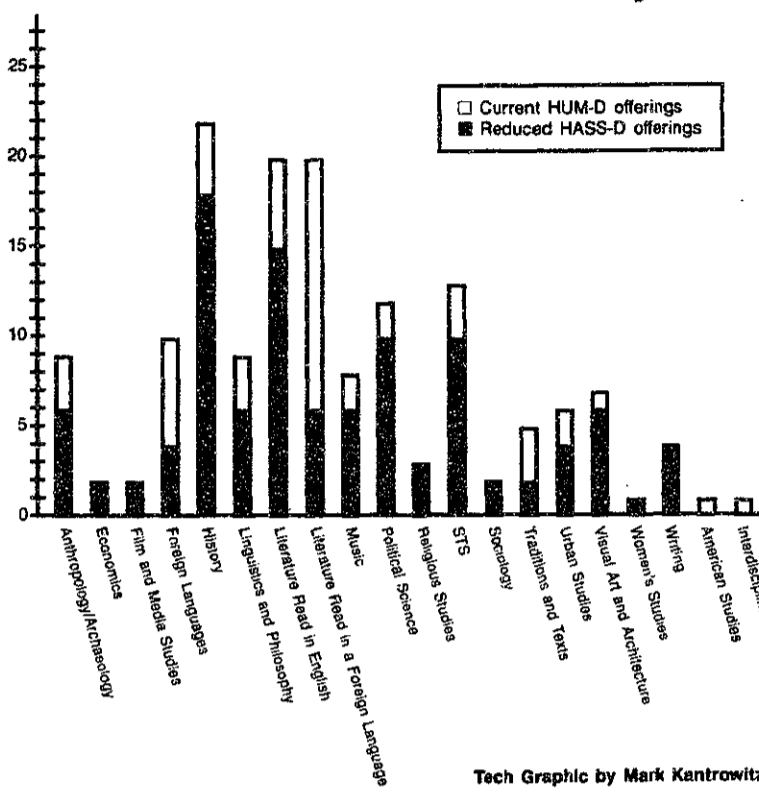


Cuts in distribution subjects



HUM-D's grandfathered Current students unaffected by distribution cuts

By Darrel Tarasewicz
There is currently no mechanism to inform current students — and incoming freshmen — that they will be allowed to get humanities distribution credit in the future for any of the 156 classes that are now HUM-D's, conceded Dean of Humanities and Social Science Ann F. Friedlaender PhD '64. Only 107 of these subjects will be identified as HUM-D's in future course listings; the rest will become electives.

Friedlaender also denied that the school used a quota system to cut the number of distribution subjects. But HSS had issued recommended ceilings on the number of humanities distribution courses to all of its sections, which would have reduced the total number of HUM-D's to 98. Margery Resnick, associate

professor of Spanish, said it was her impression that many students are unaware that they are grandfathered for all 156 HUM-D's that were offered in the course catalogue this year.

"In the guide there is no mention that students have this option, and even if they were aware of it, they would be very confused as to which courses could be used as HUM-D's and which could not," Resnick said.

As the situation now stands, Friedlaender explained, all current students and the incoming Class of 1991 could, upon petition, use any of this year's 156 HUM-D's to satisfy the HUM-D requirement.

But Resnick said there were currently discussions about limiting the grandfather clause to members of the Class of 1988.

Friedlaender acknowledged, "I suspect that most students don't know they're grandfathered. However, those who care will seek it out and take advantage of it."

Cuts in HUM-D's: Were quotas used?

After some early discussions Friedlaender sent a memo last October to the Humanities and Social Science School Council outlining the characteristics of the new HASS-D courses. They were to be offered annually, have 12 units of credit, and have reasonable enrollments (15 or 20

minimum).

"No quotas were in effect," Friedlaender said. "We just gave all the sections a list of the HUM-D's that they were offering and told them all to cut back."

But Resnick produced a list supplied by the School Council, which proposed specific cuts in every section, reducing the number of HUM-D subjects to 98. In order to reduce subjects to this limit, "arbitrary" cuts were made in the HUM-D offerings, she said. For example, German IV is still a HUM-D, but Spanish IV is not.

Foreign languages face drastic cuts

Of the 49 HUM-D courses which will lose their distribution status, 19 came from the Foreign Languages and Literatures program. Since there are five language groups in FLL, Resnick noted that each group was limited to one language acquisition course and two upper level courses.

Friedlaender explained the large cuts in FLL by noting that they had offered the most HUM-D's of any section, and, more importantly, a large percentage of the HUM-D's were offered only every other year. Professor of Russian Catherine V. Chvany said the reason that many foreign language courses must be offered on a biannual basis is that they

Wiley resigns as UASO head

By Niraj S. Desai

David S. Wiley '61 will be leaving his position as head of the Undergraduate Academic Support Office after serving only one year. Effective July 1, Wiley will be the MIT Registrar. No successor has been chosen.

Wiley's predecessor, Holliday C. Heine '67, had served as the section's head for several years before resigning last year.

Wiley's departure is the latest in a string of resignations from the ODSA in the last year. In addition to Heine and Wiley, seven members of the residence and campus activities section of the ODSA left, including its head, Robert A. Sherwood.

While Wiley admitted that it would be easier for the ODSA to operate if there was more continuity, he did not think that the number of personnel changes has harmed the ODSA's ability to function.

Nor did he think that the departures indicated any problem in the ODSA. "The turnover has been the result of people going on to other opportunities," he said. Wiley considered his move to the registrar's office as a pro-

motion.

Wiley evaluates new freshmen programs

Wiley said he was happy with the way the UASO has worked this past year. He noted that a number of new UASO programs for freshmen have been established or expanded, including: advisor seminars, in which freshmen take seminar classes taught by their advisors; residence-based advising, in which all the associate advisors and advisees of an advisor live in the same dormitory; team advising, where two to four advisors work in conjunction to advise a group of freshmen; and the faculty fellows program, under which faculty members become involved with individual living groups.

The response to the advisor seminars has been "incredibly positive," Wiley said. By having students take seminars from their advisors, the amount of student-faculty contact is greatly increased. This builds "a bond of friendship and trust," Wiley remarked. As a result of the reaction, the UASO plans to quadruple the number of seminars

offered, from eight to 32.

Similarly, residence-based advising has been successful, Wiley claimed. Baker House has had such a program for six or seven years; 500 Memorial Drive has established a similar program more recently. Having an advisor work with associate advisors and advisees in a single living group increases "the sense of community . . . [and] the contact between

(Please turn to page 2)

Phase II stops two seniors

By Sally Vanerian

Only two seniors will definitely not graduate this June solely for failing to complete Phase II of the Institute Writing Requirement, according to Bonnie J. Walters, coordinator of the writing requirement.

Walters reported last month that 37 students would not graduate because of the writing requirement. However, most of these students were enrolled in the Course VI-A five-year SB/SM program or the Engineering Internship Program, she said. Some were on leave, and still others were not planning to graduate this June for other reasons.

Most students who turned in papers passed Phase II of the requirement, said Walters, except those who did not turn in rewrites. Out of over 300 papers turned in between February 15 and March 1 this year, 101 failed, she said, and 80 rewritten papers have since been turned in. Most of the rewrites were accepted on the first attempt, while the rest were accepted on the second, she added.

The Committee on the Writing Requirement rejected more than half of all papers submitted last fall; the rejection rate fell to about 33 percent this spring.

But Walters noted that students presently enrolled in courses such as Science and Engineering Writing (21.780) or technical writing cooperatives to satisfy Phase II of the requirement must earn a grade of B or better to pass the requirement.

Walters was "very pleased with the effort the senior class has made" in fulfilling the Phase II requirement.

Seniors waited for deadline to approach

As of January 7, 517 members of the Class of 1987 had not

completed the writing requirement, and Walters feared that as many as 100 students might not graduate because of it. But this high number included students who were not graduating for other reasons. Nevertheless, almost a third of the senior class submitted their Phase II papers within two weeks of the March 1 deadline.

The Class of 1987 is the first to face the Institute Writing Requirement. Phase II of the requirement can be satisfied by:

- Receiving a grade of B or better in 21.780 or English as a Second Language Workshop in Writing (21.339 or 21.340).

- Receiving a writing grade of B or better in a cooperative writing subject such as Introductory Digital Systems Laboratory (6.111) or Unified Engineering (16.003/16.004).

- Submitting a ten-page expository paper from an MIT subject, usually within a student's major.

WMBR to begin stereo broadcasting tomorrow

By Mark Kantrowitz

WMBR, MIT's student-run FM radio station, will start broadcasting in stereo Wednesday evening, according to Shawn Mamros '88, controller and former general manager of WMBR. The station began building its stereo control room one year ago and installed the last component yesterday, Mamros said.

The cost of upgrading to stereo was roughly \$25,000, Mamros said. WMBR raised the necessary funds mainly through listener contributions over the past two-and-a-half years. Currently WMBR receives 50 percent of its funding from MIT and raises 50

percent through listener contributions.

