



Kyle G. Peltonen/The Tech
She is beautiful again. The Statue of Liberty gleams once more after extended restoration. See photo essay inside.

LSC to show sexually explicit film

By Andrew L. Fish

The Lecture Series Committee will show the sexually explicit film *Body Talk* in Kresge Auditorium on May 15. It will be the first sexually explicit film shown by LSC since March 2, 1985.

The movie is being shown primarily because sexually explicit films have been profitable in the past, according to Michael Edmunds '89, chairman of LSC. Edmunds said LSC was planning expensive lectures in the fall and the film would help defray costs. "The time seemed right to show [a sexually explicit film]," he said. He said LSC did not show a sexually explicit film for over two years because there was a lack of interest among LSC members.

Body Talk was approved by the MIT *ad hoc* Pornography Screening Committee in 1985, but has never been shown since.

Youths rob MIT student crossing Harvard Bridge

By Earl C. Yen

An MIT student was robbed at knifepoint by four youths on the Harvard Bridge on the night of April 15. The four youths, all between the ages of 15 and 17, were apprehended and have been charged with armed robbery by means of a dangerous weapon, according to Larry Gillis, an offi-

cer with the Metropolitan District Commission. Chris C. Kraemer '89, a resident of Pi Lambda Phi in Boston, said he was walking home by himself on the East side of the bridge at 10:30 pm when four youths crossed the street and surrounded him.

One youth pulled out a large hunting knife and demanded that Kraemer hand over his money while another youth grabbed Kraemer's wallet. Moments later, all four fled.

Kraemer flagged down a Metropolitan District Commission police cruiser, and the police immediately found and apprehended two of the alleged assailants in Boston.

One is 16 years old and the other is 15 years old, and both

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inside

ARA is changing its required meal plan policy. Page 2.

Professor of Music John H. Harbison wins a Pulitzer Prize. Page 2.

Condoms to be sold in dorms

By Andrew L. Fish and Eric L. Chang

MIT will install health aid dispensers, which will sell condoms as well as other over-the-counter products, in all Institute dormitories, said Medical Director Arnold N. Weinberg on Wednesday evening. Fraternities may also receive the machines.

The machines will be installed "as soon as possible," Weinberg said. They will be located in discreet places such as bathrooms and contain condoms along with

Noble seeks documents for battle over tenure

By Salman Akhtar

Legal maneuvers are continuing in former MIT Professor David Noble's suit against MIT. The Middlesex Superior Court is currently considering a motion from Noble's lawyer seeking to compel MIT to surrender certain documents, while MIT has withdrawn its motion asking the court to dismiss Noble's suit.

Noble, who is now a professor at Drexel University, is suing MIT over his 1984 tenure denial, which he alleges was made on political grounds. He had been an assistant professor in the Program in Science, Technology and Society.

The National Coalition for Universities in the Public Interest has taken up Noble's case. "We have been supporting the case financially and organizationally

since litigation began," said Leonard Minsky, director of the Coalition. The Coalition has been notifying faculty at MIT and other universities about the case and has started a fundraising campaign for Noble, he explained.

medicines such as Tylenol and Robitussin, Weinberg said. "It is quite clear that there are compelling reasons for making safe sex education and condoms available," Weinberg said. Increasing concerns over Acquired Immune Deficiency Syndrome played a major role in the decision to install the machines.

In addition to installing the machines, the Medical Department is currently putting together information pamphlets on AIDS which will be distributed in dor-

mitories, Weinberg said. "MIT students are certainly worthy of being protected and educated," Weinberg said. "We hope they will respond appropriately."

Already, three people from the MIT undergraduate, graduate, and junior faculty community have died of AIDS, Weinberg said. There are "most certainly" others in the MIT community who have died of the disease, he said. In addition, the Medical Center has treated AIDS patients in its patient clinic, he noted.

Weinberg said the plan to install health-aid dispensers has the full support of President Paul E. Gray '54.

At first, a group headed by Weinberg had considered just placing condom machines in dormitories. But the group decided that a more varied selection of products would be more beneficial to students. Also, people who might object to a condom

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Faculty and UA work on revising HASS-D plan

By Katie Schwarz

Faculty and student groups are preparing revisions to the recently proposed humanities distribution requirement in response to student and faculty opposition.

The Committee on the Undergraduate Program and the Undergraduate Association have both formed subgroups to answer objections to the current proposal. The faculty postponed voting on the proposal at its meeting last week, after 1400 students signed a petition asking for more time for student input.

Jonathan H. Gruber '87, student representative on the CUP, will be on both committees and will be a liaison between them, said Undergraduate Association President Manuel Rodriguez '89.

A committee set up by the UA Council will prepare a resolution either urging specific amendments to the proposal or urging the faculty to reject it, Rodriguez continued. This resolution will be ready by the council's April 30

meeting, he said, and the CUP subcommittee will wait for the council's vote before making its own recommendations. The proposal itself is now scheduled for a vote at the May 20 faculty meeting.

The UA Council agreed on six primary problems with the current proposal at a meeting last Thursday:

- the number of classes eligible for humanities, arts and social sciences distribution credit is limited to 50, compared to 156 this year and 108 next year;

- there is little place for foreign languages and literatures in the current proposal's category system;

- there is no provision for advanced placement for students with strong backgrounds;

- HASS-D classes may take faculty time and resources away from smaller humanities electives;

- HASS-D classes may be too



Lisette W. Lambregts/The Tech
Mother Nature shows her true colors early last month as crocuses, the heralds of spring, poke through barely thawed soil.

ARA changes required meal plans

By Kenyon D. Potter

Beginning next semester, required student meal plan fees for on-campus living groups with dining facilities will be the same for all classes, according to General Manager of Food Services John Ledwick, director of ARA operations at MIT.

Currently, minimum student charges at McCormick Hall, Baker House, MacGregor House, and 500 Memorial Drive vary from \$697 per term for freshmen to \$478 for seniors. The new minimum will probably be \$605 for all students on a required meal plan, Ledwick said.

This plan will not affect seniors next year; MIT "grandfathered" them because a forced increase in meal plan would be unfair, Ledwick said. Members of the junior class on a required meal plan presently pay \$551 per term. Current sophomores will see their fees decrease slightly from the \$624 they pay this year.

[Although ARA manages the food service, the MIT Office of

Housing and Food Services is responsible for policy decisions; ARA can only make recommendations.]

Renovations to close most ARA services in Student Center

Renovations of the MIT Student Center will begin in August. Construction should last from 12-18 months, closing nearly all ARA services in the building, Ledwick said. After the renovations, the Student Center's food services will be centralized in a "food court." The dining area will be housed in an expanded Lobdell, and Twenty Chimneys will be eliminated, he said.

But Ledwick said the Student Center Committee Coffeehouse is definitely "part of our plans," Ledwick assured.

While the Student Center is undergoing its renovations, there will be increased need for lunch facilities, he said. To meet this need, ARA is working on plans for vastly increasing seating and

speed of service at Morss Hall and Pritchett Lounge, both housed in Walker Memorial. In addition, ARA plans to install food wagons similar to the one currently located in Building 13 in the Sala de Puerto Rico in the Student Center and the Weisner courtyard.

The proposed food court will contain various islands. These will include a pizzeria, a bakery, a grill, a deli, and a salad bar.

ARA is also planning a specialty area for the addition of varied temporary ethnic specialties, Ledwick said. One such proposed table is to be named Mexican Delight.

There will also be support kiosks which would offer refrigerated juice bottles, yogurt and wrapped sandwiches.

ARA is tentatively planning to keep certain areas of the dining facility open as late as midnight, but operating times have not been firmly decided, Ledwick said.

MIT's Harbison wins Pulitzer Prize for music

By Earl C. Yen

Professor of Music John H. Harbison was named the 1987 Pulitzer Prize winner for musical composition on April 16.

Harbison has been an MIT faculty member since 1969 and is presently on leave as Composer-in-Residence with the Los Angeles Philharmonic Orchestra and as director of the orchestra's New Music Group, according to the MIT News Office. He will return to MIT in June and will become chairman of the music section.

Harbison said in an interview with *The Boston Globe* from California, "There's a long list of good composers who have never won the prize, and we can all name them. My teacher Roger Sessions was 85 when he won for his *Concerto for Orchestra*, and he might well have gone to his reward without that kind of recognition."

Harbison won the prize for his "The Flight Into Egypt," a 13-minute cantata set to Matthew 3:13-23. The Cantata Singers first performed it under the direction of David Hoose in Jordan Hall last November. Richard Dyer, critic for *The Globe*, said the cantata was "one of his strongest, deepest, and most unsettling works."

Harbison said that he had wanted to respond to some of the darkest aspects of Christmas — a time of great joy, but also a season that ought to make us think of the homeless and of the slaughter of innocents.

"What pleases me is that my piece . . . is quite a bold choice because of the kind of music it is and the things it is about," Harbison said. To me, this is my most quintessentially Boston piece. I wouldn't write a piece like that for any other American musical center."

Harbison is the first permanent holder of the Class of 1949 Professorship at MIT. He is co-artistic director of Collage, a new music ensemble in Boston.

A native of New Jersey, Harbi-

son attended Harvard as an undergraduate and has felt "connected to a certain kind of musical tradition which is more alive in Boston than in any other city I can think of."

Harbison has taught Twentieth-Century Music (21.628), Harmony and Counterpoint (21.641/21.642), and Music Composition (21.681). Harbison told *The Globe*, "I've done very little teaching of composition, and I'm still puzzled over whether it's doable."

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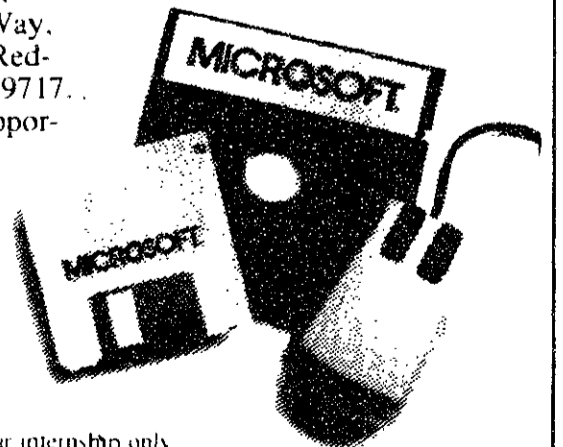
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news roundup

from the associated press wire

World

Poland accuses US diplomat of spying

Poland claimed a US diplomat who left the country after being detained by police last weekend was a spy. Albert Mueller, a political officer at the embassy, is accused of gathering military intelligence and information on the activities of Solidarity, the outlawed trade union.

Iran sentences American who was accused of spying

An Iranian court reportedly has sentenced an American to 10 years in prison for spying. Iran's news agency said Jon Patis, a communications engineer from Bethesda, MD, admitted he spied for the Central Intelligence Agency. Patis' sister has criticized the Reagan Administration for not doing enough to free her brother, who was arrested last June.

Sri Lanka bombs Tamil strongholds

Government warplanes in Sri Lanka blasted Tamil strongholds in retaliation for Tuesday's bombing that killed over 100 people in the capital. Military authorities report that the Tamil rebels, who are fighting for a separate homeland, attacked an army camp. A Sri Lankan government spokesman warned civilians to stay clear of potential military targets, saying officials will continue to strike at Tamil targets until rebels cease their attacks. At least 360 people have died this week in Sri Lanka's ethnic violence.

Local

Licensing board rejects proposal to shrink Seabrook safety zone

A federal licensing board rejected a proposal to shrink the Seabrook, New Hampshire, nuclear power plant's evacuation zone from ten miles to one mile.

The Atomic Safety and Licensing Board — an arm of the Nuclear Regulatory Commission — ruled unanimously that Seabrook owners have not shown that their request to shrink the zone is justified.

But the ASLB did not rule out the possibility that zone reduction could be justified. The ASLB says Seabrook owners and the NRC staff need more time to determine for certain whether shrinking the zone is feasible.

The licensing board cited a number of concerns which it said makes it premature to recommend further consideration of the zone-reduction request.

Among the concerns the ASLB mentioned were questions about whether Seabrook's containment building is strong enough to warrant shrinking the zone to one mile; what kind of radioactive material and how much would be released in the event of a serious accident; and whether control-room operators would know how to handle a serious accident.

The licensing board said those concerns are especially important because Seabrook has not yet operated and had a chance to establish a track record.

Nation

Supreme Court upholds Georgia death penalty law

The US Supreme Court, in a 5-4 decision, ruled that death penalty laws may not be attacked as unconstitutional, even though statistics indicate they may have been applied in a racially biased manner. Figures showed that people who kill whites in Georgia are sentenced to death more often than those who kill blacks. The decision stated that this is not sufficient proof that the Georgia law violated the US Constitution's equal-protection guarantees.

The case had been watched closely by opponents of the death penalty, who called it the last sweeping attack against capital punishment. Overturning the Georgia law would have cast into doubt the fates of the nearly 1900 men and women on death rows nationwide.

Use Raid

Assistant Secretary of State Robert Lamb says that US officials have known about Soviet bugging of the US embassy in Moscow for seven years. Lamb told a house panel Wednesday that American personnel were placed at the embassy to intercept listening devices. But Lamb said it was hard to find and "neutralize" Soviet "bugs" in the walls of the compound. Florida Congressman Larry Smith accused the State Department of stupidity for letting foreign contractors work on embassy buildings without having security clearances. Lamb says the Soviets may have blueprints for American facilities from the last ten years.

UMass Amherst students protest CIA on-campus recruiting

About 100 protesters took their opposition to CIA recruiting at UMass Amherst inside the administration building today. Protesters lined the hallway outside Chancellor Joseph Duffy's office and chanted "Hey Joe, you know, the CIA has got to go." Neither Duffy nor his Vice Chancellor were in their offices at the time.

The protesters at first claimed they were unable to gain entry to the Whitmore administration building, but university spokeswoman Jeanne Hopkins stover denied claims that the doors had been chained shut. The demonstrators eventually got inside after first making their way through about 20 conservative students waving American flags and singing "God bless America." Stover said there would be no arrests as long as the demonstrators legally occupied the building, which closes at 5 pm.

Real-estate transfer tax could raise \$290 million for low-income housing

A local-option real estate transfer tax could raise more than \$290 million for cities and towns to use for affordable housing and land conservation, according to a study by the Massachusetts Affordable Housing Alliance. The MAHA is a coalition representing 50 tenant, labor and seniors groups across the state. The group produced numbers on the impact of a proposed two percent tax on real estate transfers now being debated by two legislative committees.

House and Senate panels vote limited immunity to Poindexter

Both Congressional committees probing the Iran-Contra affair have now voted limited immunity for former national security adviser Admiral John Poindexter.

House investigators voted Wednesday, following a similar action in the Senate Tuesday. The Senate Iran-Contra panel voted to request such immunity for Poindexter under an agreement the congressional panels worked out with independent counsel Lawrence Walsh several years ago. Under the plan, Poindexter may not be questioned in private until May 2, and may not be called to testify in public session until mid-June.

Congressional grants of limited immunity are designed to compel witnesses to testify — assuring them that their words can't be used against them. House investigators also discussed the case of Thomas Cline, who was reportedly involved in efforts to arm Nicaraguan rebels. Lawmakers shelved plans to seek limited immunity for Cline in response to a request from Walsh.

On May 5, a joint select committee of the House and Senate will begin conducting public hearings on the Reagan administration's covert arms dealings with Iran.

