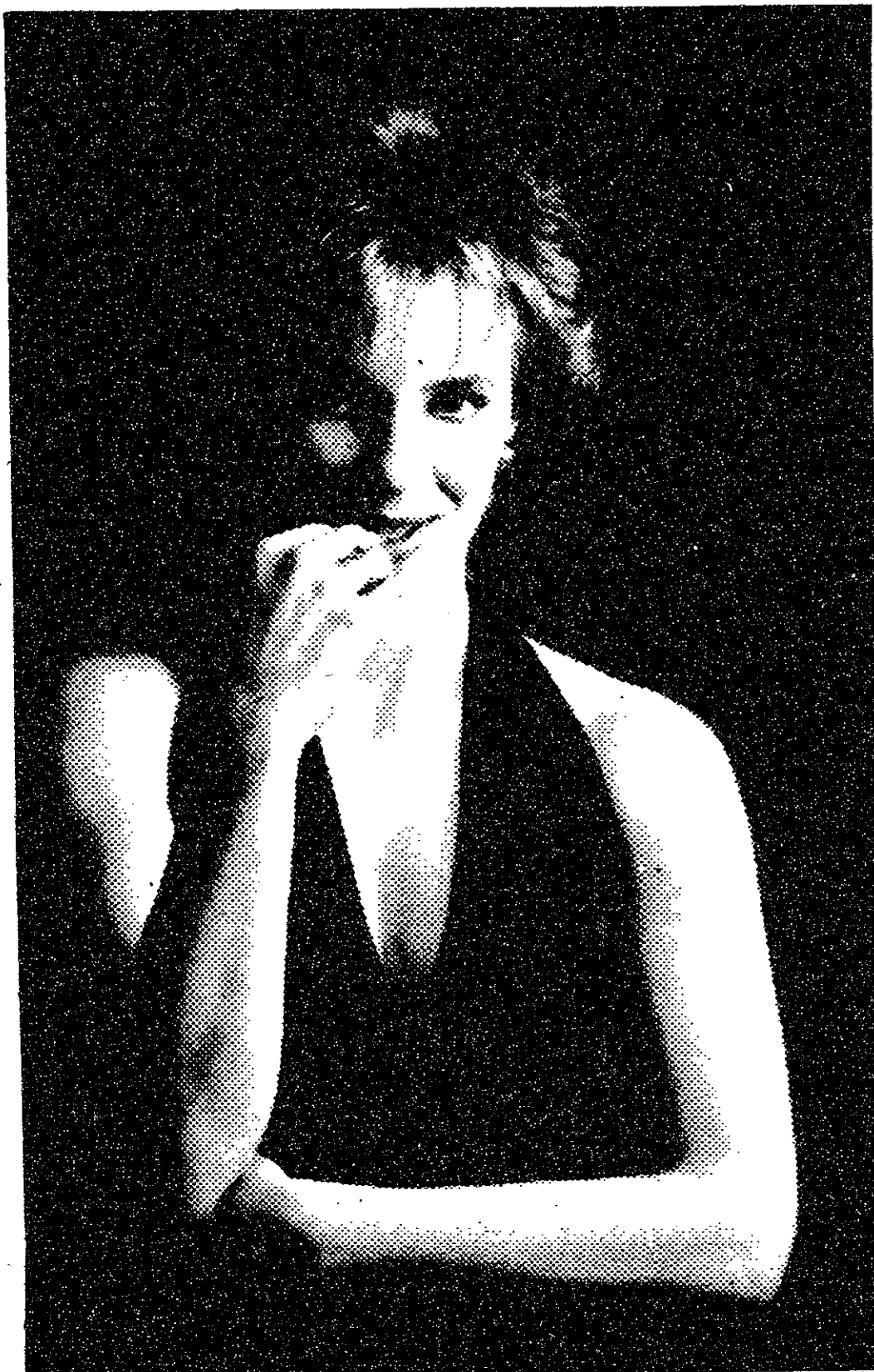
Interspersed between the conversations and Molly's work are a couple of little gems of character development. These involve an aging prostitute and a poor mother who resorts to prostitution to support her child. While these characters are used mainly as vehicles to reinforce the manipulative character of the madam, they do provide some of the best implicit underlying character makeup of the prostitutes.