Most of WMBR's equipment was built in the late 1950's and early 1960's. A substantial part of the cost was incurred in replacing old equipment and in making general improvements, according to Mamros. "The equipment has been kept running by several random patches and hacks over the years," Mamros said.

Stereo upgrades do not require special approval from the Federal Communications Commission, according to Mamros. "We just have to verify performance measurements and demonstrate that everything works," he said.

"The improvement in quality will be a boost to the morale of the station, and give us a little more credibility," Mamros said. Mamros hoped the change will increase their listenership, but said most of WMBR's listeners tune in because they like the programming.

The first stereo broadcast will be Wednesday at 8:30 pm.



Photo courtesy Chester Higgins, Jr.
Hey, if you've got it . . . Harold E. "Doc" Edgerton '27 receives congratulations from model Cheryl Tieggs after accepting an award from the International Center of Photography.

This is *The Tech's* last regularly scheduled issue of the term. We will publish a special commencement issue on June 1, 1987, and two issues during the summer — June 23 and July 14. Regular Tuesday and Friday publication will resume August 28, 1987.

UASO head David Wiley '61 leaves Dean's Office after only one year

(Continued from page 1)

freshmen and associate advisors." Wiley himself is involved with the Baker House program.

The primary difficulty is in administering the program, Wiley said. Since it is impossible to know before Residence/Orientation Week where a freshman will live, residence-based advising has trouble identifying possible freshman candidates. It is a logistical problem to reassign freshmen to new advisors once they join the program.

The other two innovations have been less successful. Wiley said team advising is still being evaluated.

But Professor Travis R. Merritt, director of the Humanities Undergraduate Office, told the Visiting Committee on Student Affairs last November that team advising was facing considerable difficulties. The various groups involved in team advising have not worked as well together as had been expected, he said.

Merritt also bemoaned the fact that living groups have been slow to invite faculty members to become fellows of the house.

"It doesn't quite have the focus — sense of mission — [that residence advising does]," Wiley explained.

Wiley also rebutted the charge that, because of the new admissions criteria, this year's freshman class is academically weak and struggling to meet freshman requirements. Judging from the number of students on warning, the Class of 1990 has done as well, if not better, than previous classes, Wiley said.

Unfinished business

Two areas in which Wiley

would have liked to do more are the academic part of Residence/Orientation Week and the January Independent Activities Period.

"We want to find ways to make students appreciate the rich intellectual diversity of MIT [during R/O]," Wiley said.

Persuading more students to return for IAP was another of Wiley's objectives. It has been suggested to the IAP Policy Committee that IAP be made mandatory, particularly for freshmen.

A mandatory IAP is "only a suggestion," Wiley said. Less coercive means could be used to make students use January more effectively, he remarked.

Also, some have suggested that

one way to make students understand the importance of the humanities, arts, and social sciences is to provide them with two advisors: one for science and engineering, the other for HASS.

Wiley did not think that suggestion was workable. In order for it to succeed, the UASO would have to persuade 150 or so HASS faculty members to become advisors. That might be expecting too much, he said.

Instead, Wiley suggested that team advising might be utilized by assigning one HASS faculty member to each advising team. Or, a pool of HASS advisors could be established from which all students could seek advice, Wiley said.



Ken L. Church/The Tech
Pitcher Mike Griffin '89 takes a swing in Thursday's game vs. Bentley College. The Engineers lost 2-3.

Current students unaffected by cuts in HUM-D offerings

(Continued from page 1)

are usually more advanced and cannot attract a large enrollment on a yearly basis.

Chvany went on to say that since MIT does not have a language requirement, students should have the option of taking language courses with minimal complications. By stripping the language courses of their distribution status they are put on the back burner, she said.

Friedlaender maintained that the HUM-D courses are supposed to offer an educational experience different from the style that pervades many MIT non-humanities courses. She felt that

language acquisition courses such as French I, II, or III do not meet this criterion.

Chvany disagreed, saying MIT language courses are not simply to enable the tourist to communicate or for the student to have an elementary understanding of usage and grammar.

Resnick agreed. "Even in the lower levels we try to inject culture and literature into the classes," she said. "Furthermore, to the best of my knowledge, the critics that say that the courses are solely for acquisition have not sat in on even one language course here."

Grandfathered HUM-D subjects

(Editor's Note: The following courses will not be listed in next year's bulletin as Humanities Distribution Subjects, but may be used to satisfy the HUM-D requirement by students entering MIT before September 1988.)

17.103 Socialism; 17.549 Political and Economic development of tropical Africa; 17.585 Religion, Politics and social change in developing countries; 21.203 French III; 21.217 Introduction to French Poetry; 21.218 Introduction to French Short Story; 21.221 French Romanticism; 21.224 Artistic and Intellectual Currents of Modern France; 21.233 German III; 21.241 Fantasy and Reality in 19th Century German Literature; 21.243 German Short Fiction; 21.256 Classical Greek II; 21.263 Russian III; 21.268 Topics in Russian and Soviet Culture for Bilinguals; 21.278 Spanish IV; 21.282 Spanish for Bilingual Students; 21.284 Introduction to Latin American Culture; 21.286 Latin American Literature 1492-1898: Creation of a continent; 21.290 Literature and Social Conflict: Perspectives on Modern Spain; 21.300J Courtship Themes in Romance Literature; 21.303 Twentieth-Century French Literature; 21.310 Masterpieces of the Hispanic Tradition; 21.315 Russian Short Story; 21.377 The Soviet Union: A Communist Society in Historical Perspective; 21.409 American Ideas and Culture from Puritans to the Civil War; 21.410 American Ideas and Culture: From Civil War to WW I; 21.412J American Urban History I; 21.413J American Urban History II; 21.451J History of 20th Century Africa: Nationalism & Nation Building; 21.513 Religious Movements and Social Change; 21.523 Agrarian Society; 21.542 Culture and Visual Arts; 21.621 Western Music to 1750; 21.622 Western Music after 1750; 21.635 American Music; 21.714 The Renaissance and Reformation; 21.717 The Modern Period: 1900-1970; 21.718 The Americans; 24.02 The Meaning of Life; 24.03 Logic, Language, and Values; 24.04 Moral and Legal Responsibility; 24.05J Nature of Scientific Knowledge; STS 511 Capitalism and its Critics; STS 321 Military Enterprise and Technological Change: Historical Perspectives on the American Experience; STS 102 Science, Technology, and Social Change.



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news roundup

from the associated press wire

World

Nazis on trial in France and USSR

The interrogation of accused Nazi war criminal Klaus Barbie is expected to get underway in Lyon, France, today. The 73-year-old man laughed before the court yesterday and insisted his name is Klaus Altmann — an alias he took on in 1951. "The Butcher of Lyon" is accused of torturing Jews and resistance fighters and sending them to their deaths when he was a Gestapo chief.

The defense lawyer for a second accused Nazi war criminal was angrily cut off by the judge in an Israeli court yesterday. The counsel for John Demjanjuk accused an American documents expert of lying while under oath.

Tony Award nominations favor British musicals

Two British musicals topped the list of Tony Award nominations for the 1986-87 Broadway season. "Me and My Girl" picked up 13 nominations and "Les Miserables" got a dozen. Both were nominated for Best Musical, along with another English extravaganza, "Starlight Express," and the American production "Rags." Winners will be announced on June 7.

Sports

Yankees overpower White Sox, 3-2

Dave Winfield and Len Sakata both scored home runs, powering the New York Yankees to a 3-2 win over the Chicago White Sox.

The White Sox took a 1-0 lead in the top of the third on an RBI single by Harold Baines. The Yanks tied the game in the fifth with an unearned run. After Chicago went ahead 2-1 in the sixth on an RBI single by Ron Hassey, Winfield tied the game with his sixth home run of the season, leading off the bottom of the sixth. Two outs later, Sakata smacked his second homer of the year.

Gomez wins Tournament of Champions

Andreas Gomez beat Yannick Noah of France 6-4, 7-6, 7-6 to take the title at the Tennis Tournament of Champions in New York. Gomez, the fourth-seed from Ecuador, stopped Noah's bid for a second straight win at the West Side Tennis Club. It was his fifth win over Noah in their six career meetings. The victory was worth \$80,000.