Bush may have played role in raising funds for contras

Congressional investigators believe Vice President George Bush may have played a major role in drumming up private support for the Nicaraguan rebels when such activity was prohibited. Investigators are trying to determine whether Donald Gregg knew about the reported diversion of funds to the contras. Gregg is Bush's national security adviser. Gregg denies ever channeling military aid to the rebels. (*The Boston Globe*)

Marine turns down immunity offer

Marine Cpl. Arnold Bracy has reportedly refused an offer of immunity in exchange for testimony against another Marine charged with spying in Moscow. National Public Radio reports that the Marine Corps need Bracy to build a case against Sgt. Clayton Lonetree. Both former guards at the US Embassy are charged with spying.

Eastern airlines says co-pilot's window wasn't open

An Eastern Airlines jet leaving Green airport Wednesday morning for Washington turned back immediately after takeoff. Eastern Airlines spokeswoman Karen Ceremsak says a warning light indicated that the co-pilot's window was open. But Ceremsak says it turned out to be nothing more than a faulty indication light. Ceremsak says the window wasn't open, but the pilot of flight 175 turned back just to be on the safe side. Ninety-three people were aboard the 757 jet. Airport officials say that such delays are very uncommon.

Anti-depressant drug finds new use

A drug called Wellbutrin developed to treat depression has shown an unexpected side effect: it enhances sexual desire and performance. But the Burroughs Wellcome company, which makes the drug, says it isn't going to sell it for sex problems. Use of Wellbutrin as an anti-depressant is being re-evaluated because it caused some people to have seizures.

Compiled by Harold Stern and Mark Kantrowitz

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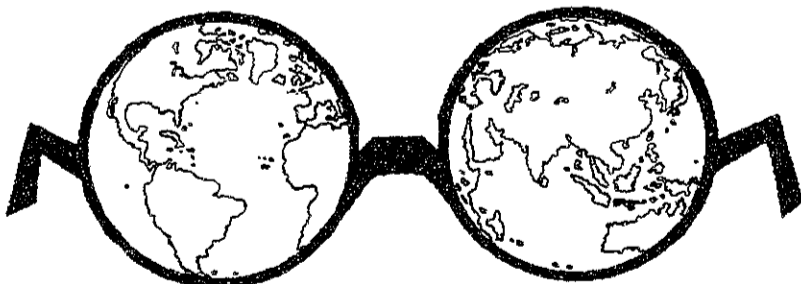
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opinion

Column/Thomas T. Huang

On loneliness and friendship

I began to run seriously last fall out of loneliness. I was working as a co-op student at a research laboratory in California, and it was my first time away from my friends and the college life — the late-night discussions and ice cream runs and three-movie weekends and the like.

Most of the scientists were ten years older than I was. They had their families to go home to. Meanwhile, the younger scientists would go out to get drunk and work the Silicon Valley singles scene, and that wasn't for me.

When night came, I would run eight miles. It would just be me, the darkness, and the sound of the wind through the Almaden hills.

Running was something I could do alone. Listening to my breathing, to my heartbeat, I could think things over and let my mind wander through images of people I had left back home and at school, people I cared about.

I learned a lot about loneliness.

That's why I find it very ironic that, in running this year's marathon, I learned something about friendship, and how one can take it for granted.

I was feeling pretty good when I reached Wellesley Hills at the fifteenth mile, but one of my

friends began to cramp up. He must have hit The Wall around then, because he was telling me in a soft, pained voice to slow down, to walk a bit. But all I could think about was: *if I walk, I will cramp up, too, and I can't afford to cramp up.*

So I ran on and left him behind.

This was the same guy who had stayed with me when I hit The Wall last year. He had pushed me on. He had been there when I needed him. Where was I when he needed me?

Some people think that friendship has to do with attaining some kind of social status. They will smile and hug each other, but they really don't give a damn. Others think that friendship has to do with working on labs and problem sets together. They vanish when that semester's class is over.

But real friends — they stick with each other through thick and thin, through the good times and the bad times. They help each other out without expecting any favors back. They listen to each other and confide in each other.

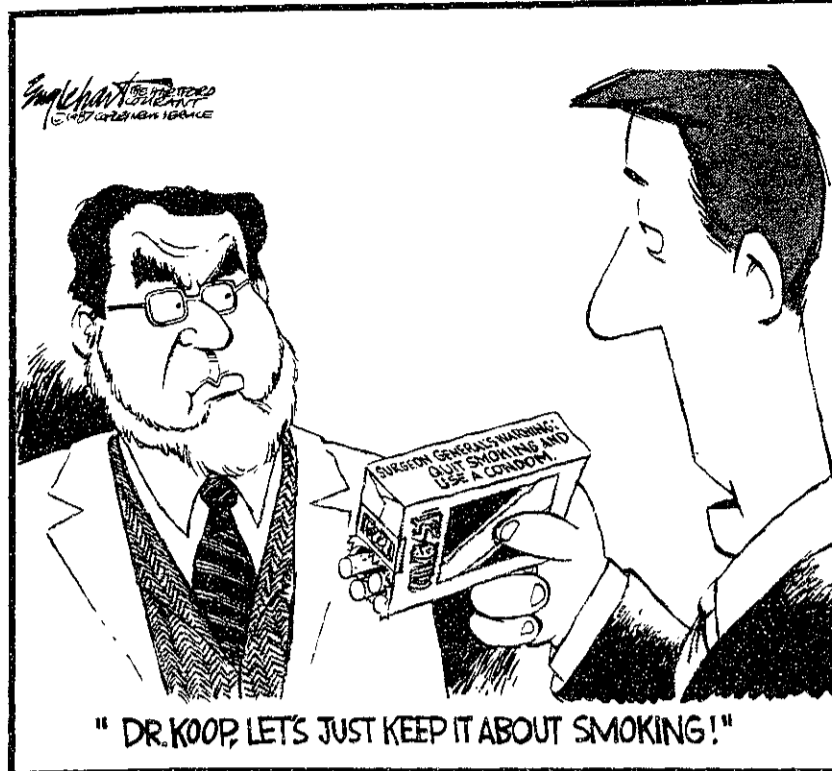
Friendship should be a nest in which you feel warm, safe, and free to just be yourself, with nothing to prove and nobody to impress.

In a world where people can be so cold, so cruel to each other, where, to get ahead, one man will hurt the other without a second thought, friendship is something to be treasured.

But we often take the most precious things for granted. In this year's marathon, in taking my friend for granted, I learned something about myself that I can't admire.

I ran the lonely race. I improved my time by an hour and a half, but at what price?

Thomas T. Huang G, a student in the department of electrical engineering and computer science, is a former editor in chief of The Tech.



Column/Simson L. Garfinkel

MIT-Wellesley bus lacks supervision

If the Wellesley/MIT exchange bus did catch fire Tuesday, April 7, because of a smoldering cigarette stuffed between two seats ["Wellesley bus catches fire," April 10], that cigarette was probably put there by the bus driver.

I've been riding the exchange bus for nearly four years. The only people I have ever seen smoking on the bus are the bus drivers. Most of the bus drivers

that I know smoke while they are waiting to leave at one of the bus stops. Many of them smoke on the bus itself. Some of them smoke while they are driving.

It is against the law and against the policy of Crystal Bus Company for people to smoke on the bus, but if the driver smokes, there is no means to enforce these rules.

There are many other problems with the exchange bus. These problems remain unchecked because Crystal Bus Company operates its service largely unsupervised by both the MIT and the Wellesley administrations.

Daily contact between representatives of the schools and the bus company is limited to the delivery of interdepartmental mail to the bus driver for transport to the other school. Students rarely report late or missing busses to the exchange offices; students are often too busy after having wasted so much time waiting for the bus.

Riding the exchange bus is the only disadvantage to taking a class at Wellesley. The bus is noisy, smelly, and often late.

Sometimes the bus doesn't come at all. One night this semester, I planned to take the 10:15 pm bus from Wellesley. It never came. At 12:30 am the seven students with whom I was waiting called a taxi. The taxi cost over \$30; of course, we were never reimbursed.

I am amazed that the drive from MIT to Wellesley, which takes me roughly 23 minutes in my Jeep, takes the bus over 40. Although the bus driver usually maintains a constant 65 or 70 miles-per-hour while on the Massachusetts Turnpike (one of the drivers I knew had a radar detector which he routinely used), the route through Newton and Wellesley seems designed to waste time and fuel. I have often asked the bus drivers to take a more direct route, only to be told that the route was determined by the company.

Until there is both greater administrative supervision of the exchange bus and a simple way for student complaints to be heard and addressed, these problems are likely to continue.

Simson L. Garfinkel '87 is a contributing editor of The Tech.

feedback

Japan has too much influence in US

To the Editor:

Japan has invaded the United States. Last year, Japanese companies topped \$9 billion in direct investment in the United States, tripling the 1985 rate. In addition, \$6 billion in US real estate was scooped up by Japanese firms, a figure that is expected to leap again this year.

That is equivalent to the Japanese buying 60,000 homes valued at \$100,000 apiece. Japanese real estate giants are even sniffing at

national US symbols. "What do you think the American reaction would be," asked a Japanese investor recently, "if we bought the Empire State Building?"

I'll tell you what my reaction would be — anger. Japan is invading the United States. They are buying America. How long will it be before Japan owns America? Very soon, unless some drastic actions are taken by the American public.

But an even more immediate threat confronts us. We are be-

coming more and more dependent on Tokyo's purse strings — our banks are being bought by Japanese firms at an alarming clip. In California, Japanese firms control five of the 11 largest banks.

"People just don't have a good sense yet of the power Japan has over the United States," says Donald J. Huse, general manager of the First Interstate Bank of California in Tokyo. "You get angry at the Japanese on their export of chips, and before you know it, you're paying higher rates on your mortgage."

Japanese loans to the United States will eventually hit \$800 billion, nearly equal to the entire budget of the United States in one year. US interest payments alone to Japan would be \$50 billion a year, in other words \$200 from every man, woman and child in this country. Such a sum could not be paid without a complete reversal of the current US-Japanese trade roles.

In fact, the primary source of Japan's wealth may also be her biggest weakness — a trade surplus of \$83 billion last year. Therefore the public can play a major role in reversing the trade deficit. Boycott Japanese products. We would be saying to the Japanese, "Hands off our property."

The Japanese have been using cut-throat tactics to crush US businesses. And now America suffers. I ask for all people to send a searing reply to Japan: America will not let itself be bought! By a united effort we can cripple Japanese arrogance. Simultaneously, we will strengthen our economy.

In the long run, it all boils down to one question: Which is more important to you — a few dollars, one less luxury or a strong America? Are you a consumer first, or an American? We should boycott Japanese products.

Michael J. Hostetler '87

feedback

US condones cultural rape via foreign policy

To the Editor:

If rape were truly thought to be violent, evil and repugnant, the man who raped a Wellesley student at gunpoint in his car in October 1986 would not have been acquitted because his victim "wanted sex" ["Court acquits alleged rapist," April 4].

But that obscene justification works again and again precisely because the institution of rape is a fundamental beam in the structure of our civilization, and a continuing part of our cultural heritage.

The victim of sexual rape is violated in the most intimate way. Stripped of her most precious rights, she is alone and without defense. Imagining ourselves in her position, we are struck by the horror, and disgusted by her aggressor's freedom.

But cultural rape, i.e. violent denial of rights, oppression and exploitation, is prevalent and condoned. And it is instructive to note how often the two forms of aggression are united. After all, wasn't slavery with its associated evils in a sense the epitome of rape? And before that, the genocide of native Americans? And the denial of suffrage to women

until 1920 and in effect to Southern blacks until 1965?

The lust for domination is thrust beyond US borders. Money and weapons are used to oppress the blacks of South Africa, the Palestinians in the occupied territories, the people of Nicaragua. These peoples only want national self-determination and freedom from US puppet dictators. The list of victims of the United States is near endless (Chile, Iran, Guatemala, El Salvador).

As *contra* bullets kill Nicaraguan peasants and their children, I imagine the heart of the *contra* movement — a bunch of malignant men in Washington, beating vigorously in sympathetic excitement.

Rape, as violent denial of rights, political oppression and forced economic dependence, is an undeniable part of our culture. It is the means by which the powerful and unjust exploit others to achieve their ends, whether it be a feeling of superiority or world hegemony. Profit is the end of those who own and run the country — corporate America. Human life is considered irre-

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opinion

feedback

Budget director misleads Americans

To the Editor:

I was surprised to read in the April 7 *News Roundup* section that the House's budget proposals contain "deep cuts in military spending." All I had read before was that there was a dispute over the comparatively modest sum of \$12 billion.

Federal Budget Director James C. Miller III's statements about "deep cuts" and a "blackmail budget" on the other hand conjured up pictures of servicemen being sent home and the Pentagon unable to buy weapons.

After puzzling over this for some time, I noticed that the passage actually said "deep cuts in military spending increases."

It could be said that this reveals more about my reading skills than anything else, but I

believe that I read the paragraph as the Budget Director intended people to. Since some members of the House are reluctant to pass further increases, the administration wants us to think that they are threatening "deep cuts" in defense which would endanger national security.

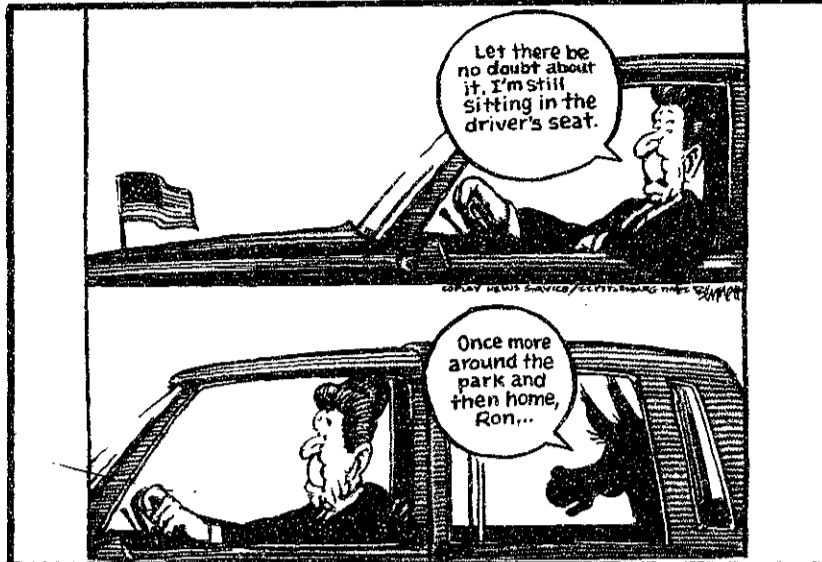
We are told that the whole proposal is an irresponsible maneuver to force President Reagan to raise taxes, and certainly should not ask why the current level of military expenditures is necessary.

This is just a variation on the trick of advocating a noble goal (such as democracy in Nicaragua) and a specific action (supporting the *contras*) and hoping that people will infer a connection.

A serious re-examination of

defense spending is necessary to help balance the budget. But the administration is twisting facts to achieve its objective, and this deception flourishes best when the press is negligent. For example, *The Tech* should have italicized the word "increases" so that it would be easier to see how Miller was trying to deceive the American public.

Jorgen Harmse G



feedback

CIA should be barred from campus

To the Editor:

The anti-Central Intelligence Agency protesters arrested last fall at the University of Massachusetts, Amherst, including Abbie Hoffman and Amy Carter, argued that the CIA's presence on campuses is not a question of the CIA's free speech. Free speech is one thing, recruitment is something different.