The movie portrays many of the stereotypical "johns": the harmless old boy who is into bondage, oriental men on a business trip, the "nice-guy" who is just bashful around "regular" women, etc. The problem is that the film does not break any stereotypes (john or prostitute) to paint a realistic picture of "working girls."

The film has been touted as both strongly pro and con prostitution. In fact, it is neither, but will reinforce the viewer's current bias towards prostitution. It is quite explicit, with considerable nudity, suggestive implications, and harsh language. This is not a movie for first dates.

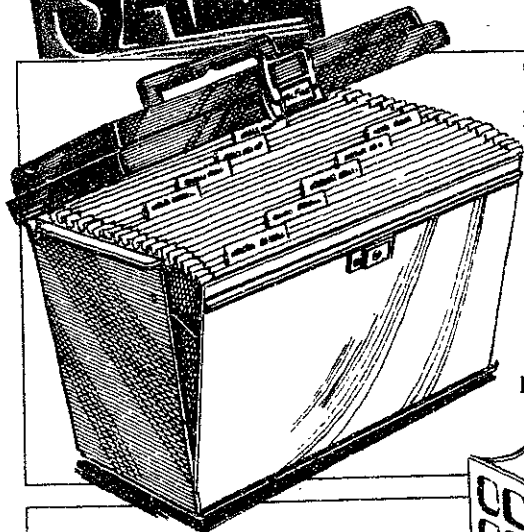
It is an accomplishment that the film remains so unbiased to such an emotional subject. This effort can explain some of the monotony of the film, but it is certainly no excuse for the planar nature of the result. There is something fresh in the global presentation of the material and if Borden can make characters more interesting, her approach could be very powerful while still retaining objectivity.

Unfortunately, her present effort, "Working Girls," is an interesting concept which falls short of its goals of providing an insight into the world of prostitution.



Molly (Louise Smith) in "Working Girls."

STATIONERY PUT PAPERWORK IN ITS PLACE



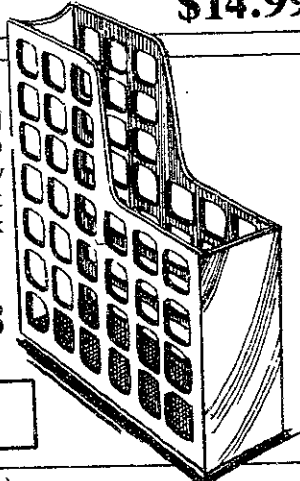
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ARTS

New York exhibition of Van Gogh focuses on the painter's last year

**VAN GOGH
IN SAINT-REMY AND AUVERS**
At the Metropolitan Museum of Art.
Through March 22.

By JULIAN WEST

THE SECOND OF A PAIR devoted to the late Van Gogh, the Met's present exhibition focuses on the painter's last days. From May 8, 1889, to May 16, 1890, he was confined to the hospital near Saint-Rémy in southern France. Then he stayed two months at Saint-Auvers near Paris, before taking his own life at the end of July.

If the chronology seems unnecessarily precise, consider that most of the paintings on display are identified by the week in which they are painted. One immediately realizes that this was an extremely prolific period while wandering among the ninety-odd works on display. Van Gogh was painting so quickly that some of the canvases were not quite filled in at the edges before he moved on to the next.

The works have been gathered from around the world. The final gallery alone has paintings lent from the Tate, the Rijksmuseum in Amsterdam, Wien, Basel, Cincinnati, Dallas, and Hiroshima, as well as from a private collection.

The exhibition contains such well-known paintings as *Crows over the Wheat Field*, *The Starry Night*, *Cypresses*, and the famous self-portrait. These have not been showcased, but left at their appropriate place in the chronological sequence, allowing us fully to appreciate the distinct phases of Van Gogh's art in his last 18 months.

In any case, many of the lesser known (Please turn to page 19)



"Village Street in Auvers" by Vincent van Gogh at the Metropolitan Museum of Art.

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ARTS



Violinist Kyung Wha Chung.

BSO presents a varied fare

THE BOSTON SYMPHONY ORCHESTRA

Directed by Simon Rattle.
Soloist Kyung Wha Chung.
At Symphony Hall on
Saturday March 14.