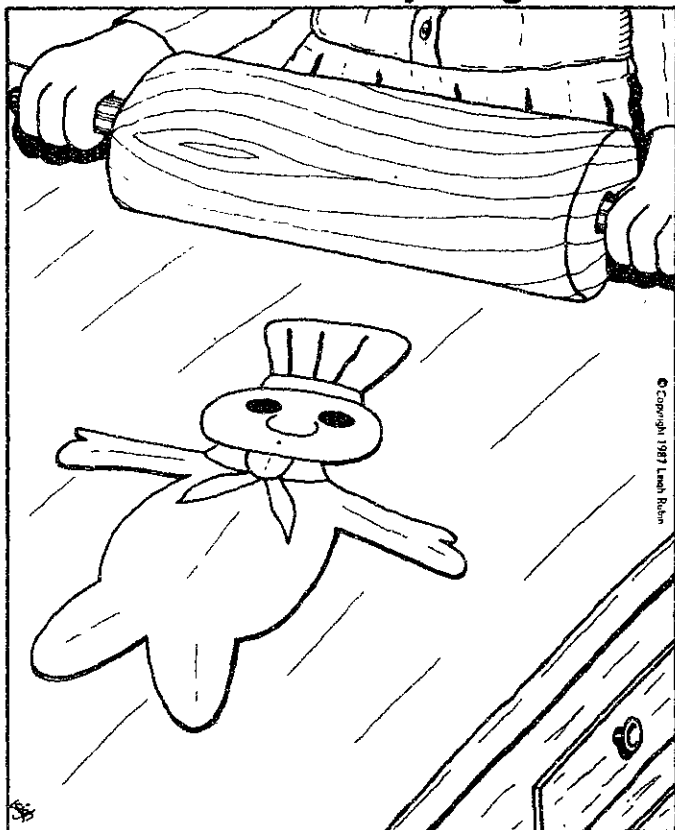
Boz to enter NFL

After months of endless speculation, Brian Bosworth announced yesterday he will grace the National Football League with his presence next season. The All-American linebacker from Oklahoma intends to send letters to more than 14 of the 28 NFL teams telling them he will not play for them if they choose him. Bosworth prefers to play for the defending champion New York Giants or the Los Angeles Rams.

Bees before baseball

Sunday's game between the Cincinnati Reds and the Philadelphia Phillies in Riverfront Stadium was held up because of a swarm of bees. One bee stung Reds' starter Ted Power on his pitching hand, but he stayed in the game. The delay lasted about 17 minutes. While a three-person contingent of bee handlers came onto the field, the organist in Cincinnati played "Flight of the Bumblebee." As for the game, the Phillies stung the Reds 4-3.

Rubes® By Leigh Rubin



The Pillsbury Doughboy meets his maker.

Nation

McFarlane claims innocence

As expected, former National Security Advisor Robert McFarlane testified yesterday that he told his aides not to break any laws in finding support for the *contras* at a time when Congress had banned US military aid. McFarlane also claimed that the president was pleased to learn that other nations were donating money to the Nicaraguan rebels.

McFarlane told the joint congressional panel investigating the Iran-*contra* scandal that when former aide Lt. Col. Oliver North told him there was going to be a "shredding party" as the scandal began to unravel, he failed to pass the information along to Attorney General Edwin Meese.

Other testimony focused upon his role in choosing which hostage in Lebanon the United States wanted in exchange for an arms shipment to Iran. McFarlane said he chose William Buckley, the Central Intelligence Agency station chief in Beirut. But he claimed the deal approved by President Reagan resulted in the release of the Rev. Benjamin Weir instead. US officials now believe Buckley had already been killed; his body has never been recovered.

Activists mark Mother's Day with anti-nuclear protestors

About 1200 anti-nuclear protestors marked Mother's Day by demonstrating at the underground nuclear test site in Mercury, NV. At least 630 arrests were reported. Actor Martin Sheen was one of those taken into custody, charged with misdemeanor trespassing. An Energy Department spokesman says about 300 counter-demonstrators rallied in support of nuclear energy, but the two sides did not clash.

Local

Worker dies in Kendall Square

An iron worker fell seven stories to his death last Friday while working on the 14-story Cambridge Center office building currently under construction in Kendall Square. Eldon Goodwin, 51, was working for Major Glass Co. of Woburn, a subcontractor for the general contractor, Turner Construction Co. of Cambridge.

Goodwin was standing on scaffolding outside the building when he fell to the second floor shortly before 10 am. He was pronounced dead at Cambridge Hospital. Representatives of Iron Workers Local 7 said the death appeared to be an "unfortunate accident," but the Occupational Safety and Health Administration is investigating the incident and checking for any safety violations. (*The Boston Globe*)

Special unit of parole board to help victims of crime

The state has set up a special unit at the parole board to help victims of crime. Human services secretary Philip Johnston says the unit will help notify victims about parole hearings in the case. It will also set up a file of statements from victims and schedule meetings if they want to talk with parole board members. Marcia Hill was named to head the new division. She has been an advocate for victim witnesses for the Middlesex district attorney.

Health official predicts AIDS increase

A state specialist in the disease AIDS says the problem in Massachusetts goes far beyond the 754 cases reported so far. Dr. George Grady of the Public Health Department says that thousands of other Bay State residents have been exposed to the disease. He says the number of cases will probably mushroom over the next five years.

Duke to support legislative pay hike

Governor Michael Dukakis said today he may support a Senate version of a pay raise bill. The measure would spread out a salary hike for legislators and constitutional officers over a period of three years. The governor said legislators ought to get a "reasonable base pay," and he would support an increase that would put lawmakers on par with other state employees. The Senate Ways and Means Committee has recommended a \$10,000 raise for legislators and constitutional officers, including the governor.

High-speed pursuit ends in Harvard Square fatality

Police say a Somerville man trying to elude state police died early Sunday when his car slammed into a pole in a bus tunnel near Harvard Square. The crash followed a 35-minute chase at speeds reaching 100 miles per hour. State trooper Charles Dance identified the victim of the crash as 28-year-old Brian Rudolph. Police say the chase began when officers allegedly observed a vehicle being driven erratically on Route 2 in Lexington.

Meese recipient of rare honor

Edwin Meese earned a distinction yesterday he may not enjoy — the US Attorney General is the first federal official to become the subject of two investigations by independent counsels. The last time he was under investigation, it was found that he had not rewarded friends with government jobs in exchange for financial favors. Now, an independent council has launched a probe of his involvement with the Wedtech Corporation, a firm that has allegedly bribed government officials. Senator Joseph Biden (D-DE), chairman of the Senate Judiciary Committee, was pleased that the probe has begun; the investigation was launched at Meese's request.

Judge overturns deportation decision

An immigration judge in Los Angeles has dismissed deportation proceedings against eight alleged members of an offshoot of the Palestinian Liberation Organization. The case evoked outrage among Arab and civil rights groups who contend the government was seeking to harass those who disagree with US policies in the Middle East.

Judge Ingrid Hyrcenko issued the order after an Immigration and Naturalization Service official failed to appear in court. Hyrcenko had ordered the official to explain the determination that the eight should be arrested and deported. The government arrested the eight under a federal law which bars aliens from taking part in activities that promote world communism.

Ten-year old shoots parents in Texas

A ten-year old Houston boy is being held following a shooting that left his father dead and his mother wounded. Police say the boy pulled a .38-caliber family gun from under a living room loveseat cushion and started firing. The reason — his parents told him he couldn't go out and play.

Prosecution claims Goetz victim was on drugs

At the New York trial of Bernard Goetz yesterday, the prosecution tried to cast doubt on a statement by one of the people Goetz shot on a subway. One of the four youths had reportedly told police that he and the others planned to rob Goetz, but a doctor testified that the victim was on pain-killing drugs when making that statement, and his memory may not have been accurate.

Man blames murder on poor eyesight

A retired army sergeant told police in Rochester, NY, that he shot and killed a woman he thought was his estranged wife because he could not see well. Police quote him as saying, "I'm sorry about the other woman. I meant to kill my wife. But I forgot my glasses."

Herald retreats on Hart story

The Miami Herald is backtracking a bit on its story concerning Gary Hart. On Sunday, the paper reported that a photographer watching Hart's Washington townhouse apparently followed the wrong car. Last week, the Herald reported that Hart had spent the night with young Miami actress Donna Rice. Hart blasted the paper for shoddy reporting.

Weather

A fair stretch

It finally appears that our weather pattern is turning favorable. The jet stream is now located over southern Canada and it looks like it will remain there for several days. As a result, most of the storminess will remain well to our north. We will only see occasional frontal passages associated with a few showers.

Today: Partly sunny and warm this morning, but there is a chance of a shower or thunderstorm around midday as a front moves through. Highs 75-80° (24-27 °C), occurring before noon, then temperatures will fall into the 60s (16-21 °C) during the afternoon. Winds southwesterly 15-25 knots (26-44 kph) shifting to north-northwesterly this afternoon.

Tonight: Clear and cool with diminishing wind; lows near 50° (8 °C) in town, and temperatures in the 40s (5-8 °C) in the nearby suburbs.

Tomorrow: Sunny and pleasant, highs 70-75° (21-24 °C) inland, low 60s near the shore with sea breezes.

Thursday: Mostly sunny and breezy, highs 75-80° (24-27 °C).