Should the CIA be allowed to recruit at MIT? The World Court has ruled that the CIA is breaking international law by conducting a war against Nicaragua. The recent *contra* scandal revealed that the CIA has broken the laws of the United States as well. Various human rights commissions have documented the fact that the CIA has committed serious crimes in Nicaragua through its *contra* mercenaries.

Butchers who sell poisoned meat should be closed down by their customers if the government does not jail them. People who are recruiting for immoral and illegal activities should be stopped.

An organization that engages in acts of international terrorism should not have free access to the facilities of MIT. Abbie Hoffman, Amy Carter and the other protesters arrested at UMass, set an example last fall by conducting a sit-in and by facing arrest. They stood for a moral principle.

The CIA has tarnished the

name of America and has acted as a violent force standing against peace and progress. The CIA has overthrown democratically elected governments (such as Chile in 1973), mined foreign harbors (Nicaragua, 1984), and assassinated foreign leaders (Patrice Lumumba of Congo, 1956).

These courageous protesters who will go down in history

along with other protesters such as Rosa Park, who faced arrest in order to oppose immoral laws, and thus began the Civil Rights Movement. The UMass protesters, "whose great minds have encountered opposition from mediocre minds," broke minor laws to bring to our attention to the monstrous activities of the CIA.

F. Sal Vafaei
Research Staff

Rape is an undeniable characteristic of society

(Continued from page 4)

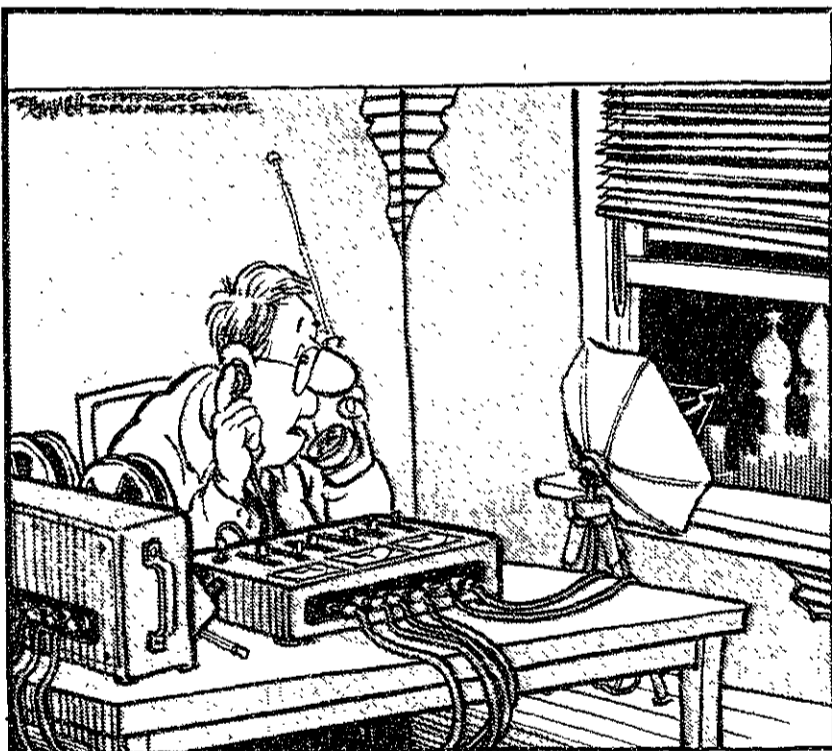
vant.

So impoverished women in El Salvador, unprotected from silicon dust, assemble computer chips for pennies a day to power our computers. Others pick fruit in orchards owned by US companies. Black South African men, separated from their families for months, living in unsanitary cells, toil in mines to enrich the white mine owners and international diamond and gold

merchants, and to beautify the delicate fingers of our friends and spouses.

Most of us, without knowing or wanting to, have benefitted from rape, in the general sense. But as we recognize the implicit promotion of cultural rape in our society, and take action to oppose it, we also bring ourselves closer to the day when sexual rapists will no longer get away with "she wanted it."

Arthur Grant G



... That's right, sir, they're bugging our embassy... I've got it on tape...

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Any group wishing to schedule an event for June, 1987 through May, 1988 should submit applications to Steve Burke, (Bldg. W20-344A, X 3-7974) in the Campus Activities Office, in the Student Center.

The deadline for applications has been extended to Friday, May 1.

PLEASE NOTE: Due to the construction schedule of the Student Center renovations, we will not be accepting any space reservations for the building. However, the Campus Activities Office staff will be available to assist and recommend alternative spaces you may consider for your event.

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LSC to show sexually explicit film

(Continued from page 1)
sidering showing a documentary film on pornography as an alternative to the LSC offering.

History of film policy

The MIT sexually explicit film policy was drafted in August 1984 to provide for a mechanism for reviewing such films. Some minor revisions to the policy made in December of 1985 changed the membership of the screening committee and allowed educational films to be shown, but the policy has remained basically intact.

In order to be approved a film must meet the so called Repetta guidelines:

- The film should reflect believable reality or normalcy in the relationship and sexuality displayed.
- The sexuality portrayed should not be objectified as being separate from the individuals involved.
- The sexually explicit content

and the emotional content should not unfairly reflect the viewpoint or sexual feelings of men or women.

• The films should generally promote a positive attitude toward sexuality.

The screening committee consists of three undergraduate students, three graduate students,

UA to call for changes to HASS-D proposal

(Continued from page 1)
large, degrading the quality of education;

• the proposal does not specify how the 50 HASS-D classes will be selected; for example, it offers no way of ensuring that the HASS-D classes will not become confined to a white male European viewpoint.

The UA plans about three forums in living groups in the next two weeks, as well as a forum today on the proposed minor in hu-

manities, arts or social sciences.

The UA Council was also concerned with the problem of ensuring breadth, Rodriguez said. In its current form, the proposed requirement could be satisfied with American history, American culture and American literature, he explained.

Rodriguez also planned more cooperation between SCEP and the student members of Institute committees, saying these students have sometimes been out of touch with their constituencies.

Associate Professor of History Philip Khoury chairs the CUP group, which also includes Richard L. Cartwright, head of the Department of Linguistics and Philosophy and chairman of the committee which prepared the current proposal; James Munkres, professor of mathematics; and Gruber.

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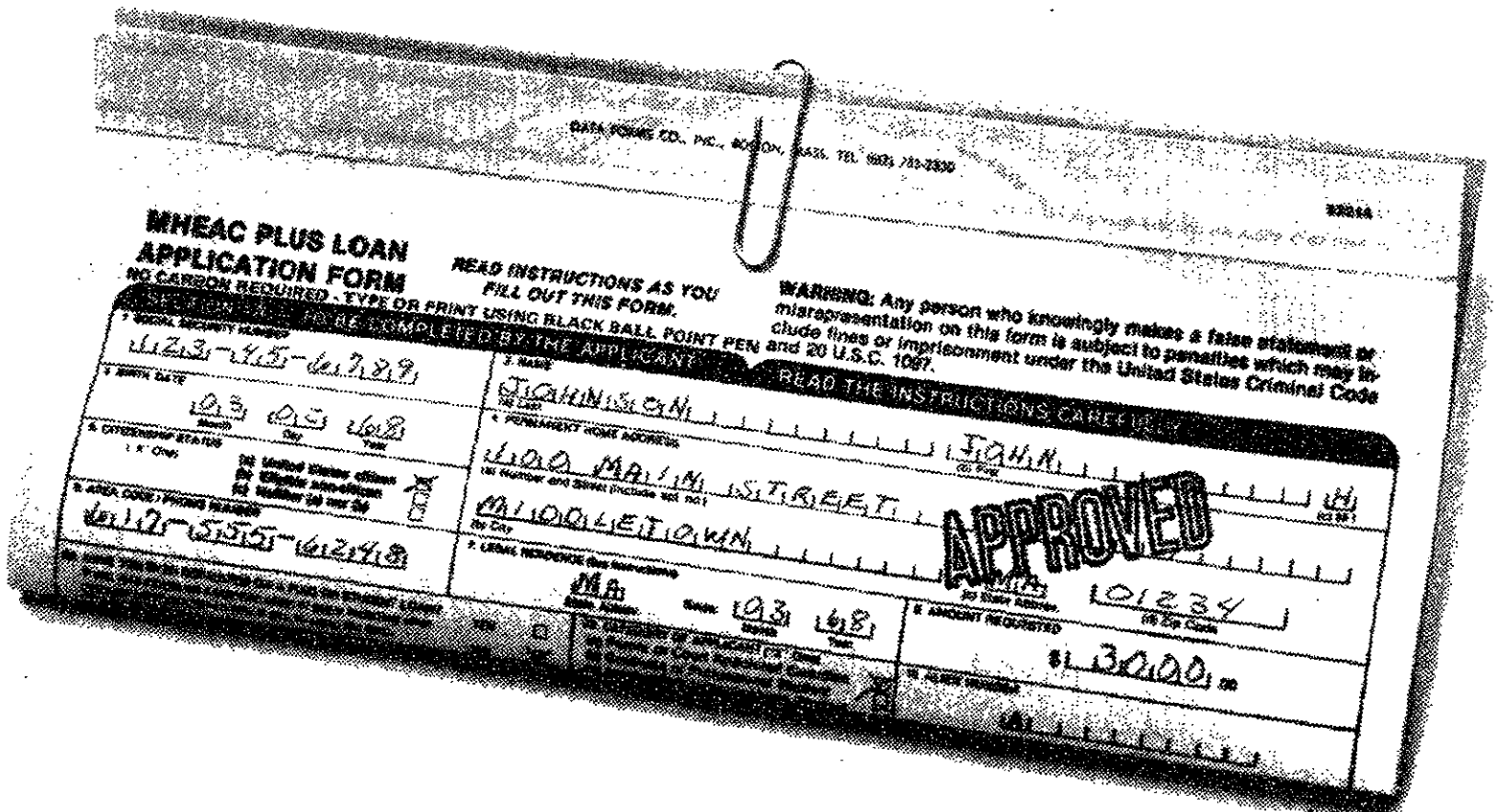
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Noble continues tenure battle

(Continued from page 1)

"We have raised money from faculty at MIT and other places as well as the MacArthur Foundation," claimed Minsky. He said the Coalition is now broadening its campaign to include MIT alumni and is also supporting other faculty members around the country who are facing similar problems. Minsky felt MIT's withdrawal of its motion to dismiss the Noble suit indicated how weak MIT's case was.

MIT's version of the case

MIT's attorney, Robert Sullivan of the Boston firm of Palmer and Dodge, had an entirely different explanation of why MIT withdrew its motion. According to Sullivan, MIT filed a motion for the dismissal of the case in January. After this, he explained, Noble's attorney filed another motion to compel MIT to release certain papers and asked that both motions be considered on the same day.

Since the release of these documents would obviously have a bearing on the eventual resolution of the suit, he continued, MIT deferred the motion. "When we postponed it [the motion]," said Sullivan, "Noble chose to characterize it as a withdrawal, which it is only in a very technical sense."

But Noble's attorney, Lynne Bernabei, saw the withdrawal as sign of disarray among MIT's attorneys. She felt the motion filed

by her for Noble had nothing to do with MIT's withdrawal.

Bernabei explained that the documents that she sought were primarily those of certain MIT administrators and MIT Corporation members regarding Noble's tenure application as well as outside evaluations of Noble's case.

But Sullivan maintained that MIT had turned over "98 percent" of the documents asked for by Bernabei. What was being withheld, he said, was, "the identity of persons who wrote evaluations of Noble on the condition of confidentiality."

Noble claimed that MIT was trying to get its evaluators to invoke confidentiality. He said that "using the protection of the evaluators to conceal other documents is disingenuous."

Implications of the case

Minsky felt that "if we win this motion, MIT will be very much more defensive." He felt that the people in STS faculty who voted against Noble's tenure were mainly those who thought his tenure would jeopardize STS funding, and that the motivation was entirely political. A preliminary tenure committee had solidly recommended Noble's tenure application, Minsky noted.

But Sullivan said the tenure committee's recommendation was non-binding, adding that the court had several affidavits denying that political considerations

went into the tenure decision.

He said that former Provost Francis E. Low interviewed the tenured faculty of STS, who had rejected Noble's application, and found no basis in Noble's contention. He added that President Paul E. Gray '54 then repeated the review process and again found no indications of political motivations behind Noble's rejection.

To this, Bernabei replied that "depositions and testimony show that the affidavits are incorrect." There was not "any significant review from Low or Gray," she added.

Noble felt, "STS viewed me as a liability when they were in an ambiguous position vis-à-vis the Institute. All of the depositions confirm this. When fired I was given no reason, so I have to speculate [that political considerations were at work]."

He likened himself to a government whistle blower and added that he hoped that the suit would help overcome the atmosphere of intimidation at MIT.

Bernabei felt Noble's team had uncovered a lot of information about the faculty's improper consideration of his political views, and thought she had a good case.

But Sullivan thought otherwise. "I think we will win," he commented.

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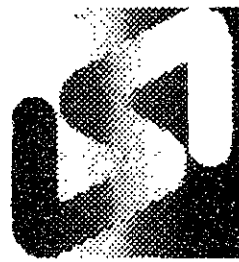
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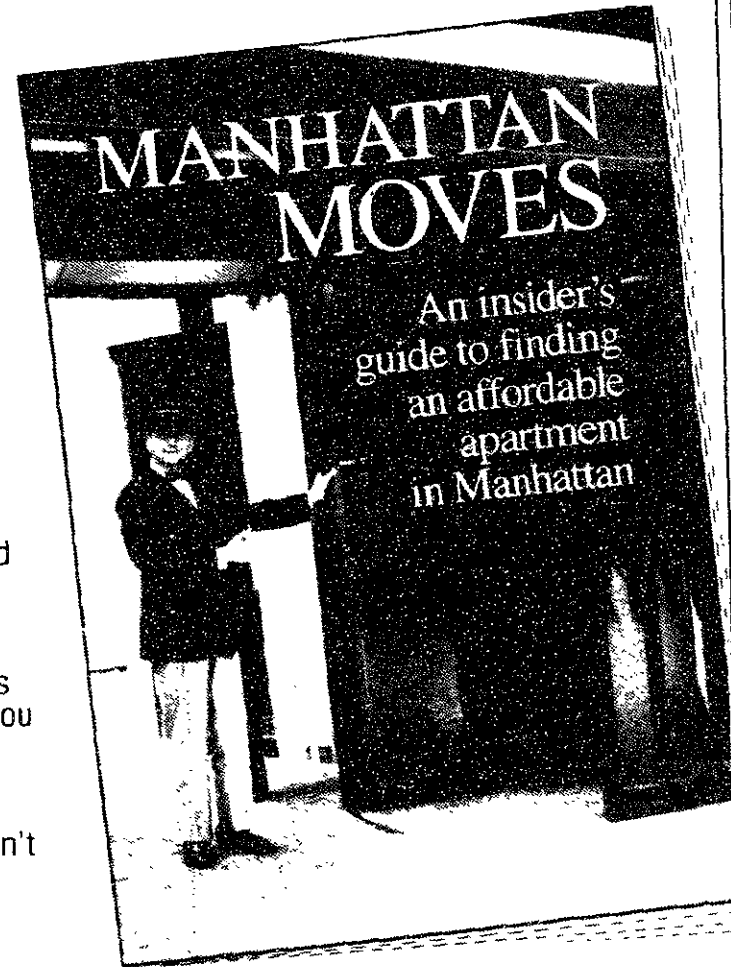
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MIT to sell condoms in living groups

(Continued from page 1)
 machine may have "less of a problem with a health-aid dispenser," Weinberg said.