By EARL C. YEN

ON SATURDAY EVENING, the Boston Symphony Orchestra superbly performed three selections from the early 20th century. Although the three works were written during the same era, their dramatic contrasts highlighted the wonderful diversity of early 20th century orchestral music.

The performance opened with Arnold Schoenberg's "Five Orchestral Pieces, Opus 16." Upon hearing the pieces for the first time in 1914, Boston critics described the composition as "mercifully brief" and that it inspired "wonder and bewilderment."

But time is the ultimate test of a classic, and on Saturday, both the performers and audience could approach the pieces with a clearer perspective of the composition's origins and intentions.

The orchestra accentuated the variety and swift changes in Schoenberg's pieces, which are characterized by few instruments playing together at the same time. Director Simon Rattle successfully tapered the transitions between these passages, making the ever changing instrumentals

In particular, the fourth movement, "The Peripetia," was played with unusual passion in its sudden, unpredictable melodies. "The Peripetia" traced a zig-zag course through a deep and wide range of expressions.

The second selection featured soloist Kyung Wha Chung performing Jean Sibelius' "Violin Concerto in D minor, Opus 47." Chung, a native of Seoul, South Korea, shared first prize in the Leventritt Competition with Pinchas Zukerman in 1967. Chung played Sibelius with a dramatic, expressive flair.

The first movement, the "Allegro Moderato," is a daring array of melodies, which Chung unified into a lovely, lyrical piece. Her Galamian-taught technique was impeccable, and her playing was exuberant, making her performance a pleasure to hear and to watch.

The symphony played the "Adagio di molto," a slow and melancholy movement, with perhaps too much energy. The clarinet and oboe duets would have been more appropriately played with a touch of vulnerability or uncertainty. Nevertheless, the soloist captured the spirit of the movement with a more subdued style.

The final selection was Igor Stravinsky's "Petrouchka," one of the most prominent works in Russian ballet. With Jerome Rosen playing the piano, the symphony tackled "Petrouchka's" difficult and unorthodox rhythms with confidence, revealing the depth of a world-class symphony.

Stereotypes and misconceptions of Japanese highlighted by Chickens

(Continued from page 11)

disturbing, alternating between the choruses: "I'm a Japanese Girl/I'm guilty/I'm guilty" and "I'm a Japanese Girl/I'm guilty/I'm innocent." The slides accompanying the song displayed varying types of stereotypes of Japanese women: street scenes, billboards, singers, TV stars, comic books, young girls. The whole presented a strong feeling of both false innocence and false guilt — it was as if the concept of Oriental women were too broad to be pinpointed by any of the many stereotypes presented in the slides but also that Oriental women have had to live too long with trying to both live up to and dispell these stereotypes.

"Japanese Girl" was followed by "Sacred Marriage," humorously played with blue "sacred" bridal dress, "sacred" umbrella hats, and "sacred" sunglasses, then by "Live Theater," a Japanese pop tune wherein the Chickens dressed in white lab

coats and alternated, as if translating, between English and Japanese lyrics. Interspersed between these tunes was more humor about "ideological" marriages to Englishmen and a short story about the warped sense of english humor found in Japanese textbooks. These drew many more laughs as well as more yells from the UK nationals in the crowd.

"Two Little Ladies," another sad, slow song in the same vein as "Japanese Girl" but with less of a beat, talked of freedom from confines and from hypocrisy. Particularly touching from the story/song was a game which the two little ladies played, strewing books throughout their house so that they could walk without ever touching the ground. They place a large book on impressionism by their favorite window so that the two can stand on it while staring outside, calling it "romantic on top of impressionism."

"Ladies" was followed by their theme song, "We Are Frank Chickens," a rap

tune with the Chickens dressed in feathered hats and gloves. The song, preceded by a short discussion with the audience about Japanese physical characteristics such as big heads, short legs, and small breasts, pointed out the awkwardness of Orientals in Western society, regarded as if they were Martians. By decking themselves out in feather gear, the Chickens made their point of the foolishness in seeing differences between us and them.

Wanda Jackson's "Fujiyama Mama" followed, then "We Are Ninjas," a hip, catchy tune in which a pair from the audience were invited to make fools of themselves by dancing and singing along with the Chickens on stage. This was meant to be an audience participation song but it seemed that the crowd was too busy watching the two fools on stage to be able to sing along with the Chickens (especially since the lyrics were in Japanese).