Forecast by Chris Davis

Compiled by Harold A. Stern
Jai Young Kim

opinion

Editorial

List grandfathered distribution subjects

When the current list of 158 Humanities Distribution subjects is reduced to 107 in the fall, current students will be "grandfathered" — they will be allowed to draw their distribution classes from all current HUM-D offerings. But next year's MIT Bulletin Courses and Degree Programs issue probably will, like the current Humanities, Arts, and Social Sciences Guide, only identify the 107 HUM-Ds on the new list.

Current distribution subjects should be clearly marked in the new Bulletin for the convenience of students, something like the "two requirement" format of this year's Bulletin.

Incoming freshmen, who will be included under the grandfather clause, will especially need to have old HUM-D subjects identified if they are to use them to fulfill the requirement.

Dean of the School of Humanities and Social Science Ann F. Friedlaender PhD '64 said, "I suspect that most students don't know they're grandfathered. However, those who care will seek it out and take advantage of it."

Students should not be required to "seek out" the classes they can use to fulfill a General Institute Requirement. Rather, MIT should make the list of grandfathered subjects readily available and allow students to make informed course selections.

Editorial

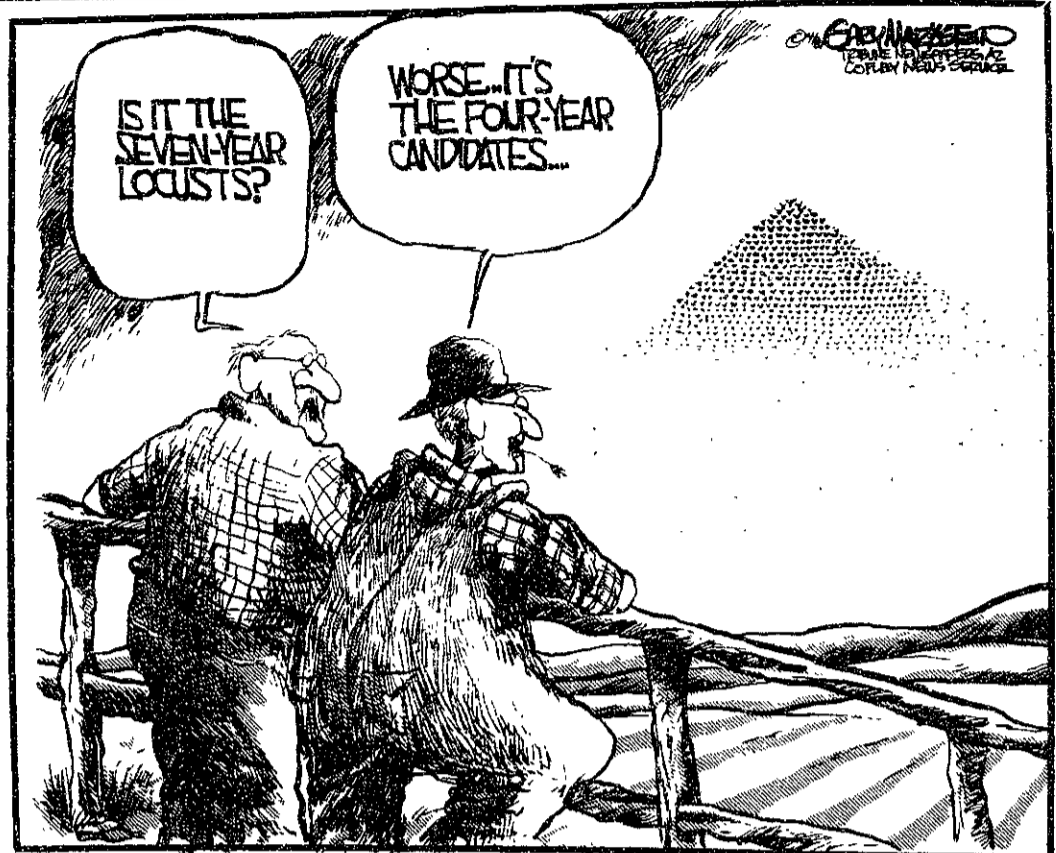
Faculty should adopt amended HASS-D plan

The faculty should adopt a Humanities Distribution system that includes the changes proposed in the alternative to the Committee on the Undergraduate Program's plan ["Alternative HASS distribution system proposed by group of nine faculty," May 1]. The alternative plan remedies several flaws in the official proposal.

First, the alternative plan does not place an arbitrary cap on the number of distribution courses as the current proposal does. This cap is unnecessary and would severely restrict student choices.

Furthermore, the three categories of the alternative plan (humanities, social sciences and arts) would be easier to implement since they reflect existing sections in HASS; they would not require classes to be restructured in order to fit into new categories, as the current CUP-version does. Rather, classes would be left in their existing sections, and the sections would be grouped together.

The faculty should approve a distribution plan with these features.



Editorial

Rule on pornography policy

Adam L. Dershowitz '89 showed the sexually explicit movie "Deep Throat" on Registration Day of this term, Feb. 2. The Office of the Dean for Student Affairs immediately filed charges against Dershowitz with the Committee on Discipline for violation of the MIT Policy on Sexually Explicit Films.

No action has yet been taken on the case. Someone, probably the ODSA, has held up the procedure.

If the ODSA had planned to take action against Dershowitz, such action should have been taken quickly and fairly. It is irresponsible to keep Dershowitz in the dark about any possible punishment.

If the ODSA had no intention of punishing Dershowitz, this should have been stated up front, and the ODSA should have abandoned its policy on sexually explicit films promptly.

The policy has been shown to be murkily written and unworkable in the past, as it applied even to a feminist group showing a sexually explicit anti-pornography documentary.

The ODSA should revoke the policy and withdraw the charges. Failing this, the ODSA must allow Dershowitz to speak in defense of his actions.

Column/Julian West

LSC shouldn't show sex film

On Friday, the Lecture Series Committee will show "Body Talk," a film which is euphemistically described as "sexually explicit" but is in fact pornographic.

LSC evidently expects to make money: they have booked Kresge Auditorium for three showings. It follows that, in someone's judgment, a large number of students are interested in porn. "Body Talk" was approved in 1985 by the MIT ad-hoc Pornography Screening Committee.

These two facts do not excuse the showing of a movie with no redeeming qualities, but several objectionable ones. LSC recognizes that it is on a firm legal footing but a questionable moral one. That is why they have taken the cowardly step of making "Body Talk" one of their end-of-term "To-Be-Announced" movies, in effect serving notice three weeks before the showing rather than three months.

That decision has provided a measure of defense against the fire LSC expected to draw from both right and left. Given little time to organize, and little hope of being able to cancel the showing, concerned groups have let this one slip by.

Perhaps this is just as well. "Body Talk" is a relatively harmless flick, and will not subvert anyone. Those who see it will get what they paid for: two hours of tedium punctuated by laughable scenes of sexual activity.

In order to be approved by the Committee, "Body Talk" met the Repeta guidelines: an "acceptable" porn flick should be more or less realistic and should not to objectify its characters. It meets the guidelines, more or less, but there are some scenes of questionable merit. In addition, there are some troublesome asymmetries in the film's treatment of men and women.

The film is more or less realistic as far as the main relationships go. The central relationship is a love affair between a woman named Cassie and an out-of-work sculptor named Mark. Less believable is that Cassie would be kept for ten years by a rich voyeur who supplied her with johns.

The characters are not objectified either, if that simply means that lovers should look at each other from time to time. There is lots of face-to-face stuff and kissing. The most disturbing scene shows Cassie with one john who is unnecessarily dominant and tells her "your obligation is to please me."

So the film follows the guidelines to the letter. It does not follow the spirit of fairness to women as well as it could, however. Cassie has no objection to being a kept woman, but Mark finds being a kept man distasteful.

There is a lesbian scene between two best friends which looks like a lovely experience for the characters, but really panders to the boys in the crowd who like to believe that this is what their women friends get up to. There is no male homosexuality.

When Adam L. Dershowitz '89 showed "Deep Throat" in February, at least he believed he was making a point. LSC intends only to make money, and for this reason alone are prepared to reopen the old pornography debate, a wound which has not yet healed. Because they are not financially strapped and have plenty of other money-makers to choose from, this is an ignoble reason to show a film which they know will offend a substantial portion of the community.

People go to see "Body Talk" purely for the sex. (Leastways, if they go to see good acting they will be sorely disappointed.) In fact, most audience members are presumably going to laugh right through the film. This is not a healthy attitude either to sex or to pornography.

The characters in "Body Talk" do not indulge in objectified sex; if they are perpetually horny, at least sex is not the only thing in their lives. But the film itself objectifies sex because it is the only point of interest in the film. It is the audience, not the characters, who are impoverished by the experience.

Julian West G is a graduate student in mathematics and a contributing editor of The Tech.

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opinion

feedback

Rodriguez acted out of line

To the Editor:

I would like to respond to the arrest of Manuel Rodriguez '89 which occurred at the Spring Weekend Amherst Alley party ["MIT police arrest Rodriguez," May 5]. As one of the party organizers, I had met with the Campus Police to organize the police detail for that evening. At that point we determined the closing time of the party (12 midnight). I was also on the scene during the entire night and witnessed the Rodriguez incident — if I may call it that.