Weinberg has asked Associate Dean for Student Affairs James R. Tewhey to investigate similar machines being used at the University of Rochester.

The machines will probably be bought, installed and funded by MIT, Weinberg said. He said it "made sense" for the MIT bureaucracy to start the program rather than leaving it up to individual dormitories.

Dormitories planned machines

Both Bexley Hall and 500 Memorial Drive had already made plans to install condom dispensing machines. Several other dormitories also had had informal discussions about making condoms available to residents.

In 500 Memorial Drive, the idea for installing the machines originated from Facilities Chairman John H. Olsen '89 and several other students. Olsen noted that 90 percent of the dormitory's executive committee was in favor of obtaining the machines, which would be installed in the basement restrooms of 500 Memorial Drive.

But Olsen had been unable to obtain funding for the two machines, which would cost \$200 each. The residents voted against purchasing the machines at a house budget meeting because they hoped for funding from the MIT Medical Department, Olsen explained.

Tewhey approved of installing the machines but told 500 Memorial Drive to postpone the move because the plan for an Institute-wide installation of machines was underway.

To bring the issue of the condom machines out into the open, Olsen said he thought condoms should "be made available for sale in the candy machine, right next to the Butterfingers."

Olsen said this action would achieve two purposes:

- people would have immediate access to condoms; and

- people would become aware that condoms are being used.

The motivation for installing the machines was not the prevention of AIDS, but just a matter of convenience for students, Olsen said.

Joseph M. Mullally '89, president of 500 Memorial Drive, saw a different implication of the machines: "We think it's a good idea because it makes sure that people are aware of the complications that can result from unsafe sex practices. It offers an alternative to make things safer."

George E. Hosker, manager of 500 Memorial Drive, said the machines were a good idea and represented a healthy thing. "It was the thing to do. People are dying from AIDS. It's a life and death issue."

Bexley Housemasters discuss condoms

Bexley Housemasters Professor Frank and Vicki Solomon expressed strong support for safe sex and the installation of condom machines.

The key to the prevention of AIDS, long before the arrival of a vaccine, is safe sex education and the immediate access to condoms, Prof. Solomon said. The Solomons felt that an MIT administrative policy would be necessary to coordinate the dissemination of information about AIDS and the distribution of condoms to students.

"Although the population of college students with AIDS is small, in two years many more students will have the disease, since it is clear that it can also be spread by heterosexuals," Prof. Solomon commented.

The Solomons observed that college age students feel invincible, explaining that few students they have talked to feel that they can be affected by AIDS. Prof. Solomon asserted, however, "No one who is sexually active is living on an island with respect to this disease. Let's face it. Lot's of people are sexually active between the ages of 18 and 21 at MIT."

"Of course young people don't want to think about a disease when they are starting to shape their lives," he said. "The real responsibility rests on older adults who have the power to effect change. The problem is that they have remained silent. If nobody says anything, then the fantasy of invulnerability will continue to exist."

Prof. Solomon further emphasized the need for a policy coming from both the Reagan administration and the MIT administration.

"Right now, I don't see a poli-

Youths rob MIT student crossing Harvard Bridge

(Continued from page 1)

are Boston residents, Gillis said. Later in the week, the police arrested a third alleged assailant, a 16-year old Boston resident. All three were arraigned in Roxbury Juvenile Court on Tuesday, Gillis said.

The fourth alleged assailant turned himself in on Tuesday, Kraemer said. Orlando Williams, 17, of 1467 Blueville Avenue in Mattapan, will be charged later as an adult, Gillis said.

The bridge was "relatively crowded" at the time of the robbery — Kraemer passed two groups of MIT students travelling in the opposite direction "about

a minute and a half" before the robbery, he said.

The nearest pedestrian was around 70 yards away during the robbery, but "I don't think people realized what was going on," he explained.

Kraemer said he lost \$24, some credit cards, and identification, but was unhurt in the scuffle. The MDC has not yet said whether it recovered his wallet, Kraemer said.

The incident has made Kraemer "a little paranoid" when crossing the bridge at night. He added, "I'm thinking about getting a gun."

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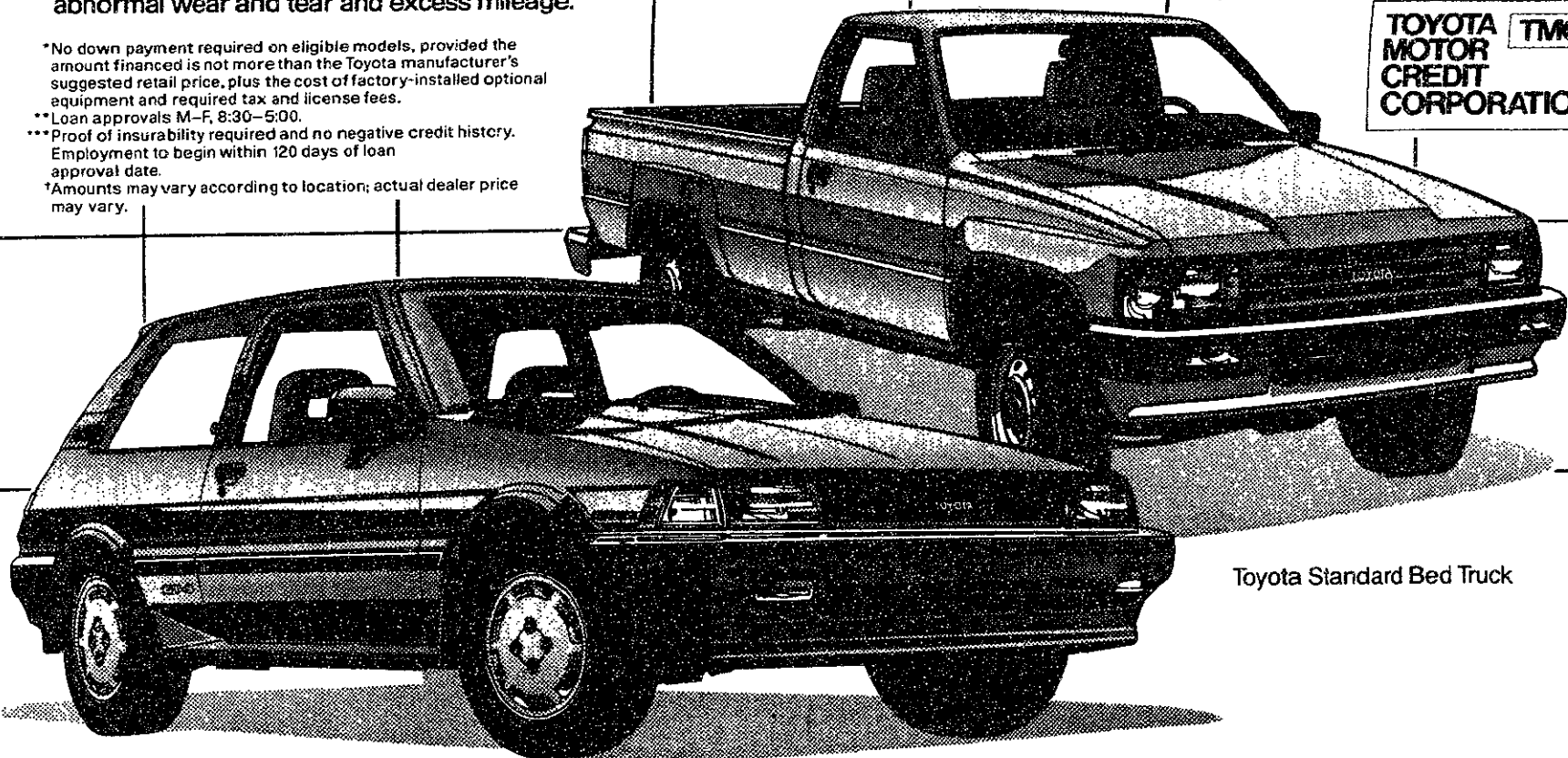
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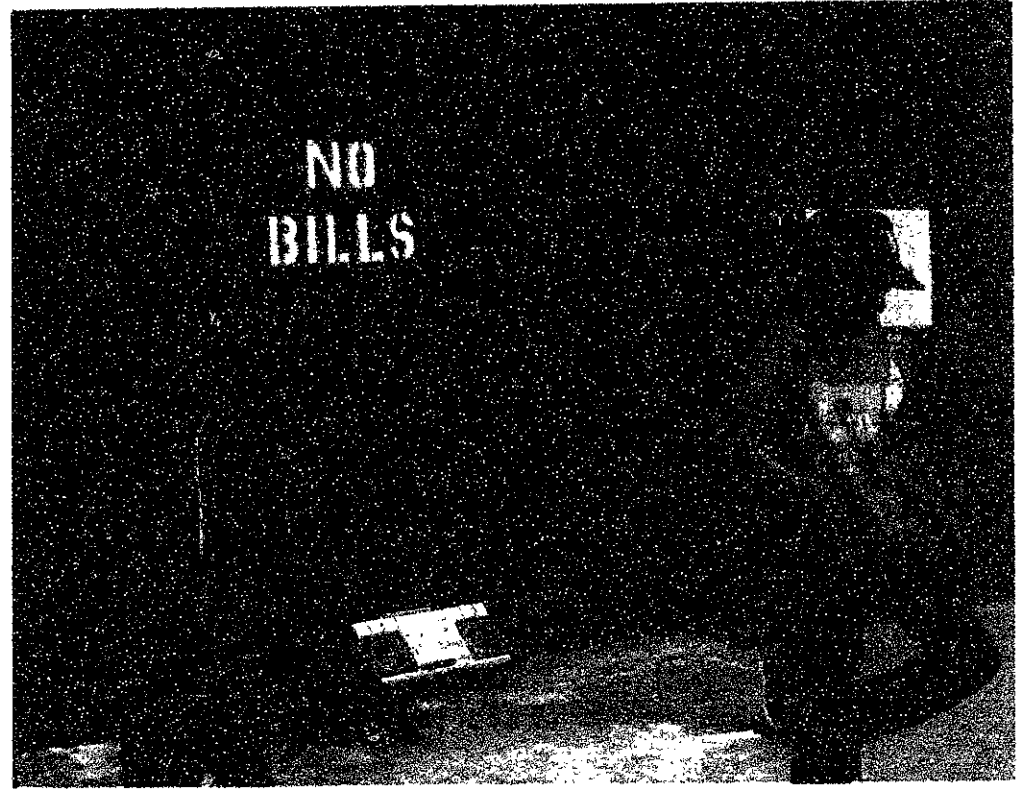
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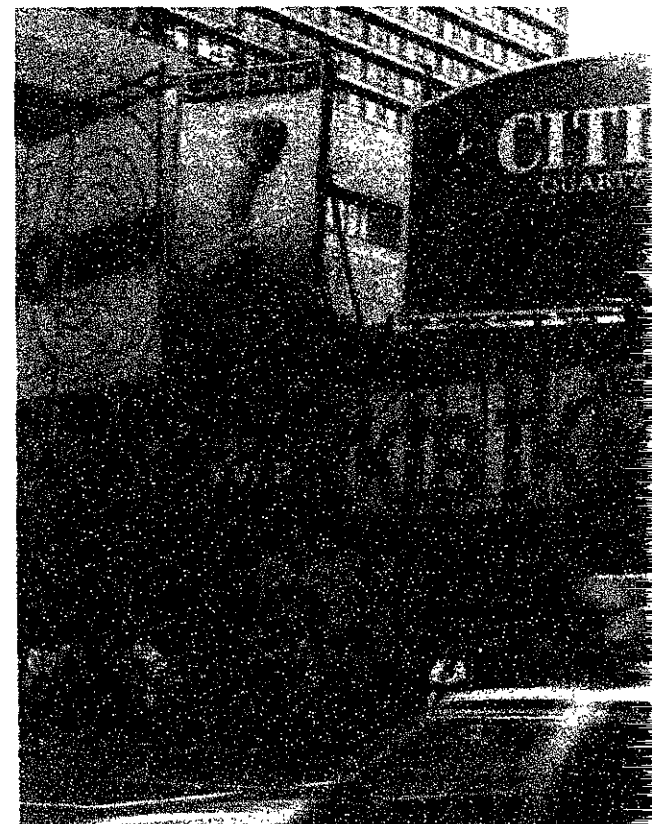
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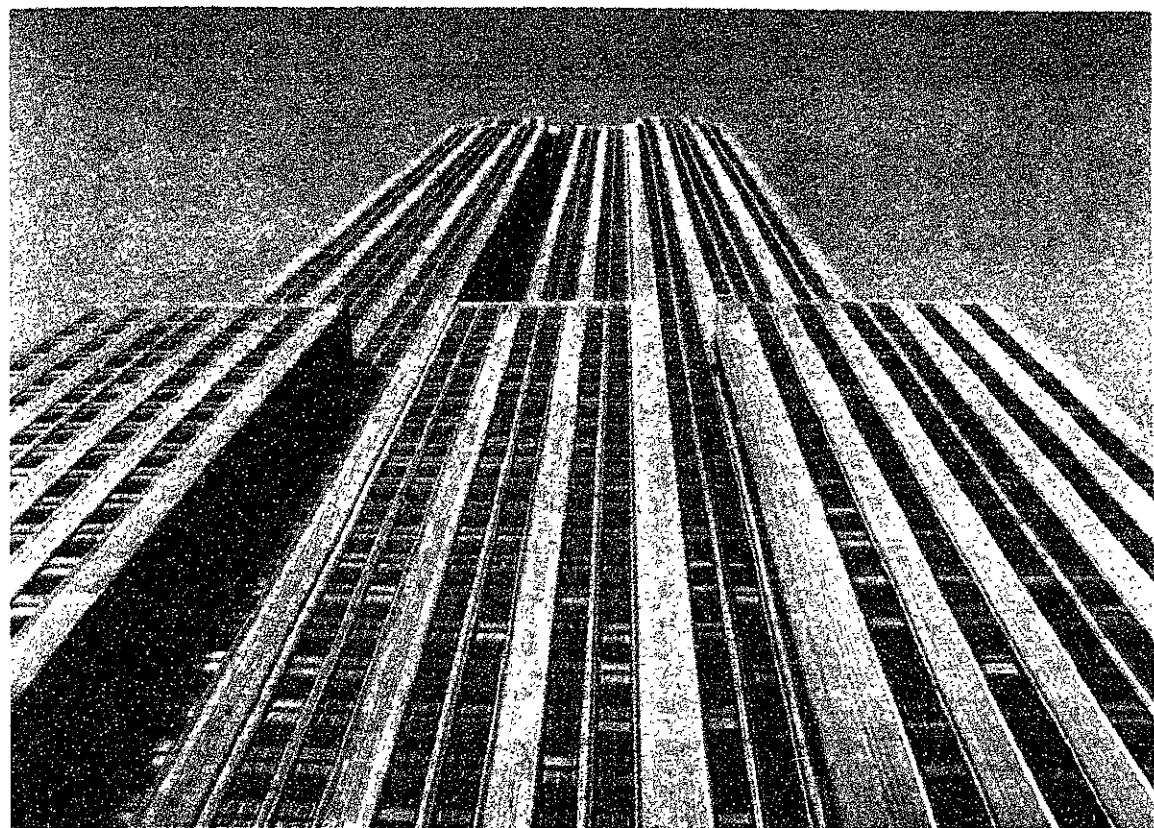
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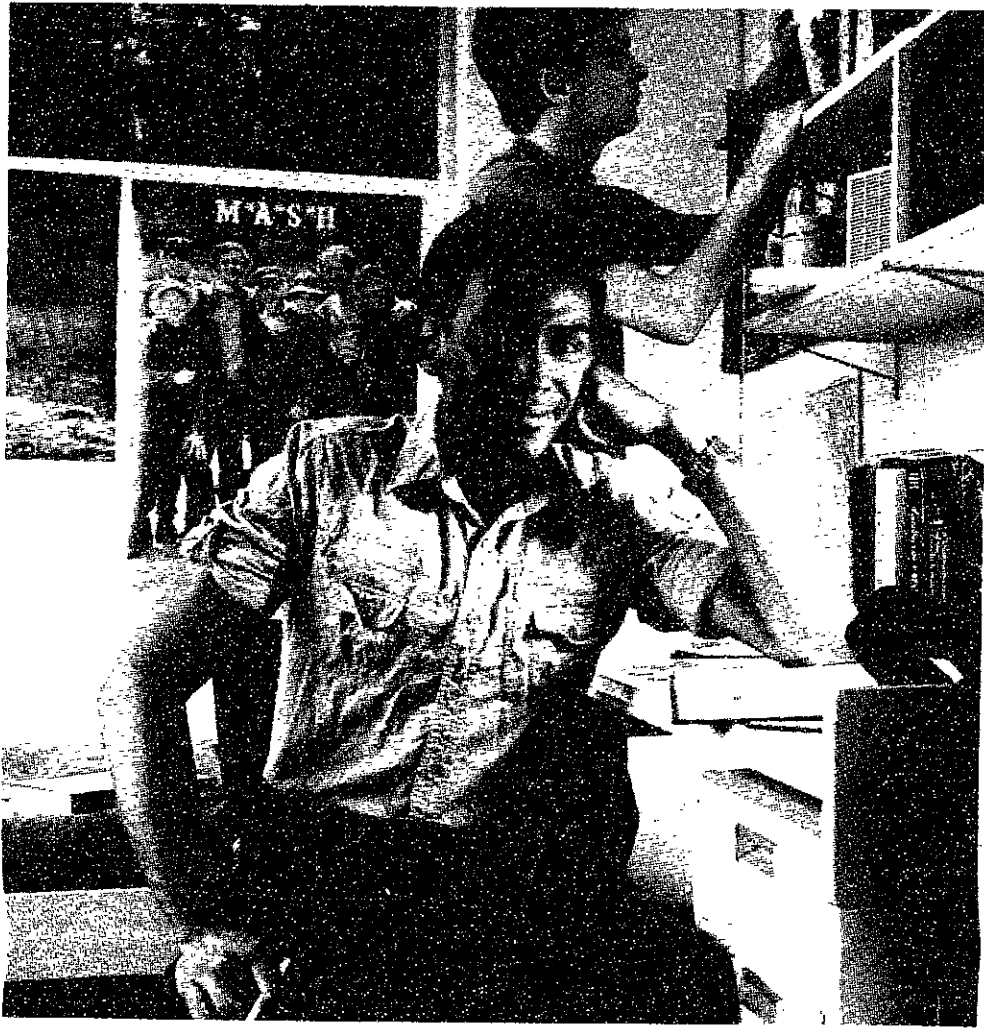