The Chickens finished their set with

"Blue Canary" and "Mothra," two songs about entrapment. In the first, the entrapment was personified through a blue canary and the Chickens carried on stage shopping bags of toys which they used to make increasingly unnerving squeaks. The canary's "tweet, tweet, tweet" gradually progressed to higher levels of viciousness. "Mothra" told the tale of two little ladies stolen from an island with their only possible savior-being Mothra, giant moth star of Japanese monster films.

The entire night was a roaring success, the Frank Chickens fitting well into the themes of the *Asian Women in Two Worlds* program. Alternating between humor and catchy, haunting songs, the Chickens' themes of breaking stereotypes and hypocracies were well established. It remains now to find where I can get a hold of one of their much sought after LP's, entitled "We Are Frank Chickens," on Kaz Records.

IS YOUR THESIS IN THE FREEZER?



Mine was. By the time I had written 190 pages, I was convinced that my house would burn down. I kept my note cards on ice, too.

In May there was a power failure. A half-gallon of Mint Chip ice cream infiltrated my study of industrial espionage.

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James Galway

Irish born flute virtuoso James Galway and Japanese guitarist Kazuhito Yamashita, will give a recital on Friday, March 20 in Symphony Hall at 8 pm, that will include works by Paganini, Rossini, and Dvorak. *MIT price: \$5.00*

Chamber Orchestra of Europe

The renowned Chamber Orchestra of Europe, Lorin Maazel conducting, will perform works of Mozart, Bizet, and Tchaikovsky in concert on Sunday, March 29 at 3 pm in Symphony Hall. *MIT price: \$5.00*

Maurizio Pollini

Distinguished performer and conductor Maurizio Pollini, will give a recital of piano works by Chopin and Debussy on Sunday, March 22 at 3 pm in Symphony Hall. This is Pollini's first Boston appearance since 1985. *MIT price: \$5.00*

Boston Premiere Ensemble

On Friday, March 27, the Boston Premiere Ensemble, under Music Director F. John Adams, will present "Evening for Three Harpsichords" at 8 pm in Old South Church, Copley Square. *MIT price: \$5.00*

Shauna Rolston

Young Canadian cellist, Shauna Rolston, will give her Boston debut recital on Tuesday, March 24, at 8 pm in Jordan Hall at the New England Conservatory. Rolston's performance includes works of Brahms, Debussy, and Caeser Franck. *Free to MIT students.*

Preservation Hall Jazz Band

The inimitable Preservation Hall Jazz Band — a troupe of world-famous New Orleans musicians — will celebrate the tradition of New Orleans jazz in a single performance on Sunday, March 29, at 8 pm in Symphony Hall. *MIT price: \$5.00*

Tickets will be sold by the Technology Community Association, W20-450 in the Student Center. If nobody is in, please leave your order and your phone number on the TCA answering machine at x3-4885. You will be called back as soon as possible.

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ARTS

At Met, Starry Nights and sunrises from Van Gogh's twilight years

(Continued from page 16)



"Self Portrait" by Vincent van Gogh at the Metropolitan Museum of Art.

works are equally interesting. Some sketches in pencil and brown ink, done with a reed pen, show swirling foliage reminiscent of flames. They are enlightening studies of the recurrent cypresses painted later.

But the ink sketches soon give way to the familiar heavy oils. One of the first, and most spectacular, is *The Starry Night*. Van Gogh painted not only the stars, but the night sky, which other painters shy away from making anything but black.

The stars themselves are points, but drowned in a sea of colors — orange, yellow and white applied in thick splotches. It is as though the stars were magnified through a telescope, their glare obscuring the view of the sky.

Paintings of olive orchards exhibit a dozen different shades of green, but it is fascinating to compare the olive trunks from one canvas to the next. Sometimes the trunks are predominantly blue, with flecks of gold or a rusty red. Sometimes they are green; other times warmer colors prevail.

Eventually I saw a pine tree and remarked, "Wow! This one is a kind of beige or khaki." I was honestly struck by this unusual use of color until I realized that pine trunks are commonly painted in light brown.

For sheer impressionism, however, a painting of "Rain" is perhaps the best. The blue rain falls over a green field, and the lines of the two run almost parallel, adding to the difficulty of piercing through the driving rain.