The Campus Police worked very hard to gather extra manpower for all the Spring Weekend events that were happening Saturday night. They also worked hard the entire night, responding quickly and efficiently to an injury early in the evening as well as breaking up four fights later on, before anyone got seriously hurt.

At the agreed upon time, the

alcohol serving area was closed down and the band finished their last song. This was the signal that the party was over. Due to the large number of people still remaining, the Campus Police decided to stay until the crowd dispersed, encouraging people to clear the area.

The Campus police had their hands full breaking up some scuffles. It was at this point that a student, Philippe P. Laffont '89, had a whiskey bottle confiscated as he was told to clear the area. Instead of setting an example for the rest of the students by obeying the Campus Police and helping clear the area, Undergraduate Association President Rodriguez chose to antagonize the officers by pushing them repeatedly, effectively interfering with their ability to do their jobs.

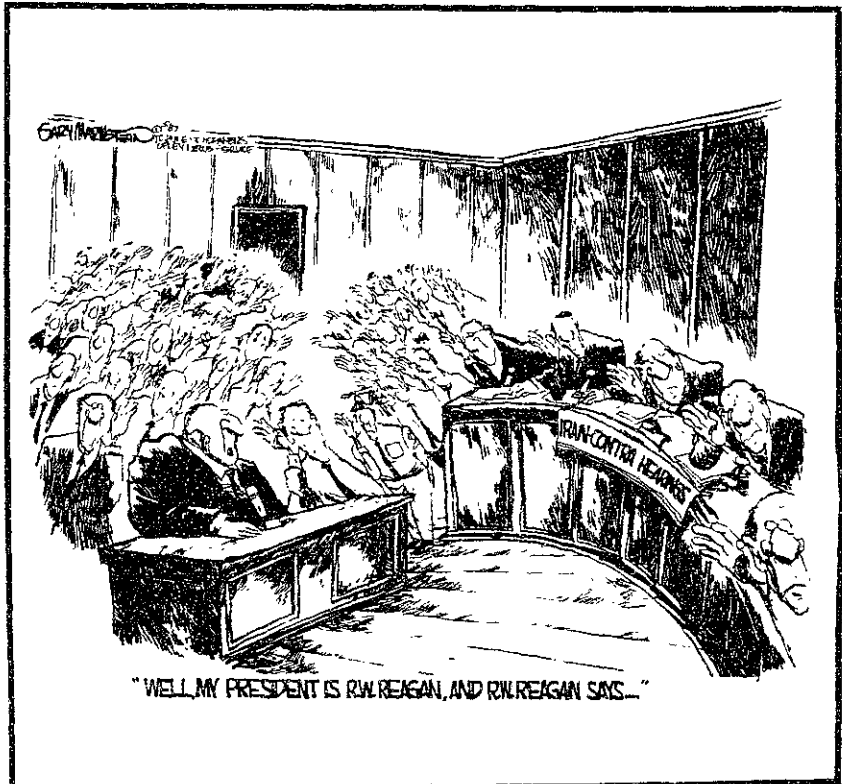
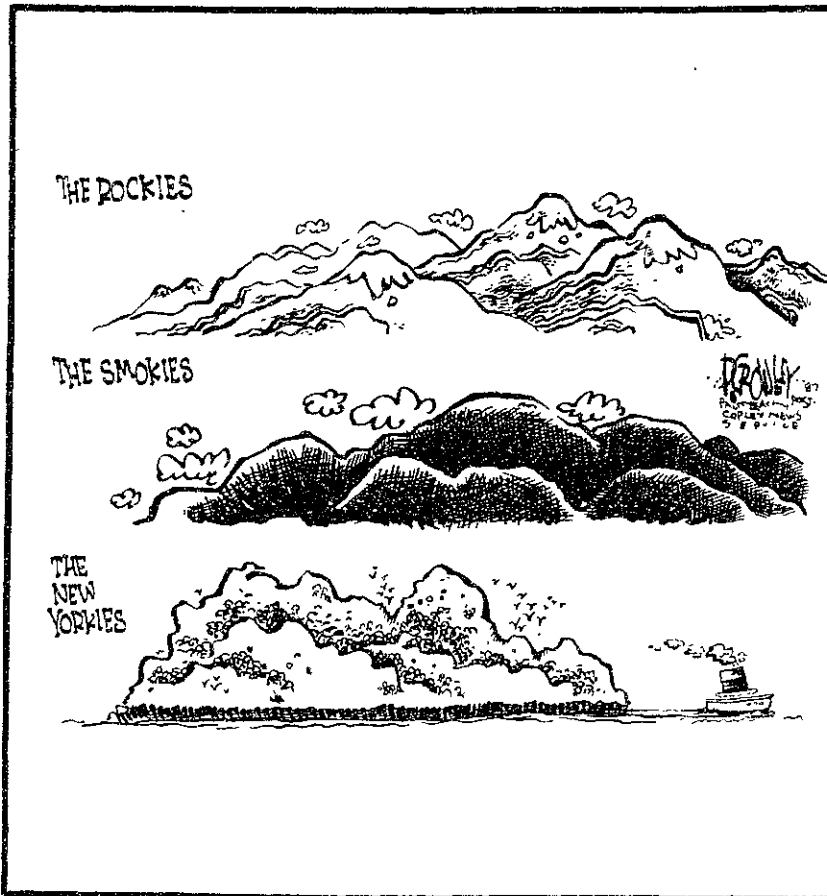
After Rodriguez had already touched an officer at least once, the officer told Rodriguez that any further physical contact

would result in his arrest. The officer had turned away from Rodriguez and back to the situation at hand when an obviously "buzzed" Rodriguez grabbed him again. The officers proceeded to arrest him.

I applaud the patience of the officers in this matter. Rodriguez was without a doubt being a nuisance and I personally would have decked him as would have most other people had he harassed me in the manner in which he harassed one of the officers at the time.

In the future I hope all student representatives learn to work with authority figures in times of crisis rather than against them, and in such a fashion set an example for other students to follow.

Craig D. Cohen '88
Social Chairman
Theta Delta Chi



MIT should censor all offensive activities

To the Editor:

On April 30 the MIT Students for Individual Freedom advertised and showed a film which made pointed racist remarks. We cannot allow such films to be shown at MIT as campus events in such a casual manner. We call for the following guidelines for dealing with events which are in conflict with MIT's policy of non-discrimination:

- formation of a committee with fair representation (i.e. students from different racial and ethnic groups) to make a policy to deal with events which are potentially harmful to racial, ethnic, and women's groups;
- a requirement that anyone sponsoring such events gain the approval of this committee;
- consultation with affected groups weeks prior to the happening of such event; and
- disciplinary action against groups violating these requirements.

The film shown by Students for Individual Freedom made the following racist remarks:

- Black people have no concept of democracy;
- Black people are incapable of governing themselves;
- Black people appeal only to machismo images in choosing their leaders;
- Black people are warlike and need authoritative governments like apartheid to maintain order.

As with the incident of the ZBT flyer ["Mexican students call ZBT poster derogatory," April 28], MIT has not taken action, as other campuses have, to insure that public activities which are offensive to the MIT community receive prior scrutiny. It is possible to advertise and show a film at MIT that advocates rape.

The situation is grave. President Paul E. Gray '54 must take immediate action in forming a committee (with significant student representation) to remedy this crisis. The committee formed will need financial support and must be effective, not just a committee with stale policies which go ignored.

The showing, without prior notification of anyone, of the film "Deep Throat" by Adam L. Dershowitz '89 also highlights the need for such action. The meeting by Dershowitz, Profemina members, and other viewers of the film unanimously concluded that MIT's policy on these matters does not reflect the concerns of the student body.

The administration should take the lead in sponsoring events to educate students about the need for increased sensitivity on this issue.

Ronald W. Francis G
People Against Racism
Michele M. Sprengnether G
Profemina
Steven D. Penn G

Hart supporters undercut by media

To the Editor:

I called Libby at 3. "Gary's decided to close down the offices for a few days," she said, "maybe a few weeks, until things calm down. I don't like this. I'm afraid that once we close, that's it."

None of us could understand quite what was happening to our candidate. Since the rumors started flying on that Sunday, we were surprised, but we didn't think it was the end. How could we? Certainly everyone would see the *Miami Herald* piece as shoddy journalism. So we thought. But newscast after newscast the accusations continued.

I had only been working for the campaign for half of a year. Libby, like many others that I know, had been with Gary since before New Hampshire in '84. When he was seventh of seven. She's seen all the ups and downs. Would it all come down to this?

I remember a friend telling me

about Hart in '84. He remembered Hart from McGovern's '72 campaign and said he liked him, liked his politics. I followed Hart in '84 all the way through, taking the time to learn about him and his ideas. I was struck by how different Hart's approach to issues is, practical and intelligent — not bound by ideology.