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ARTS

The thrills and chills of a fun house in "Evil Dead II"

EVIL DEAD II

Directed by Sam Raimi.
Written by Sam Raimi and Scott Spiegel.
Starring Bruce Campbell, Sarah Berry, and Dan Hicks.
At the Cinema 57, the Allston, and the Somerville at Assembly Square.

By PETER DUNN

WHAT NUMBERS ARE WE UP TO? "Friday the 13th, Part VI," "Nightmare on Elm Street, Part III," and coming at the beginning of this summer, "Creepshow II." Further sequels are likely in the making and, to make matters worse, each subsequent installment seems only a feeble re-



Bruce Campbell in "Evil Dead II."

flection of the original, never fully rekindling the terror of the first. What is to be expected then, now that "Evil Dead II" has hit the silver screen, promising to scare the living daylights out of any sane person? Just another mundane splatter flick where the blood looks like ketchup and each plot twist is easily guessed at well ahead of time, right?

Wrong! So "Evil Dead II" isn't Hitchcock — anybody going to a movie with this kind of title certainly doesn't expect subtle terror, they expect relentless gore and mayhem. So the acting is wooden. So the plot involves little more than trying to cram as much terror into two hours as possible. And when the plot does try to advance the storyline, the audience is dished some silly child's fairytale. So what? All these inadequacies are to be expected of a film in this genre, and "Evil Dead II" is no exception. But "Evil Dead II" rises above the mundaneness of its sibling films — where most horror flicks are roller coasters that quickly run out of steam, this film simply never lets up.

The plot of "Evil Dead II" is fairly standard as far as horror films go: hero (Bruce Campbell) and his girlfriend hie off to a deserted, secluded cabin in the woods for what they assume to be a fun-filled weekend of nookie. Unbeknownst to the two lovers, the legal owner of the residence, an archeologist, has been reading from his recently discovered Book of the Dead and has unwittingly released a monster from another dimension. And so begins the gore-filled weekend as the monster torments our hero along with a few other wayward travellers who unfortunately fall into the clutches of the monster (archeologist's daughter, daughter's lover, trail guide, trail guide's lover).

So far, "Evil Dead II" differs little from any other scare movie — as a matter of fact, the entire film diverges little from the conventions of the genre. Director Sam Raimi's winning combination lies not in the content that he presents but in how he presents it. "Evil Dead II" has taken all the terrorizing, thrilling aspects of scare flicks, syphoned out the unnecessary shock in between, and left the viewer with a saturated mixture of thrills and mayhem.

There is no unnecessary filler in "Evil Dead II." For example, while most scare flicks attempt some respectability by trying to develop a love interest (or attempt to

titillate the teenage audience with a hint of sex), this film presents the hero's girlfriend only long enough to kill her off and have her come back to torment him. The plot of the monster being summoned by the Book of the Dead is never belabored and is quickly shoved into the background once the spooks begin. This film has no pretension of respectability and gets straight to the meat of the matter — a roller coaster ride of thrills and chills.

And "Evil Dead II" is a roller coaster ride — literally. Our hero's first encounter with the monster finds him careening through the surrounding forest at break-neck speed (the adjective break-neck is particularly appropriate in this case), as if he'd latched onto the Warner Brothers Tasmanian Devil for a torturous joy ride. The ride, of course, comes to a bone crunching halt as he face-plants into a tree, leaving him unconscious, face first in a forest puddle. This recurring, surreal image of the main character's face each time he encounters a new incarnation of terror gives the impression he's saying to himself, "This isn't really happening to me. I'm just having a bad day." It's really not a look of terror and the thought that the hero of the film is "just having a bad day" raises giggles from the audience every time we see this expression on his face.

It is this mixture of terror and fun that

"The Assault," Oscar winner for Best Foreign Language Film

THE ASSAULT

Directed by Fons Rademakers.
Starring Derek de Lint
and Marc Van Uchelen.
In Dutch with English subtitles.
At the Nickelodeon and Harvard Square.

By PETER DUNN

TECH FILM REVIEWERS ARE NOT often wrong about their Oscar picks — of the batch from 1986, we picked only two losers. We were sure Willem Dafoe or Tom Berenger from "Platoon" would win the Best Supporting Actor Award when in fact Michael Caine took it for his portrayal in "Hannah and Her Sisters." And we picked the Canadian "Decline of the American Empire" to win Best Foreign Language

ultimately make "Evil Dead II" a joy to watch. The film knows that the audience knows that it is being manipulated and plays on the audience's knowledge and expectations to create some very humorous scenes. When Campbell's hand becomes possessed and begins to uncontrollably smash dishes on his head, it is as if we were watching Hand, from the Adams Family, gone insane. And when our hero goes to the toolshed looking for a weapon to fight his reincarnated girlfriend with, what does he look for first? Why, a chainsaw of course. The film is too disjointed to ever allow the audience to guess what terror is next around the corner (there is no plot by which to gauge what will come next) and Raimi's herky-jerky, spastic camera only adds further to this feel.

What makes "Evil Dead II" so much fun to sit through is exactly that its just like going through a carnival fun house. This isn't the kind of subtle terror that one gets from reading "Frankenstein" or any Edgar Allen Poe. It is instead straight ahead mayhem where half the time we are screaming just for the joy of it while also giggling our guts out. "Evil Dead II" rises above its contemporaries because it never makes any pretension to ever want to be a "Frankenstein" or "Dracula" but sticks with its tried and true formula.

Film. "The Assault" instead brought home the Oscar. It was not hard to see why Caine beat out Dafoe and Berenger, but "Decline's" loss on Oscar night demanded a trip to the Nickelodeon to see what all the fuss was about.

"The Assault" is best described as a drama/mystery where the mystery in the film is slowly, unintentionally resolved by the film's main character, Anton Steenwijk (played as a boy by Marc Van Uchelen, as an adult by Derek De Lint). The unraveling of the mystery reveals how the misconceptions of one traumatic event can subtly shape and haunt the life of one person.

The film begins innocently enough in the town of Haarlem in Nazi-occupied Holland, towards the end of the Second World War when most of the rest of Europe had

(Please turn to page 15)

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ARTS

"Raising Arizona," a fairytale of miniscule proportions

RAISING ARIZONA
 Directed by Joel Coen.
 Written by Ethan and Joel Coen.
 Starring Nicolas Cage and Holly Hunter.
 At the Cheri, Harvard Square,
 and Chestnut Hill.

By BEN Z. STANGER

HI FELL IN LOVE with Edwina after seeing her for the first time. Perhaps it was her police uniform. Maybe it was the way she barked "Turn to the right" as the camera flashed. It might have been the handcuffs he wore.

To be sure, their relationship was unusual, but then again, "Raising Arizona" is no ordinary comedy.

H.I. "Hi" McDonnough (Nicolas Cage), a career criminal, and his newlywed bride "Ed" (Holly Hunter), a police booking officer, had made every effort to have a baby.

But as time passed and their efforts failed, Ed became more and more despondent. Adoption agencies refused them because of Hi's hideous criminal record. It seemed as though the marriage would collapse without a child to hold the two together.

On TV one night, the couple saw a report about the birth of the "Arizona quintuplets," the five sons of unpainted furniture mogul Nathan Arizona (Trey Wilson) and his wife. This report would have sent any other couple in their position further into despair. Instead, it sent this unlikely duo plotting to escape from it. Nathan Arizona, Jr. became a family member before dawn the next morning.

This movie has a lot going for it: the plot is clever and refreshing; the main characters of the movie are new to the screen. Hi, in spite of his repeat offenses, is an honest man. Ed, in spite of her police background, goes insane with the desire to be a mother.

But the movie is made special by Hi's faltering momentum, as he discovers that he doesn't like wearing the chains of a family. After all, he tells himself, it wasn't his idea to kidnap the kid, it was his wife's.

Characters in the movie have different, but reconcilable, agendas. Edwina's is the clearest: she needs to love a child of her own, no matter what the consequences. Hi seems devoted to Ed, but there are times when he is more devoted to himself.

There are several other such instances of confused priorities.

Hi's boss Glen (Sam McMurray) blackmails the kidnapers, but not for money. Rather, the half-dozen brats he already has are not enough for his wife. She wants another baby.

Hi's old buddies from "the joint," Gale (John Goodman) and Evelle (William



Ed and "Hi" McDonnough welcome Nathan Arizona, Jr. in "Raising Arizona."

Forsythe), steal the baby from Hi and Ed to collect the reward money. Alas, the baby is too much for them and they decide to raise him themselves.

Much of Hi's character, which he keeps subdued during the day, comes out at night while he's sleeping. Hi's dreams seem derived from Michael Binkley's closet of anxieties. Soon after kidnapping the child, Hi experiences the horror that Nathan Jr.'s mother feels when she discovers that he's gone.

In another dream, Hi has a vision of Leonard Smalls (Randall "Tex" Cobb), "The Lone Rider of the Apocalypse." He is a Harley-riding, shotgun-toting bounty hunter. But this time he's looking for an escaped neonate.

Director Joel Coen has done a good job of putting the gore of his last film, "Blood Simple," behind him. But there is still

enough high paced scariness, made somewhat absurd in the context of this film, to tickle us.

There is plenty of straight comedy, but there is a great amount of sensitivity as well. The lead performances are all excellent and intimate. Hunter is especially good in her first starring film role — her pleasant Georgia voice is like a lullaby, and her obsessive character is portrayed with fullness and vitality.

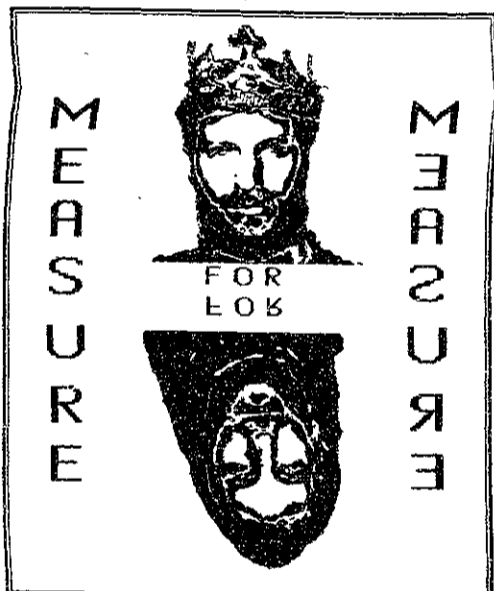
The western setting of "Raising Arizona" unavoidably recalls the subtle locale for "True Stories." We think of Hi and Ed in almost the same terms as the simple folk of Virgil, Texas.

The film is about maternal love taken to an extreme. It cannot rightly be called a comedy, because it will make you grin more than it will make you laugh. In truth, "Raising Arizona" is a fairytale.



Gale Snopes absconds with the baby, Nathan Arizona, Jr.

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ARTS

New Ehrlich rises to Pinter's challenging "Old Times"

OLD TIMES

By Harold Pinter.
Directed by Eric Engel.
Starring Richard Averbuch, Terry Stoecker, Samantha Timmerman.
At the New Ehrlich Theatre until May 9.

By JULIAN WEST

WHEN FIRST I SAW Harold Pinter's "Old Times," at the Haymarket Theatre Royal, I turned around after the standing ovation to the other mystified faces in the balcony. "I am certain we have just seen something very good," I announced to-nobody in particular, "but I am not at all sure why."

How is it that I remember this so very clearly, yet recalled none of the names of the characters? Why did I remember the speeches about underwear, which is not a particular interest of mine, but forget the jabs at vegetarianism, which is?

Such vagaries of the human memory are

the stuff of Pinter's "Old Times," which poses three middle-aged characters the problem of calling up their Bohemian days in London some twenty years previous.

Kate and Deeley have built themselves a cosy nest somewhere on the English coast. They have also built a comfortable picture of their mutual past on which rests their mutual present. But an old chum of Kate's pays a surprise visit and, after the pleasures of dispensing tea, the small talk turns to reminiscing and the three visions of the past begin to jar. We begin to wonder just what the truth is, and indeed whether there is a single standard of truth. We enter the labyrinth.