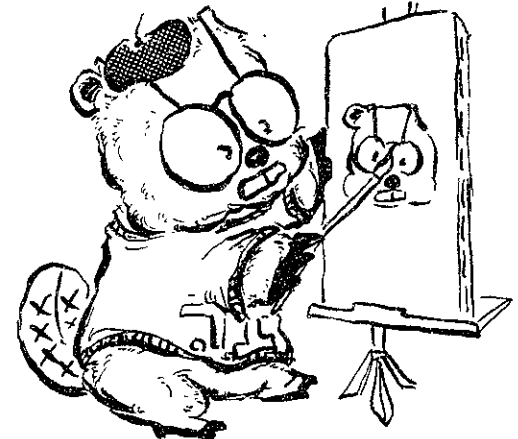
Two interesting panels from December, 1889, entitled "The Road Menders" have the same composition but vastly different color schemes. It is therefore very interesting to compare them, and see how much is

dependent on Van Gogh's use of color and tone. In the second, the trees by the road have a more pleasing unity of color, and the figures passing on the pavement are softened.

The paintings from Auvers have a wider choice of subject, reflecting Van Gogh's increased mobility after he was released from the hospital. The subjects are more interesting visually, including thatched cottages, some punts on the river, and a splendid "Field with Poppies."

The final twelve paintings are on unusual "double square" canvasses and are the last that Van Gogh completed. Two paintings of "Le Jardine Daubigny" are included here, as is a beautiful painting of "Undergrowth with Two Figures," from late June. This captivating painting shows two slight figures who are almost lost in a forest of regular vertical trunks.

"Crows over the Wheat Field," dating from early July, 1890, is also from this series. Its dark mood, and composition, with a track leading nowhere into the heart of the field, has been taken by some as a sign of Van Gogh's increasing hopelessness and a premonition of death.



Huntington's "Jumpers" features verbal gymnastics, but falls flat

(Continued from page 10)

Most of the problems with the production are already manifest in the first scene, set at a cheer-up party for the disillusioned Dorothy. The background noises, played on a tape, are too loud, as though the entire university has shown up. The tape is also overused, as later voiceovers boom over the auditorium.

The tendency to overdo everything does not stop short of the acting, as Tatum is too neurotic by half in the first scene. And the shot acrobat dies at too great length — and in such a way, incidentally, that his blood could not possibly have been left where it later appears.

The costume department errs at the extreme of providing too little. I refer to Dorothy's principal costume, a teddy which is abbreviated to the point of distraction. Dorothy should tease, but Tatum flaunts.

Nowhere is the production strong on subtlety. A case in point is the deletion or revision of some of the text. References to an anonymous telephone call placed by George to complain about the noise from a party in his own apartment fall flat. This is because in this production George did not place the call on stage. The deleted speech is amusing but simply adds to the general confusion of scene one.

In a later scene, George is searching for his pet hare, which escaped while he was rehearsing an illustrated lecture on Zeno's paradox, in which he asks "Is God?" and

concludes that "God is nought."

The script calls for George to see his wife eating and ask about the stew. "It's not stewed," she replies, "it's jugged." An extensive glossary is provided in the program which glosses "jugged" as "stewed, especially rabbit." But fearing that we may not have read our programmes, the direc-

tor changed the line to "it's rabbit stew," thus translating a subtle joke into a real clunker.

Having said all of this, I enjoyed the play, "Jumpers" as a text transcends the production, and there is some rather good acting, led by Farwell who was a credible academic. He comes across well as an

absent-minded professor, and is at once translunary in his philosophical high-mindedness and earthbound by his longing for past marital happiness. So, the faults of the Huntington production lie ultimately not in the material, nor in the acting, but in the spectacle which overwhelms the rest of the play.



The MIT Logarithms put on an outstanding concert Saturday night in 10-250. Performing last after their guests, the Colby Eight from Colby College, and the Smiffenpoofs from Smith College, the Logs returned for six encores.



Movies on the town



★★ **Angel Heart** — Alan Parker's occult thriller, with Mickey Rourke as the gumshoe hired by a sinister looking Robert De Niro to find a missing Big Band crooner, is high on symbolism, visuals, and sex, but ends up as a hollow, artsified "Friday the 13th." Lisa Bonet also stars in a role that will make you look at "The Cosby Show" in a completely different light. At the Charles and Somerville at Assembly Square.