Hart lost in '84, I think, because he just wasn't ready. But he was ready this time — prepared with the issues, confident, and a

smoother, more experienced version of himself. I saw him speak in '84 and thought he was boring. When I saw him in '86 there was a big change. He was ready this time.

Libby and my other friends from the Hart campaign weren't working for Hart just to work for a candidate. Other political campaigns might have a corporation run the campaign. But not Hart. These folks, in charge of the nuts and bolts of the cam-

(Please turn to page 9)

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opinion

feedback

Campus group shows racist film

To the Editor:

Last Thursday, April 29th, a film called "South Africa, a Revolution Betrayed" was shown on the MIT campus. Students were required to show IDs to gain admission to the room, and there was a watchful campus policeman present, protecting the students who had organized the showing. The gang who brought us that little gem is called "MIT Students for Individual Freedom," whom I refer to as "Students for International Fascism."

That video was one of several films recently released by the South African Embassy. They are being made available, free of charge, to groups throughout the United States.

Three black students, myself included, were present. We sat alone on one side of the room through the entire ordeal, our anger turning to laughter at times because of the very transparent propaganda, which could well have been labeled: "Made in South Africa."

One obvious aim of these films is to discredit the African National Congress. A very sinister aspect of such efforts is the tendency to present blacks as inferior creatures who must be subjugated. Such notions are evidently attractive to racists throughout the world, including the American ones who have been lately rearing up their ugly heads again.

It was stated many times in the film that blacks do not understand the concept of democracy. We have sacrificed Martin Luther King Jr., Malcolm X, Patrice Lumumba, Kwame Nkrumah, and many others, only to be called cannibals and to hear Africa called the "dark continent" again in 1987! Again we come from a tradition of quarreling tribes, where blacks simply cannot get along without the white master's intervention.

A woman was beaten to death by a black mob as cameras relished her suffering from every angle. South African chiefs paraded in tribal gear inside their "independent homelands."

According to the narrator, Idi Amin was the most beloved leader in all of Africa, because blacks, who are, alas, so poor of intellect, understand and respect

only *machismo*. In the same breath, Mobutu was praised as an ally who was saving South Africa from isolation.

"What will happen to our minerals in South Africa?" the American narrator asked. They will of course go to the Soviet Union, he answered. Nelson Mandela, Winnie Mandela, Reverend Alan Boesak, and Bishop Desmond Tutu were only a few of those labeled as imbecile Soviet puppets.

At the conclusion of the movie, we insisted on being shown the credits. The John Birch Society was among the organizations to be consulted for more information. Curiously, there were no credits for production or direction.

The arguments were laughable at times, but this was no joke. These people will someday have access to places in American society from which they will direct the lives of many people.

Those of you who think it is possible to be black and apolitical should be reminded that among those murdered at Auschwitz were probably some senile grandmothers and grandfathers who hadn't a clue who Hitler was.

The next time such an offensive film is shown (and I expect there will be others), we should be present in large numbers to disrupt it. That may sound a bit strong, but that is exactly what is necessary. We have a duty to disrupt it, because bullies are cowards who count on our not fighting back.

They were visibly shaking because I was not being polite. (After all, there is such a thing as an appropriate reaction to an injury.) I too, was shaking. I was shaking with rage, but they were shaking with fear. Imagine, for a moment, twenty of us without the least intention of being polite. I have no doubt that they would have run.

But what about "freedom of speech" or "academic freedom?" Freedom of speech does not allow the posing of a "clear and present danger." Incitement to riot is illegal; screaming "fire" in a crowded place is illegal; public advocacy of the destruction of a people should also be illegal.

The MIT administration has been inept and cowardly in its

handling of racial grievances, and the message that minorities are fair game has been received loud and clear by all the slime on campus. As our brothers and sisters are assaulted daily on college campuses throughout the country, we must support them, whenever they need our help.

We must also protect ourselves. One obvious way to protect ourselves is by being quick to respond to any assaults and by making it crystal clear that we will not tolerate certain statements and behavior.

As our numbers dwindle, we must work as a solid block, enforce respect for our rights, and stop relying on an administration which only "deplores" and "abhors" *ad nauseum*.

Marie A. Gilles-Gonzalez G



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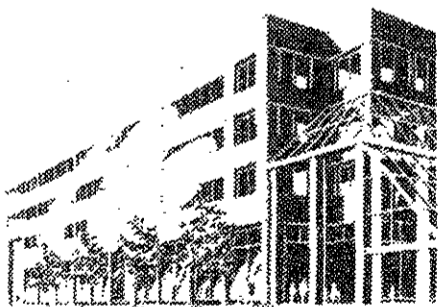
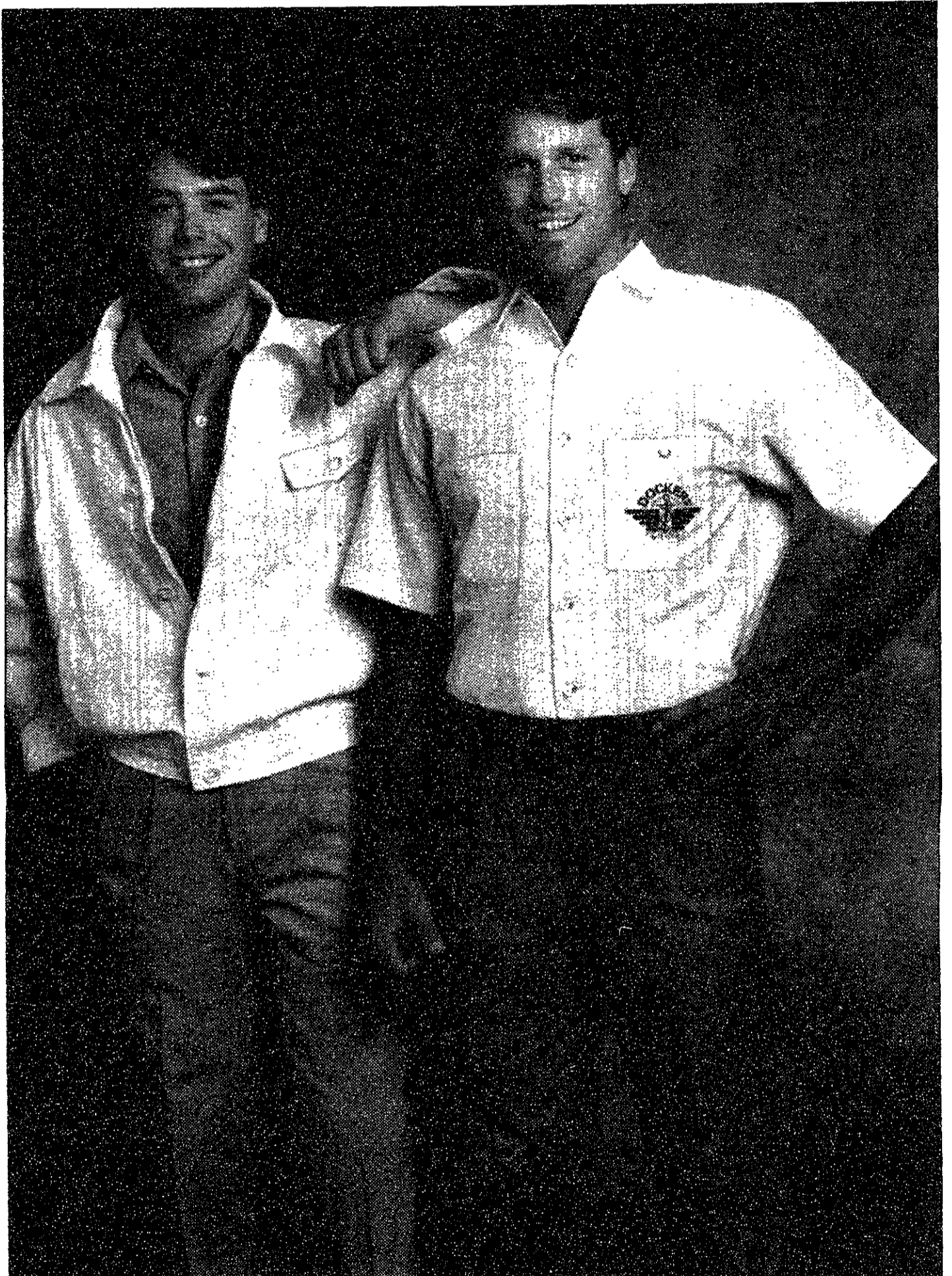
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opinion

feedback

Hart did not lose — America did

(Continued from page 5)

paign, were genuinely grassroots. And they cared. It showed by their politics and it showed by their kindness. The media not only assassinated Gary Hart and his family this week. They also sacrificed our caring.

What has Gary Hart done? When other democrats were bending to Reagan's time, Hart continued to work for the causes important to him. For labor, for women's rights, for civil liberties, for economic justice, for education, and for a sane foreign policy, Gary Hart worked for this nation when others wavered.