For those who, like Kate and Deeley, "rarely get to London," and missed Pinter's revival of his own 1971 play, the New Ehrlich's production will do nicely. Samantha Timmerman and Richard Averbuch are a splendid married couple, fitting comfortably together when alone, sharing the odd inside joke, and communicating

subtly while entertaining.

When Anna (Terry Stoecker) and Kate first fall to talking, Averbuch squirms sullenly, looking very much the fifth wheel. His questioning of both women, tinged with a distrustful jealousy, sounds detached but is acutely probing.

Timmerman is likewise very good as a woman comfortable with a past she makes no pains to remember. She is almost child-like in her good-humoured charm.

Only Stoecker fails to fill out her character, and this only because she is missing the edge of sensuality which completes Anna's mystique.

The New Ehrlich is fast gaining a reputation for staging challenging material. Plays this year by Ibsen and Ionesco were as tough on the audience as on the company. "Old Times" continues this trend; it is a treacherous play with no safe footing to be had. Fortunately, the New Ehrlich achieves stagings which rise to the material. In the intimate theater, one senses the

actors and the audience come together in search of the key to the play.

Anna gives us one key to this play: "there are some things one remembers that may never have happened." In addition, there are some things one sees in "Old Times" which may not be happening. Some of the dialogue between the women recalls their salad days as college roommates, such as when Anna suggests that Kate take a bath.

Is this dialogue really happening in the house during the after-dinner conversation? If it isn't, what does it mean when Kate actually takes the bath? Eric Engel's direction helps us only partway over such stumbling blocks because these are questions which must remain unresolved.

Few of the ambiguities in the text are ever resolved, and one leaves the theater somewhat confused and not a little disturbed. That is precisely what makes the evening a success.

The mystery of "The Assault" fails to sustain the movie's suspense

(Continued from page 13)

already been liberated. Holland is in the midst of the "Hunger Winter" of 1945. But these are innocent times for 12-year-old Anton: the Nazis are all but absent from the first part of the film and the hunger is downplayed (the movie begins with Anton gathering worms — food — for pet lizards and later Anton has little trouble getting the best soup rations).

Anton's life then turns topsy-turvy when the assault of the title takes place. A Nazi collaborator is shot to death near Anton's house and when the neighbors move the body in front of the Steenwijk home, the Nazis destroy the house and execute Anton's parents and older brother. Anton is put in the local jail and is eventually sent to Amsterdam.

"Assault" then jumps to 1952 where Anton is a young medical student, and fol-

lows him at various points in his life through to the 1980s. Through these years we are shown how the assault has affected Anton: he seems completely indifferent to the political upheaval around him; he marries his first wife because she reminds him of the woman who consoled him as a boy on the night he spent in the local jail; he is haunted by objects, such as dice and a smudge of lipstick, which remind him of the traumatic evening.

Along the way we are also treated to the solutions of some of the riddles involving the assault as Anton randomly runs into acquaintances from the past: who shot the Nazi collaborator? Why did the neighbors move the body in front of Anton's house instead of in front of somebody else's house? What happened when Anton's brother ran out of the house to try to move the body back? Who was the woman

who consoled Anton when he spent time in jail?

Although Anton never specifically asks any questions regarding the assault (he states over and over again that he has put the incident behind him), it is clear that it is constantly on his mind. Flashbacks to that night in 1945 have a dreamlike quality to them as they appear almost exclusively in dark blue and black. The camera has a wandering, circular movement to it whenever Anton sits down to talk with an old acquaintance, as if Anton were trying to probe the person and the mystery from every possible angle.

But for what the film gains by its interesting and innovative plot, it loses in its execution. "The Assault" drags at several points as Anton's indifference seems also to rub off on the viewer — the mysteries that seem to haunt Anton appear nothing

more than trifling matters that should trouble him little. This is hardly a mystery thriller that has the audience sitting on the edge of its seat, waiting for the next clue to be revealed. The film as a whole is too disjointed to give a clear picture of what it is like to be haunted by such an event or to even give a linear progression of the unraveling mystery.

"The Assault" is not the movie it sets out to be. As the mysteries are revealed we are supposed to feel the anguish that Anton has for the misconceptions that have guided his life. The sweeping message of how such a simple, though traumatic, event can affect somebody's life instead just barely pierces the skin. Although a film with noble intentions, "The Assault" did not deserve Best Foreign Language Film.

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***** CRITIC'S CHOICE *****
The MIT Shakespeare Ensemble presents Shakespeare's classic *comédie noire*, "Measure for Measure," at 8 pm in the Sala de Puerto Rico April 24-28; 7:30 pm on April 27. Tickets: \$6 general, \$4 seniors/students. Telephone: 253-2903.

The Boston University Stage Troupe presents Christopher Durang's comedy, "A History of the American Film," at 8 pm in Hayden Hall, 685 Commonwealth Avenue, Boston, April 24 and 26, and April 25 at 7:30 pm. Tickets: \$4 general, \$3 with a BU ID. Telephone: 424-8951.

"The House of Bernarda Alba" by Federico Garcia Lorca continues at 8 pm at Studio 210, Boston University Theatre, 264 Huntington Avenue, Boston, through April 25 and April 26 at 2 pm. Tickets: \$5 general, \$4 BU faculty/staff/alumni, \$3 seniors/students. Telephone: 266-3913.

"Mrs. Sorben Presents..." ("Ubu Lear" and Other Fearless Classics), three outrageous new parodies poking at Shakespeare, Tennessee Williams, and Sam Shepard and presented in one fast and furious evening, continue at the American Repertory Theatre, 64 Brattle Street, Cambridge, Wednesdays through Sundays at 8 pm until May 1. Tickets: \$12 and \$16. Telephone: 547-8300.

William Wise's intriguing murder mystery, "A Man With a Raincoat" continues at Salem State College, Callan Studio Theatre, 352 Lafayette Street, Salem, April 24, 25, 30 and May 1, 2. Tickets: \$5 general, \$3 seniors/children. Telephone: 744-3700.

Michael Bennett's production of "Dreamgirls," the dazzling and innovative Broadway musical that won six 1982 Tony Awards, continues at the Shubert Theatre, 265 Tremont Street, Boston, for a four-week engagement ending May 2. Telephone: 426-4520.

The world premieres of Ronald Ribman's "The Cannibal Masque" and "A Serpent's Egg," two one-act plays that are simple jewels of drama and suggestive parables completing the trilogy with "Sweet Table at the Richelieu," continue at the American Repertory Theatre, 64 Brattle Street, Cambridge through May 3. Tickets: \$12 and \$16. Telephone: 547-8300.

"Little Shop of Horrors," the deliberately seamy 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.

***** CRITIC'S CHOICE *****
In Harold Pinter's "Old Times," the fragmented memories of a shattered relationship resurface as a married couple are reunited with an old friend. Continues Wednesdays through Saturdays at 8 pm at the New Ehrlich Theater, 539 Tremont Street, Boston, until May 9. Tickets: \$10-\$15. Telephone: 482-6316.

Rodgers and Hammerstein's "The King and I" continues at the Wheelock Family Theatre, 200 The Riverway, Boston, Fridays at 7:30 and Saturdays & Sundays at 3:00, until May 10. Tickets: \$6. Telephone: 734-5203.

***** CRITIC'S CHOICE *****
Alan Ayckbourn's "The Norman Conquests," a trilogy of plays presenting a hilarious glimpse into the eccentricities of the British, continues at the Lyric Stage, 54 Charles Street, Boston, through June 14; Wednesdays through Fridays at 8:00, Saturdays at 8:30, and Sundays at 3:00. Telephone: 742-8703.

"Forbidden Broadway 1987," the newest updated version of Gerard Alessandrini'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 Goggin 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.

DANCE

***** CRITIC'S CHOICE *****
The Alvin Ailey American Dance Theater, one of America's foremost contemporary dance companies, arrives in Boston for a week-long engagement at the Wang Center for the Performing Arts until April 26. Tickets: \$15.50-\$28.50 [see also reduced-price tickets offered through *The Tech* Performing Arts Series]. Telephone: 482-2595.

***** CRITIC'S CHOICE *****
Dance Umbrella and NuArts present Japan's largest and foremost Butoh group, DAI RAKUDA KAN, at 8 pm in the Northeastern University Alumni Auditorium, 360 Huntington Avenue, Boston, April 24 and 25. Tickets: \$14.50/\$12.00 (\$2 discount to Dance Umbrella members, seniors, and students). Telephone: 437-2247.

EXHIBITS

"So You're Course 4" by Connie Perrier '87, continues at the Weisner Student Art Gallery, 2nd floor of the MIT Student Center, until May 1.

On The Town



The Alvin Ailey Dance Theater, at the Wang Center until April 26.

An exhibit of works by Barbara Blackburn and Bonnie Porter continues through April 25 at The Basement, Boston Food Co-op, 449 Cambridge Street, Allston.

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

The Museum of the National Center of Afro-American Artists presents an exhibit by Robert H. Graham entitled "South Africa and Other Anguish." Continues at 300 Walnut Avenue, Boston, through April 26.

***** 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.

"New Works: Passages," by Prilla Brackett, continues through May 1 at the Newton Free Library, 414 Centre Street, Newton. Telephone: 552-7145.

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

"The Portrait," an exhibition exploring the idea of the portrait from the ancient Egyptians to the 1980s, continues through April 26 at the Sackler Museum, Harvard University, 485 Broadway, Cambridge. Telephone: 495-2397.

"A Wider Perspective," an exhibit of David Hockney's photo-collages, continues at the Clarence Kennedy Gallery, 770 Main Street, Cambridge, through May 30. No admission charge. Telephone: 577-5177.

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, 2 Palace Road, Boston, until June 1. The exhibit includes Michelangelo's late "Pietà" and Raphael's "Papal Procession." Admission: \$3 suggested donation. Telephone: 566-1401.

"Microscopes: The Hidden Art of High Technology," 50 dramatic photographs focusing on the seldom-seen world of advanced developments in microelectronics software and lightwave communications, continues at the MIT Museum, 265 Massachusetts Avenue, Cambridge, through June 27. No admission charge. Telephone: 253-4444.

"Telegenic Charismas," portraiture by Jeremy Gardiner combining the accuracy and immediacy of the photograph with the subjective interpretation of the painter and sculptor, continues at the MIT Museum Compton Gallery through June 27. No admission charge. Telephone: 253-4444.

"Russia, the Land, the People: Russian Painting 1850-1910" continues through June 14 at the Fogg Art Museum, 31 Quincy Street, Cambridge. Telephone: 495-9400.

"Last of the Mandarins: Chinese Calligraphy and Painting from the E.Y. Chang Collection," continues through June 21 at the Sackler Museum, Harvard University, 485 Broadway, Cambridge. Telephone: 495-2397.

Fine press printers and binders, illustrators, calligraphers, and decorated paper makers contribute to "80 Years Later," the anniversary exhibit of the Guild of Bookworkers, continuing at the MIT Museum through June 27. Telephone: 253-4444.

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

"Mojotech," by artist and sculptor Betye Saar, continues at the MIT Bakalar Sculpture Gallery, List Visual Arts Center, 20 Ames Street, through June 28. No admission charge. Telephone: 253-4400.

"Artists in the Computer Age," an eclectic selection of works showing the versatility and new possibilities of expression opened by the use of the computer, continues at the MIT Museum through July 31. No admission charge. Telephone: 253-4444.

"Martin Sugar: Recent Works," oil paintings and pencil drawings examining the relationship of indoor and outdoor spaces, continues at the MIT Museum, 265 Massachusetts Avenue, Cambridge, through August 29. No admission charge. Telephone: 253-4444.

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

Friday, April 24

POPULAR MUSIC

Rick Berlin — The Movie and The Great Divide perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

The Souls and The Wicker Men perform at the Conservatory, Boston Marriott Copley Place, 110 Huntington Avenue, Boston. Telephone: 236-5800.

Barrence Whitfield and the Savages, Condo Pygmies, and Deniros perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

***** CRITIC'S CHOICE *****
Blues Jam '87 with John Lee Hooker is presented at 9 pm at the Channel, 25 Necco Street, Boston. Tickets: \$10.50 advance/\$12.50 day of show. Telephone: 451-1905.

Snake Finger, The Big Dipper, and A Scanner Darkley perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Folk-pop singer Judy Collins performs at 8:30 pm at Symphony Hall. Tickets: \$14, \$18, and \$20. Telephone: 524-7272.

The Somerville Theatre presents Patty Larkin and Friends in concert at 8 pm, at 55 Davis Square just by the Davis Square T-stop on the red line. Telephone: 625-1081.

CONTEMPORARY MUSIC

Contemporary composer and innovative performer, Steve Reich and his ensemble of musicians perform at 8 pm at the Berklee Performance Center as part of the Wang Celebrity Series. Tickets: \$16.50, \$17.50, and \$19.50 [see also reduced-price tickets offered through *The Tech* Performing Arts Series]. Telephone: 266-7455.

The Seventh Annual Intercollegiate Songfest begins today 5 pm-10 pm at Faneuil Hall Marketplace and continues April 25, 10 am-10 pm and April 26, noon-5 pm. Over 50 of the Northeast's most talented college vocal groups are featured including MIT's own Logarithms (performing Saturday, April 25). Telephone: 536-3003.

Experimental guitarist Eugene Chadbourne and The Bob Jones Experience perform at 8 pm at the Palace Road Theater, Mass. College of Art, Huntington Avenue Campus. Tickets: \$5. Telephone: 731-2040.

JAZZ MUSIC

The Brattle Theatre presents Full Circle Jazz at 9:00 pm. At 40 Brattle Street in Harvard Square. Tickets: \$7.50. Telephone: 876-6837.

Sun Ra and his Intergalactic Arkestra perform a tribute to Count Basie and Jimmy Lunceford at 8:00 and 11:00 at Nightstage, 823 Main Street, Cambridge. Tickets: \$11. Telephone: 497-8200.

CLASSICAL MUSIC

The MIT Choral Society performs Stravinsky "Symphony of the Psalms" and H.W. Henze "Muses of Sicily" at 8 pm in Kresge Auditorium. Telephone: 253-2906 or 253-ARTS.

The Guarneri String Quartet performs works by Mozart, Janacek, and Debussy at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston, as part of the Wang Celebrity Series. Tickets: \$16.50 and \$17.50 [see also reduced-price tickets offered through *The Tech* Performing Arts Series]. Telephone: 497-1118.