★★★ **Betty Blue** — Jean-Jacques Beineix, of "Diva" fame, directs this French film that chronicles a searing tale of obsessive love and tormented anguish. The film stylistically follows the moods of Betty (Béatrice Dalle), alternately dark, angry, and hateful, then tender, apologetic, and beautiful. As with Beineix' earlier

work, "Betty Blue" is gorgeously photographed in startling colors. Nominated for an Oscar for Best Foreign Language Film. At the Nickelodeon and the Janus.

★★ **Black Widow** — A psychological thriller starring Debra Winger and Theresa Russell, this film doesn't quite address all the issues it raises. Largely about the fascination of the hunter (Winger as Justice Department agent Alex Barnes) with the hunted (Russell as a murderer of rich husbands) who is also a hunter, "Widow" never fully develops or investigates the sexual attraction between the two. At the Cheri and Somerville at Assembly Square.

★★★★ **Platoon** — Oliver Stone's film depicting an infantryman's view of the Vietnam war is harrowing and spellbinding but depicts the war as a whole more hon-

estly than it does its individual characters. Nominated for eight Oscars including Best Picture, Best Director (Oliver Stone), and two Best Supporting Actors (Tom Berenger and Willem Dafoe). At the Paris, Harvard Square, and Cleveland Circle.

★★★ **Radio Days** — Woody Allen's latest entry again takes us to a recent bygone era in America but the many humorous episodes lack Allen's typical love/sex conundrum themes and so leave the viewer only partially satisfied. At the Cheri and Harvard Square.

★★★★ **Le Déclin de l'Empire Américain** (The Decline of the American Empire) — A superb French-Canadian film which humorously dissects the hypocracies of sexual and loving relationships in mod-

ern society. Picked as one of the year's ten best by *Tech* reviewers and nominated for an Oscar for Best Foreign Language Film. At Harvard Square. (In French with English subtitles)

★★★★ **The Good Father** — Anthony Hopkins stars in this wonderful, mesmerizing film about a separated husband's hatred towards women, his confusion about his own hatred, and his eventual coming to terms with his own inadequacies. At Copley Place.

★★★ **Little Shop of Horrors** — Rick Moranis stars in this remake of the cult classic, B-grade musical about an insatiable plant that requires human blood to grow. With appearances by Jim Belushi, John Candy, Bill Murray, and Steve Martin. At Copley Place.

sports

Women's gymnastics finishes sixth at tourney

By Catherine Rocchio

The MIT Women's Gymnastic Team finished its season by taking sixth place at the New England Championships held March 7 at the Coast Guard Academy. For the first time ever, two MIT women also competed in last Saturday's Eastern Championships.

At the New England Championships, strong performances were shown by Debbie Schnek '89 on vaulting, Christine Pao '90 on the balance beam, and Elizabeth Greyber '89 on the floor exercise. All-around competitor Andy Pease '89 executed an energetic floor exercise with a tucked-back somersault in her first tumbling pass.

Outstanding performances were turned in by Rosemary Rocchio '90 and Allison Arnold '90 both of whom placed on individual events; Rocchio taking third place on the floor exercise with an 8.05 and Arnold taking fifth on vaulting with an 8.35.

Arnold had her highest all-around score of the season, placing seventh in New England for her score of 30.50.