And a news reporter, from behind a bush, sees him with another person. We are told that because she is beautiful, what Gary Hart has done for this nation doesn't matter. And we are told that the media has decided that this fallible person cannot be President. And we believe.

Libby called me back that night. "They're closing down everything at Denver," she told me, "This is it. This is really the end." In less than a week, everything that she had worked for and cared about for four years had vanished.

And Gary and Lee Hart, after having been harassed about their intimate private life in front of a nation, barricade themselves in their home from an army of cameras. In less than a week, everything that they had worked for and cared about for twenty years had vanished.

From behind those bushes, see there, we are all being watched. That reporter is scribbling a note about who we're with, what we do, and how we think. He won't tell anyone that he thinks you're immoral, of course, unless you decide to enter public life.

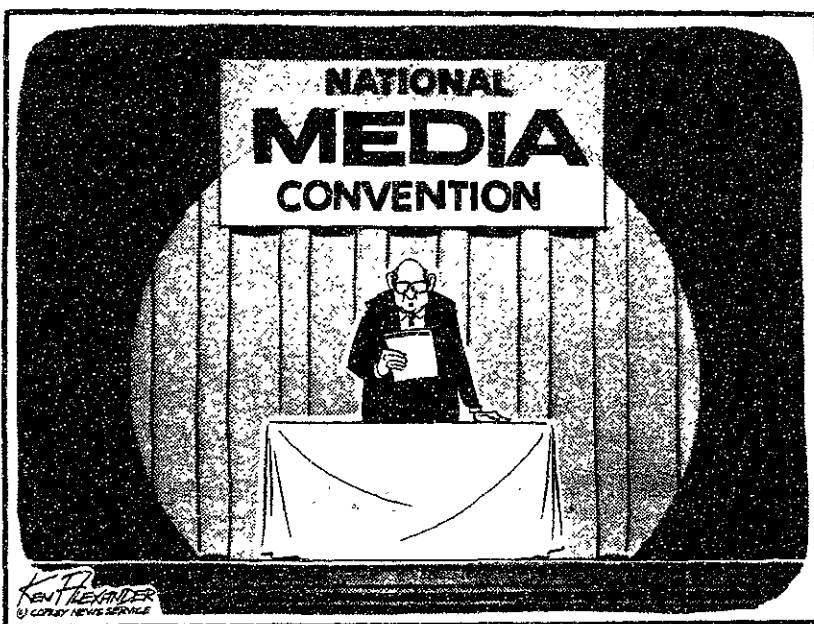
Frankly I don't give a damn

who Gary Hart slept with. He was running to be President. His record in public life had shown his ability to be the type of President that this nation will need in the next ten years. I'm not persuaded that his private decisions would affect that ability.

I'm not sure how this past week's experiences will affect me. I'm angry, frustrated, and sad. Sad for the Harts. Sad for the loss, with Gary Hart, of a vision about the future of this country. Sad for my friends who helped me believe that it is possible to both work for a political candidate and to care. And sad for myself and my generation because of the nature of body politic being handed down to us.

I worry now about the day, perhaps too soon, when we forget that being human, being fallible, and being a "leader" are woven inseparably together.

Bryan R. Moser '87



...AND SO WE HAVE DESIGNATED 1987 AS NATIONAL DUMP-ON-GARY-HART YEAR

Censorship eventually gets out of control

To the Editor:

I cannot thank Ronald W. Francis G enough for his timely response to the "South of the Border Party" ["Green Card issue shows insensitivity to racism," May 5].

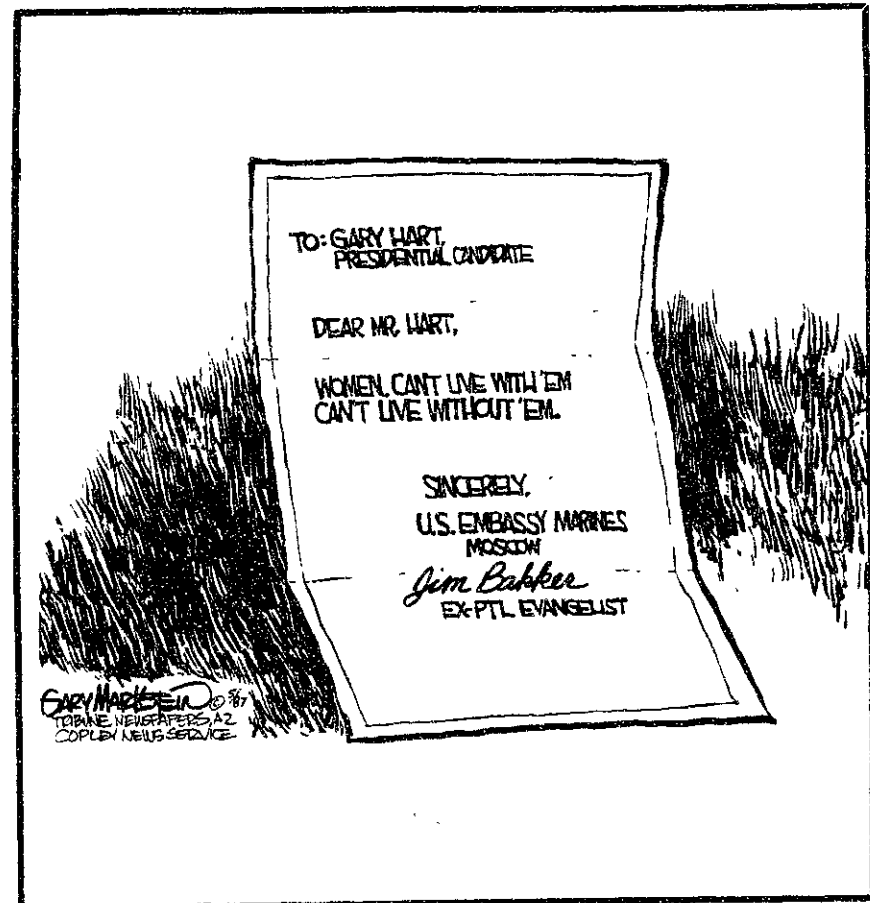
I would like to bring to the public's attention another case: The Lecture Series Committee's calendar. Being a Norwegian, I can't express how much the comment on the May 17 spot hurts me. You've all seen it. "Norwegian Independence Day — Give a

herring a hug."

I am truly sick and tired of being viewed as an excessive fish lover from a nation of fishermen! Heck, I don't even like fish! And still, every day, in student offices all over MIT, I'm reminded about my alleged fisherman roots.

The only way to clear up these things is to launch a committee of MIT officials; its task being to read and censor all flyers and posters distributed on campus.

Torkil S. Mogstad G



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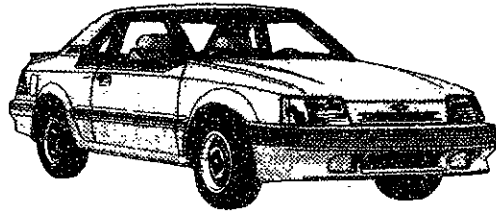
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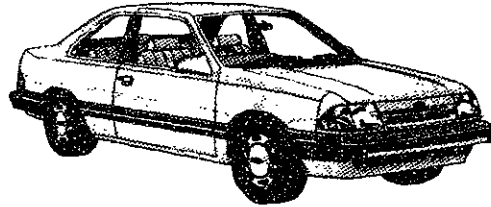
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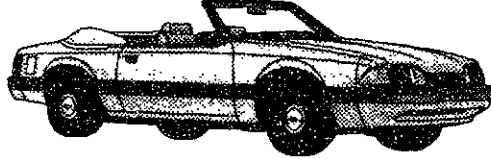
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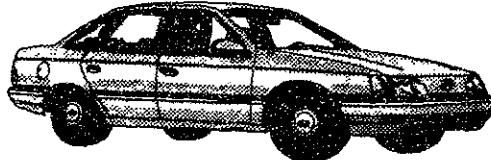
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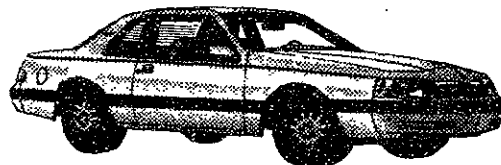
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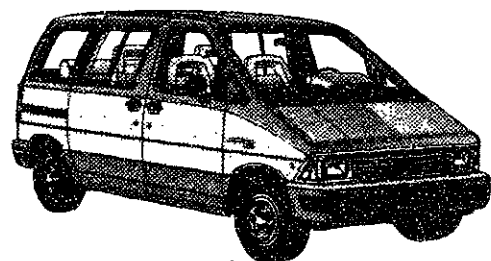
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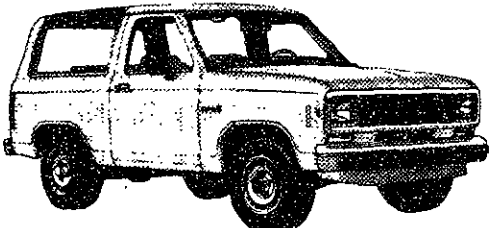
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opinion

feedback

MacGregor only releasing tension

To the Editor:

Last Friday I gave a quick call to Matthew A. Machlis '89 to find out whether he was just writing a nice hack to *The Tech* or really meant what he said. He was serious.