Harvard-Epworth United Methodist Church
1555 Massachusetts Ave.
(opposite Cambridge Common)
Sunday Worship: 9 and 11 am

Undergrad Ecumenical Forum
5:30 to 7:00 (supper \$2)
April 26

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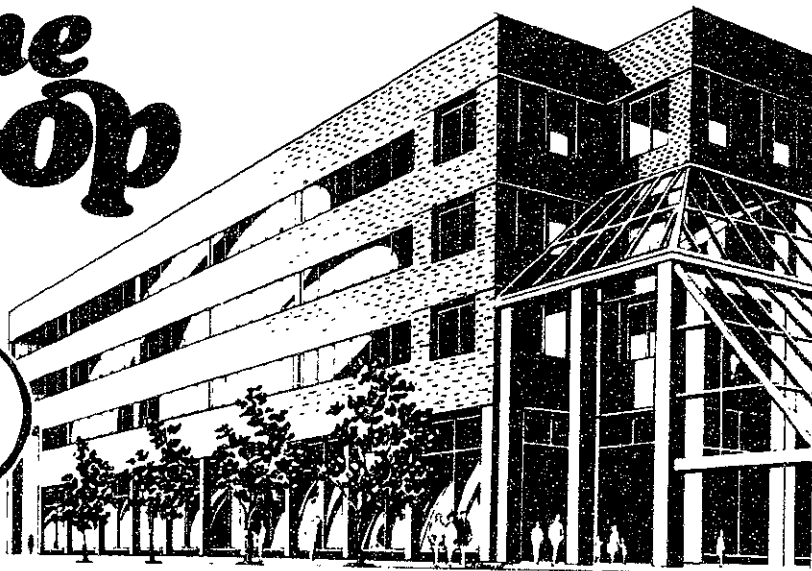
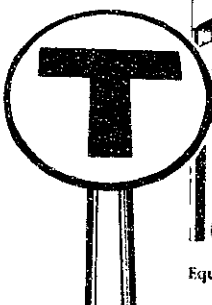
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ARTS

On The Town

The Boston Symphony Orchestra with Seiji Ozawa performs works by Liszt and Bruckner at 2 pm in Symphony Hall. Also being presented April 25 at 8 pm. Tickets: \$14.50-\$38. Tel: 266-1492.

The Atlanta Symphony performs in an all-Russian concert with works by Glinka, Mussorgsky, and Tchaikovsky, at 8 pm at the Lowell Memorial Auditorium in downtown Lowell. Tickets: \$15.50-\$23.50 (students with valid ID may purchase up to two rush tickets at \$5 apiece beginning one hour before the concert starts). Telephone: 454-2299 or 459-0350.

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

DANCE

The Boston Conservatory presents Student Choreographies, new works created and performed by students of the Dance Division, at 8 pm in the Boston Conservatory Theater, 31 Hemenway Street, Boston. Also presented April 25. No admission charge. Telephone: 536-6340.

FILM & VIDEO

The Harvard Film Archive presents the cult classic, "King of Hearts" (1966, Philippe de Broca) with Alan Bates and Genevieve Bujold at 7 pm and 9 pm. Also being presented April 25. At the Carpenter Center for the Visual Arts, 24 Quincy Street in Harvard Square. Admission: \$3. Telephone: 495-4700.

The French Library continues its series "The Third World on Film" with "Wend Kuni" ("God's Gift," 1982, Gaston Kabore) at 8 pm at 53 Marlborough Street, Boston. Also presented April 25 and 26. Admission: \$3.50 general, \$2.50 members. Telephone: 266-4351.

The Museum of Fine Arts presents at 7 pm its "Museum School Film Annual," a juried selection of the best film animation, experimentation, and documentation by students and faculty at the School of the Museum of Fine Arts. Free tickets available at the MFA Remis Auditorium box office one hour before the program. Telephone: 267-9300 ext. 306.

LECTURES

Jamaica Kincaid, author of "At the Bottom of the River" and "Annie John," will give a reading from her work at 5:30 pm at the Boston University School of Nursing, Curtis Auditorium, 635 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-2510.

Saturday, April 25

MULTI-MEDIA

"Synthesis," a presentation of computer assisted works featuring music, dance, graphics, and video, is presented at 8 pm in Tower Auditorium, Mass. College of Art, 621 Huntington Avenue, Boston. Donation: \$6 general, \$4 seniors/students. Telephone: 522-6885.

POPULAR MUSIC

Huey Lewis and the News perform at the Worcester Centrum at 7:30 pm. Also presented April 26 and 27. Tickets: \$15.00 & \$17.50. Telephone: 798-8888.

Howard Jones performs at Brandeis University, Waltham.

The Blushing Brides with guests Al Halliday and the Hurricanes perform at the Channel, 25 Necco Street, Boston. Tickets: \$7.50 advance/\$8.50 day of show. Telephone: 451-1905.

O-Positive performs at the Conservatory, Boston Marriott Copley Place, 110 Huntington Avenue. Telephone: 236-5800.

Rods & Cones, Water World, and Tribe perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

Girls' Night Out perform at 8:30 and 11:30 at Nightstage, 823 Main Street, Cambridge. Telephone: 497-8200.

JAZZ MUSIC

Jazz harpist Deborah Henson-Conant performs at 8 pm at the Somerville Theatre, 55 Davis Square, just by the Davis Square T-stop on the red line. Telephone: 625-1081.

CONTEMPORARY MUSIC

★ ★ ★ CRITIC'S CHOICE ★ ★ ★ The MIT Chorallaries Spring Sing, an evening of a capella singing of fun songs and general wackiness, is presented at 7:30 pm in 10-250. No admission charge. Telephone: 734-0648.

CLASSICAL MUSIC

★ ★ ★ CRITIC'S CHOICE ★ ★ ★ The MIT Chamber Players perform works by Mozart, Dohnanyi, and Fine, at 8 pm in Kresge Auditorium. No admission charge. Telephone: 253-2906 or 253-ARTS.

Mezzo-Soprano Emily Romney performs music of Haydn, Strauss, Mahler, and Brahms at 8 pm at the Longy School of Music, Edward Pickman Concert Hall, Follen and Garden Streets, Cambridge. No admission charge. Tel: 876-0956.

The Boston University Concert Band performs aboard the steamship Nantucket, on the 6:30 pm voyage from Nantucket Island to Hyannis on Cape Cod. Telephone: 353-3358.

EXHIBITS

"Pro-Contra: An Exegesis on Infiltration," by Ray Langenbach, installations attempting to expose the beliefs and biases at the core of major cultural institutions and mythologies, is presented at 8 pm at Space 46, Longwood, Mass. College of Art, 364 Brookline Avenue, Boston. Also presented April 26. Tickets: \$3. Telephone: 731-2040.

"Gross National Product," an installation examining the effects of consumerism and militarism on our culture, opens today at 5 pm in Room 302, Longwood, Mass. College of Art, 364 Brookline Avenue, Boston. Continues through May 1. No admission charge. Telephone: 731-2040.

"Through the Seasons: Reflecting Light," recent paintings by Katie Sloss, opens today at Kaji Aso Studio, Gallery Nature and Temptation, 40 St. Stephen Street, Boston. Continues through May 15 with gallery hours Tues-Fri, 1-5 pm. Telephone: 247-1719.

THEATER

"Silent Sins," about two women who have experienced domestic violence, is presented at 8 pm at the Agassiz Theatre, Radcliffe Yard, 10 Garden Street, Cambridge. Also being presented April 26. Telephone: 495-8676.

PERFORMANCE

"The Forecast Calls for Brainstorms," a seven-day performance by Stephanie Wolfink, begins today from 6:55-7:31 pm at Space 46, Longwood, Mass. College of Art, 364 Brookline Avenue, Boston. Continues every day at the same time through May 1. No admission charge. Telephone: 731-2040.

FILM & VIDEO

An awards presentation and screening of the Regional Winners of the Academy of Motion Picture Arts and Sciences Student Film Awards takes place from 11 am to 1 pm at the Brattle Theatre, 40 Brattle Street in Harvard Square. No admission charge. Telephone: 253-7612.

The Brattle Theatre continues its Barbara Stanwyck film festival with "Double Indemnity" (1944, Billy Wilder) at 4:00 & 7:55 and "Remember the Night" (1940, Mitchell Leisen) at 6:00 & 9:55. At 40 Brattle Street in Harvard Square. Tickets: \$4.75 for the double bill. Telephone: 876-6837.

Sunday, April 26

CLASSICAL MUSIC

MIT's all-brass ensemble hosts the MIT Brass Festival with brass ensembles from Berklee College of Music, Worcester Polytechnic, and Lowell State at 2:30 pm in Kresge. No admission charge. Telephone: 253-2906 or 253-ARTS.

The New England Conservatory Wind Ensemble performs at 3 pm at the Isabella Stewart Gardner Museum, 280 The Fenway, Boston, and the Honors Piano Trio performs at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120 ext. 257.

The Boston University Choral Union performs at 3 pm at the Hammond Castle Museum in Gloucester. No admission charge. Telephone: 353-3358.

Classical violinist Janet Packer performs works of Beethoven and Schubert at 8 pm at Longy School of Music, Edward Pickman Concert Hall, Follen and Garden Streets, Cambridge. No admission charge. Telephone: 876-0956.

The Mystic Valley Orchestra presents its final concert pair featuring the New England Premiere of Robert Kyr's "A Signal in the Land." The first performance takes place today at 5 pm in Dwight Auditorium, 100 State Street, Framingham State College. The second performance takes place May 3 at 8 pm in Paine Hall, Harvard University, Cambridge. Tickets: \$6 general, \$4 seniors/students. Telephone: 924-4939.

POPULAR MUSIC

★ ★ ★ CRITIC'S CHOICE ★ ★ ★ Suzanne Vega performs as part of Wellesley Spring Weekend, at 8 pm in Alumnae Hall. Tickets: \$7 general, \$5 Wellesley/MIT. Telephone: 235-9663.

Asleep at the Wheel, America's premier Texas swing band, performs at 7 pm and 10 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$10. Telephone: 497-8200.

JAZZ MUSIC

Harvard Square Talent presents saxophonist Wayne Shorter and guitarist Joe Pass in concert at 7 pm at the Berklee Performance Center, 136 Massachusetts Avenue, Boston. Tickets: \$14.50 and \$16.50. Telephone: 266-7455.

The Brandeis University Jazz Ensemble performs the world premiere of commissioned compositions by pianist Jaki Byard and Maitius Rugg of the Vienna Art Orchestra, at 8 pm in Slossberg Recital Hall, Brandeis University, Waltham. No admission charge. Telephone: 736-3331.

FILM & VIDEO

The Brattle Theatre continues its Barbara Stanwyck film festival with "The Lady Eve" (1941, Preston Sturges) at 4:00 & 8:00 and "Ball of Fire" (1942, Howard Hawks) at 1:50, 5:55, & 10:00. At 40 Brattle Street in Harvard Square. Tickets: \$4.75 for the double bill. Telephone: 876-6837.

★ ★ ★ CRITIC'S CHOICE ★ ★ ★ The Somerville Theatre presents two hits from the fall of 1986, "Something Wild" at 5:50 & 9:40 pm and "She's Gotta Have It" at 8:00 pm. Continues through April 28. At 55 Davis Square, just by the Davis Square T-stop on the red line. Telephone: 625-1081.

The Harvard Film Archive continues its Film Realities series, this week focusing on Australia with "Desert People" (1969, Ian Dunlop) at 5:30 and "The Last Wave" (1977, Peter Weir) at 8:00. The HFA also continues its Japanese Classics series with "A Cat, Shozo and Two Women" (1956, Shiro Toyoda) and "Botchan" (1978, Yoichi Masuda) at 8:00. At the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 for a single film, \$5 for a double bill. Tel: 495-4700.

LECTURES

The Museum of Fine Arts presents a lecture entitled "Arts in Transit: Celebrating the New Ruggles MBTA Station" at 3 pm in Remis Auditorium as part of the MFA Free Sunday Programs. No admission charge. Telephone: 267-9300 ext. 291.

Monday, April 27

CONTEMPORARY MUSIC

The New England Conservatory Percussion Ensemble performs works by Harbison, Heis, Kraft, Sur, and the premiere of Anne Le Barron's "Rite of the Last Sun" at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120 ext. 257.

JAZZ MUSIC

Jazz clarinetist Buddy DeFranco performs at 7:30 pm in Durgin Hall, University of Lowell. Tickets: \$5 general, \$3 seniors/students. Telephone: 459-0350.

THEATER

The American Repertory Theatre continues its second annual New American Play Reading Series, sit-down readings each Monday featuring plays currently being developed by the ART's Literary Department, at 8 pm at 12 Holyoke Street, Cambridge. Today, "Martin Night" by Joshua Goldstein and continuing May 4 with "Moon City" by Paul Selig and "Bill" by Glenn Blumstein. No admission charge but there is a suggested donation of \$2. Telephone: 547-8300 or 495-2668.

FILM & VIDEO

The Brattle Theatre overlaps its Barbara Stanwyck film festival with Film Noir Mondays with "The Strange Love of Martha Ivers" (1946, Lewis Milestone) at 4:00 & 7:55 and "Crime of Passion" (1957, Gerd Oswald) at 6:10 & 10:00. At 40 Brattle Street in Harvard Square. Tickets: \$4.75 for the double bill. Telephone: 876-6837.

The Harvard Film Archive continues its Monday series American Classics with Anthony Mann's "Bend of the River" (1951) at 5:30 and 8:00. At the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3. Telephone: 495-4700.

EXHIBITS

An exhibition of the works of Edward Brodney opens at the State House, Boston. Continues through May 8. No admission charge. Telephone: 788-0590.

Tuesday, April 28

POPULAR MUSIC

10,000 Maniacs performs at 7:30 and 10:00 at Nightstage, 823 Main St., Cambridge. Tickets: \$8. Telephone: 497-8200.

CLASSICAL MUSIC

The New England Conservatory presents a concert in its Keller Chamber Series at 8 pm in the Keller Room, 290 Huntington Avenue, Boston. No admission charge. Telephone: 262-1120 ext. 257.

The Meliora Quartet performs Beethoven's "Quartet, Op. 18, No. 4" and Schubert's "Quintet in C Major" at 8 pm at the Longy School of Music, Edward Pickman Concert Hall, Follen and Garden Streets, Cambridge. No admission charge. Telephone: 876-0956.

Music and the Black Experience, directed by John Ross, is presented at 6 pm at the Isabella Stewart Gardner Museum, 280 The Fenway, Boston. Also presented May 19 and June 2. Admission: \$2 suggested contribution. Telephone: 734-1359.

JAZZ MUSIC

The New England Conservatory presents a concert by the Honors Jazz Sextet at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120 ext. 257.

THEATER

★ ★ ★ CRITIC'S CHOICE ★ ★ ★ The Boston University School of Theatre Arts presents Shakespeare's spirited romantic comedy, "Two Gentlemen of Verona" at 8 pm at the BU Theatre, 264 Huntington Avenue, Boston. Continues through May 2 at 8 pm with a matinee on May 3 at 2 pm. Tickets: \$6 and \$5, with \$3 tickets available to seniors and students. Telephone: 266-3913.

FILM & VIDEO

The Brattle Theatre presents "Landscape Suicide" (1986, James Benning) at 4:15 & 7:55 and "Badlands" (1973, Terrence Malick) at 6:00 & 9:45. At 40 Brattle Street in Harvard Square. Tickets: \$4.75 for the double bill. Telephone: 876-6837.

The Harvard Film Archive continues its Tuesday series French Films with Agnes Varda's "Le bonheur" (1965) at 5:30 and 8:00. At the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3. Tel: 495-4700.

Upcoming events

Graham Chapman of Monty Python at the Channel on April 29. Oingo Boingo at the Metro on April 30. "Porgy and Bess" at the Wang Center April 30 through May 3. Squeeze play MIT Spring Weekend on May 1. U2 at the Worcester Centrum on May 2, 3, 4.

COMPILED BY PETER DUNN

Undergraduate Association News

THE UNDERGRADUATE ASSOCIATION FINANCE BOARD IS NOW ACCEPTING APPLICATIONS FOR MEMBERSHIP

What do we do? We review requests from over 200 activities on campus and decide how to distribute \$50,000 fairly and responsibly.

We maintain contact with those groups and help them with any problems or questions they may have.

Why do we do it? It's a lot of fun. The people who help out at the UA and Finance Board come from many different living groups (dorms and independent), are from different countries, and have varying interests.