Arnold and Rocchio make it to the Easterns

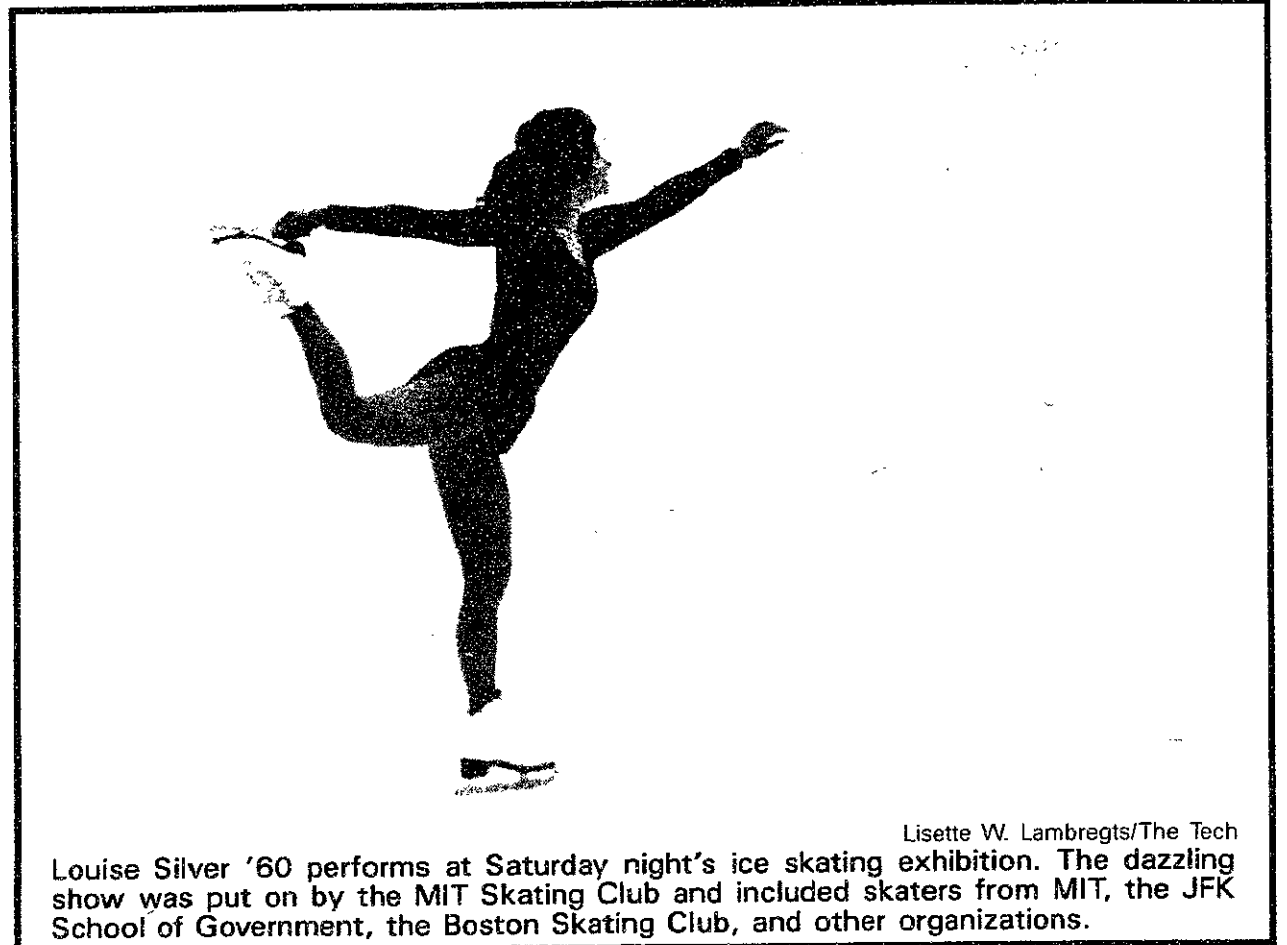
Arnold and Rocchio both qualified for the Eastern Championships held this past weekend at

Albany State in New York; Rocchio qualified for the vaulting event, and Arnold qualified for all four events as an all-around.

Both MIT women had impressive performances as the first MIT gymnasts ever to compete in the Eastern Championships. Rocchio scored a 7.85 on the vault, and Arnold took sixth place on the same event with an MIT record-high score of 8.65 on vaulting. In addition to her impressive vaulting, Arnold had another MIT record-breaking routine on the uneven bars scoring 8.15.

Rocchio and Arnold have also qualified for the Regional Gymnastics Competition to be held at Cortland College, NY on March 28. At this meet they will have the chance to qualify for Nationals to be held at Oshkosh, WI on April 10.

(Editor's Note: Catherine Rocchio '89 is a member of the women's gymnastics team.)



Lisette W. Lambregts/The Tech

Louise Silver '60 performs at Saturday night's ice skating exhibition. The dazzling show was put on by the MIT Skating Club and included skaters from MIT, the JFK School of Government, the Boston Skating Club, and other organizations.

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