It provides practical experience with budgeting and working with others—a nice break from classes.

How can you apply? Pick up an application at the UA office (W20-501) in the Student Center and return the completed application by Friday, May 1, at the same place.

Do you have any questions? Call Dean (225-7133) or Darian (225-9293) or leave a message for Dean at 253-2696 or 253-3161.

The classes present the "GO BANANAS!" Spring Weekend Kickoff

All the banana-based foods you can eat for only \$1!

Wed, Apr. 29, 9-11pm, Lobdell
Sponsored in part by Chiquita

CLASS OF 1989!
Class Council Meeting
Tuesday, April 28, 5:15 pm,
rm. 4-163

- Publicity/Newsletter chairman will be elected
- "Go Bananas" Spring Kickoff
- Survey results
- Food will be served!

All interested class members are welcome and encouraged to attend!

WANT A CLASS OF '89 T-SHIRT?

We still have a few of these limited editions left. Only \$5 a shirt, \$4 with the survey coupon in the newsletter. Call Carissa, x5-8509.

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

Slapstick and sexual politics on the Bard's Birthday

MEASURE FOR MEASURE

Written by William Shakespeare
Presented by the MIT Shakespeare Ensemble in the Sala de Puerto Rico.
Performances April 24, 25, 26, 28 at 8 pm and April 27 at 7:30 pm.

By JULIAN WEST

SHAKESPEARE'S DARK COMEDY of sexual politics, corruption and teenage pregnancy opened on the Bard's 423rd birthday in the Sala de Puerto Rico. The MIT Shakespeare Ensemble has prepared a visual treat for the audience. While there are plenty of laughs, the sexual and political machinations steer clear of "Dallas"-style melodrama and peer deep into the dark corners of the play.

As we have come to expect, the Shakespeare Ensemble found the meaning behind their speeches, and added new twists to a few lines. In this case it helped that the subject is one MIT students can relate to: sex. In the main plot, Claudio has knocked up his girlfriend Juliet; perversely, this seems to be a capital offense. The main subplot treats on the destruction of all houses of prostitution in the suburbs of Vienna.

You heard me right — this play is about sex. If word gets out, we could be looking at a smash hit. Don't worry that you won't understand the Elizabethan double entendres; the actors will let you know when you are supposed to titter. Too bad they couldn't work "sex" into the title, or they would be turning people away by Saturday night.

Frequently, one can only be sure that "Measure for Measure" is a comedy because everyone gets married at the end. The Ensemble, rightly, plays up the laughs, ensuring a general mood of hysteria through which the dark underside of Vienna shows the more starkly.

Leading the comic charge is Bjoren Davis '89 (as Pompey, a clownish bawd), a master of slapstick who dashes about the stage making ribald comments and submitting to the brutality of a police state evidently run by the Keystone Cops. His ready comic presence keeps us laughing through a long speech about stewed prunes which would otherwise mean nothing to most of the audience.

His fellow lecher Lucio (an indescribable character adequately termed "a fan-

tastic" by Shakespeare) has even more trouble confining his antics to the Sala stage, in that Julio Friedmann '88 has longer legs. Lucio is a gentleman with an overactive muscle — his tongue — which is liable to get him into trouble, and as Friedmann plays it is not above leering at nuns. Yet he is not guilty by reason of having irresistible straight lines, and Friedmann presents us with a lovable rogue indeed.

In the more substantial role of the Duke, Joshua Lubarr '87 acquits himself nobly. His predisposition to broad humour is given too free reign once or twice, such as the sight gag about a prisoner's stench and the overzealous masking of his face in one scene. The Duke should have a better poker face when going about incognito; he loses his temper more than a little. It would have been better to save such human behavior for his final jab at Lucio, when it would fetch a bigger laugh out of incongruity. But Lubarr is very funny, and it is hard to fault him for making the most of his talent. He handles his final speeches well, and at his unmasking deftly reveals himself to all on stage before any in the audience.

The icy, corrupted Angelo (Carl Kraenzel '87) and the equally cold Isabella (Mary Ann Loria W '89) play, in a twisted sense, opposite one another. They are both at their best in the one great confrontational scene in which he confronts her with his lust and his threats. Kraenzel is frighteningly demonic at points, and Loria both terrified and horrified by his advances. She plays an unusually strong Isabella, not a retiring virgin but an early feminist fighting for control of her body. It is easy to see Angelo's attraction for an impassioned spirit who is his equal in the political arena.

Another woman who plays stronger than she is written is Juliet (Anne La Flamme '88), the young lover whose unplanned pregnancy is the cause of all the trouble. When she confesses her penitence for her unlawful act, La Flamme makes it clear by her voice that Juliet isn't sorry in the least and would do it all over in a minute. The light of love is in her face, and cries out against the harsh law more eloquently than any lamentation.

Others plead against the law with their own eloquence. Mariana (Wendy Cothran '89) does not come into her own until the



The Provost (Joseph Loebach '87) leads Claudio (Brecht Isbell '88) away to prison, while Anne La Flamme '88 and Julio Friedmann '88 look on.

final scene, when she makes her plea with quiet passion. Andrea McGimsey '87, as the bawdy Mistress Overdone, is as much as anyone the social conscience of the play, and reacts feelingly to the news of Claudio's misfortune as well as to her own.

After the comic levity and passion of the first acts, the play starts to bog down when it turns to mere plot development. The second half begins — after a touching musical interlude courtesy Cothran and La Flamme — slowly, enlivened only by the excesses of the executioner's scene. But all is well by the time of the cast-of-thousands Act V.

But when things get slow, we can always admire the beautiful costumes. Designer Leslie Cocuzzo Held has outdone herself with these costumes, which she calls "a tour through costume history with a level of Star Trek overlaid." Apart from a unifying color scheme of hot pinks and purples denoting both love and lust, she has let her imagination run wild and the results are spectacular. Lucio's gawdy outfit is a delight, as are Mistress Overdone's volumes of lace skirts.

Representatives of both Church and State, their regal and ecclesiastic purple having been usurped, resort to austere blacks and greys. Angelo's costume betrays his double nature: puritan robes which mask skin tight garments beneath.

Thanks to the magic of costume changes

and doubled characters (Cothran, for instance, walks on as a prostitute and reappears as a nun minutes later), the cast of 16 fills a wardrobe of over two dozen outfits, which obviously represent weeks of effort.

Like the costumes, Bill Fregosi's set straddles austerity and gaudy decadence. The minimalist throne room is flanked by busy gateways symbolic of order and chaos, the dayworld and the night, and the blocking sticks by and large to the appropriate side.

The play touches on a number of issues relevant to today's society: the stigma of an unwed pregnancy, prostitution, capital punishment and penal reform. At its heart is the tyranny of corruption in an unjust social order which gives an unworthy man power over a worthy one, and all men power over women.

One can search the play for lines offering hope, but the world has changed little in four centuries and such lines are not to be found. Rather, the essential morality of the play is written on the faces of the women: the forlorn, pregnant Juliet sitting patiently at her sewing; the downtrodden Mistress Overdone despairing at her loss of livelihood; Mariana standing up for the man who has wronged her; Isabella searching her soul for the strength to plead on Angelo's behalf.

Mit—Center for International Studies
and Mit European Club

From Dictatorship to Democracy:

An inside view of the Revolution
in Portugal

By Pedro Ferraz de Abreu

(with some images of the time)

30 April 5:30 pm E51-332

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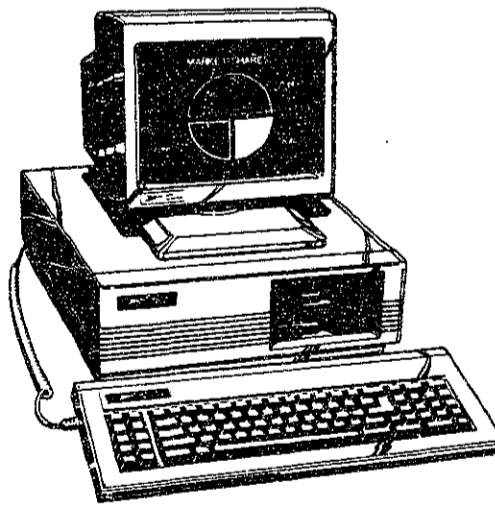
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THE QUALITY GOES IN BEFORE THE NAME GOES ON

UA NEWS

- Interested in helping to write the student response to the HASS proposal?

Please call the UA Office at x3-2696.

- **FORUM:** Educational Reform

The HASS amendments and the New Minor proposal

FRIDAY APRIL 24th Room 4-153, 4:00-6:00 pm

LET'S MAKE A DIFFERENCE TOGETHER.

The Undergraduate Association

student government at MIT x3-2696 W20-401 (4th floor of the Student Center)

The School of Humanities and Social Science

invites all MIT students and faculty
to attend two open forums to discuss

the HASS-Distribution Requirement

**Monday, April 27th
and**

**Thursday, April 30th
from 4:00 – 6:00pm in 54-100.**

SPORTS



Lisette W. Lambregts/The Tech
The young and the young-at-heart perform at Quincy Market. One of Boston's many street performers helps a boy "guess" numbers and count them out on pins to the amusement of onlookers.

Sports Update

Basketball coach finishes in 3:39 in Boston

MIT assistant women's basketball coach Dava Newman G competed in the Boston Marathon finishing in 3 hours 39 minutes. It was the first marathon for Newman.



Tennis ups record to 4-2

The men's tennis team lifted its record to 4-2 with wins on April 10 and 11. On April 10, the team defeated Division I opponent University of Vermont, 7-2. On Saturday, Trinity College visited the MIT courts and left with a 9-0 loss. George Lyden '88 notched 6-1, 6-3, and 6-1,6-3 wins.

Golf team finishes 8th at Massachusetts Invitational

The MIT golf team recently finished 8th out of 21 teams in the Massachusetts Invitational at Stowe Acres Country Club. Eric Asel '87 shot a 77 to tie for second individually.



MIT honors Barry

A dinner to honor MIT Assistant Athletic Director Jack Barry will be held on Saturday, May 9, 1987 at the MIT Faculty Club. In 28 years at MIT, Barry coached basketball, baseball, and golf. Barry will continue to coach the Engineer golf team following his retirement.



Mountz extends winning streak

MIT baseball pitcher Michael Mountz '87 ran his spring record to 3-0 with a 5-1 decision over Eastern Nazarene on Patriot's Day. MIT sports a 7-2-1 spring record.



Track team races to 4th straight undefeated season

The MIT outdoor track team finished its fourth straight undefeated season Saturday with a victory in a triangular meet with WPI and RPI. Coach Gordon Kelly's team last lost an outdoor regular season meet April 2, 1983 to Division I University of New Hampshire. MIT's last loss to a Division III team was April 18, 1980, to WPI.



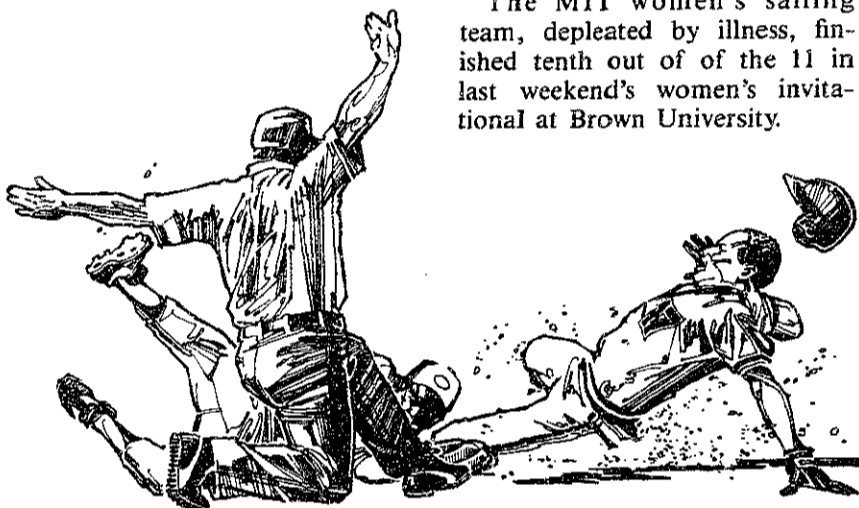
Women's crew takes 1st, 3rd on Saturday

The MIT women's novice crew team took first and third in a five boat race with Mt. Holyoke and Simmons on Saturday. The Engineers took second in both the Varsity eights and Junior Varsity eight races.

Compiled by the Sports Information Office

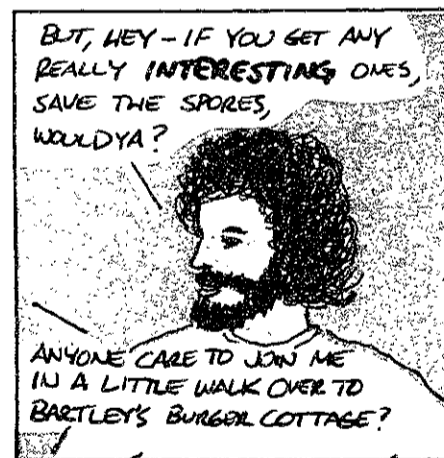
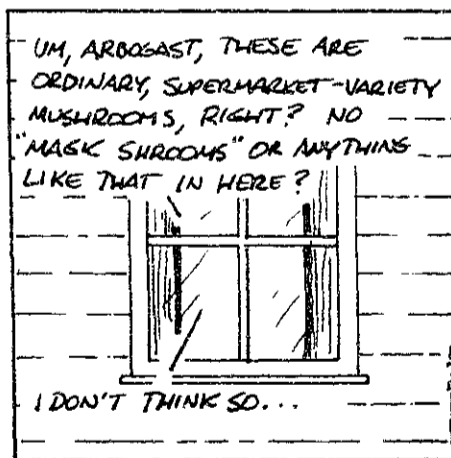
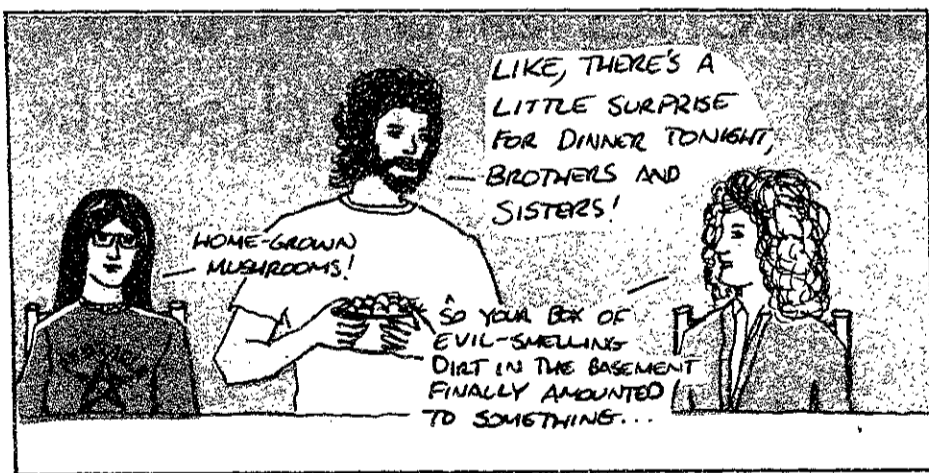
Sailing team comes up short at Brown

The MIT women's sailing team, depleted by illness, finished tenth out of the 11 in last weekend's women's invitational at Brown University.



COMICS

Outside Looking In
By V. Michael Bove



T.I.M Beaver
By Kevin Burns