His letter ["MacGregor water-fights are preschool antics," May 8] made some pretty strong statements about MacGregor, considering Machlis lives in 500 Memorial Drive. Perhaps, I thought, he reacted to our recent Drop Date Anniversary Waterfight, undoubtedly the largest scale "water war" I've witnessed at MacGregor. The waterfight ended rather abruptly when one entry began throwing food balloons and another resorted to a fire hose as a means of defense.

But Machlis describes such events as the sort of thing that happens here weekly. He mentions "a pile of furniture on the

ground at the bottom of the tower which has been thrown out of people's windows." Although this may all be true, it is news to me. Maybe that's because I live here. I'm certainly not baraged weekly by fire hoses, and all I ever notice in the courtyard is a volleyball net which, although it may have been thrown from someone's window, managed to set itself up quite nicely.

I guess what really disturbs me is Machlis's claim that MacGregor is some kind of house for preadolescents. As one of these children, let me give you my "inside the playpen" perspective.

Obviously we don't take school seriously — I believe our little playpen has the highest cumulative GPA on campus. But MacGregorites, like many other MIT students, are usually not your average soon-to-be-yuppie college students. Rather, our sometimes

exuberant creativity often lends itself to some unusual forms of entertainment. And when things get out of hand, as the waterfight may well have, we have some reasonable methods of setting limits and taking responsibility for our actions.

I believe that most of us take property damage rather seriously, and the window that was broken inadvertently in the waterfight was replaced with the offenders money the next day.

"Being in college means showing at least some hint of maturity," Machlis says. But isn't maturity really just coming to a clearer picture of yourself instead of maintaining an "adult" facade? Perhaps MacGregor does differ from other dormitories, such as, say 500 Memorial Drive, in that we don't generally try to feign maturity.

Jay L. Verkler '87



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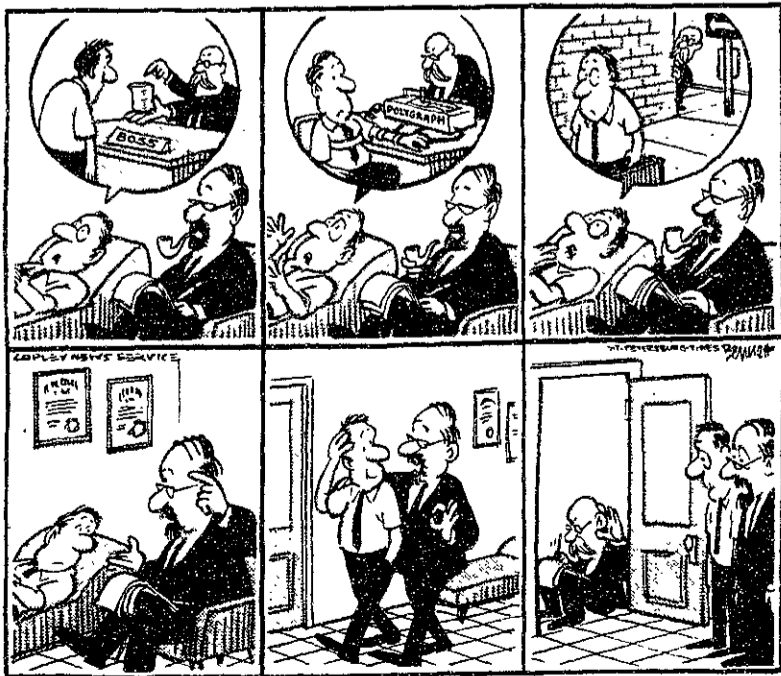
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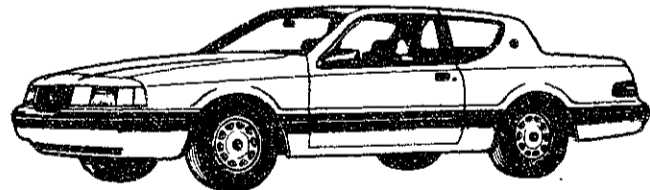
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Varied music and frenetic pace from the Meat Puppets



The Meat Puppets

THE MEAT PUPPETS

At the Paradise on Wednesday, May 6.

By MARK ROMAN

THE MEAT PUPPETS CERTAINLY have come a long way. They started in 1980 with a sound that definitely was closer to hardcore punk. In that time, the trio has developed their sound and moved around styles with the release of each new album. Their latest album, "Mirage," is a move toward a sound more like the Grateful Dead than anything else. The Grateful Dead? Is that possible? What exactly does that imply? It means that the blues and country influences are apparent, but that one can never tell what might happen next. Wednesday evening's performance, the only one in Boston, delivered just that.

The show at the Paradise was part of a tour over most of the South and East Coast in support of the new album, so the

band played most of the songs off it. The Meat Puppets consist of brothers Curt and Cris Kirkwood, on lead and bass guitar respectively, and Derrick Bostrom on drums.

The trio kept a remarkably tight and full sound, partially due to their relatively sparse equipment setup. No one likes to move a lot of gear on a twenty city tour of one-night stands, but the Meat Puppets keep things *really* simple. Minimal amplification was used and guitar effects were well restrained. The guitar had a nice edge and the bass punctuated the beat, instead of rumbling in a murk below the sound.

This added a lot to the show, and tempered fears of the rumored "mellow" sound. The Puppets opened with "Mirage" and followed with two more songs from the new album. The guitar went from melodic to biting, with excellent vocals accompanying. The name of the song is befitting of the sound: guitar and voice are delicate and very real, yet somehow (Please turn to page 19)

"Living Together" the most serious of "Norman Conquests" trilogy

LIVING TOGETHER

With "Round and Round the Garden" and "Table Manners" forms the trilogy of plays entitled "The Norman Conquests."

Written by Alan Ayckbourn.

Directed by Polly Hogan.

Starring Ron Ritchell, Kate Moynihan,

James L. Walker, Renee Miller, Arthur

Barlas, and Sheila Ferrini.

At the Lyric Stage Theater until June 14.

By JULIAN WEST

"LIVING TOGETHER," one of three plays making up the trilogy called "The Norman Conquests," is a little more serious than the other two and perhaps slightly better than its counterparts. Although none of the quick-witted humor of the other plays is lost, the characters are viewed with more sympathy and the situation cast more darkly.

The three plays, set concurrently on one weekend in different rooms of a country house, are about three related couples. The central figure, Norman, "just wants to make everyone happy." He plans to take his wife's sister Annie away for a weekend affair. But the weekend is spent at home, in the company not only of Annie's reluctant beau Tom, but her brother Reg and

Reg's wife Sarah as well.

In "Living Together" we are treated to Norman's romantic side as he woos both Annie and his own wife Ruth — a late arrival — with some tenderness. Ron Ritchell coaxes some fine emotion out of a character he has established as being quick of wit, but slow of speech. His Norman is also a treat when drunk, lying limply over a chair for quite a long spell, snoring convincingly on cue, and waking red faced to confront the company.

On the whole, the men come off better in this play than the women, although Kate Moynihan displays the same warmth she brought to Annie in "Table Manners," and some more fire as well.

James L. Walker '79 has a good outing as Tom, making his slow-wittedness so painfully acute as to rouse our sympathies. He has great fun preparing to drink a cup of coffee; indeed, Tom makes too great a production out of everything. He has been granted a wardrobe which is beige beyond belief — this as much as anything sums up the character.

Arthur Barlas is terrific as Reg in the one scene which casts him as a frustrated gamemaster. In a rising temper, he outrageously mimes the habits of chess pieces, and when the gathering collapses in pieces

around him, he asks pathetically why nobody wants to play with him.

As for the three siblings, this is the play in which we see them alone together. Their familiar manner contrasts with the seriousness of some of their dialogue — about their aging mother and the future of Ruth's marriage to Norman — and this adds a dimension to the characters.

Polly Hogan's direction tries to address equally all parts of the audience, which

surrounds the stage on three sides. If some lines are necessarily delivered away from half the audience, at least this achieves the illusion that we are peering into a room with invisible walls.

We are also kept aware of the rest of the house beyond the living room, and by extension the other characters offstage. The credit for this goes to the director and to the set design, which provides two well-placed exits into the other plays.

"4 Short Works" reveals strengths of the Mobius Performing Group

4 SHORT WORKS:

"Letters from Japan," by Victor Young.

"Lot's Wife," by Mario Paoli,

performed by Yvette Torell.

"The Misuse of Tools," by Dan Lang.

"Dreams (breathe/don't breathe)

of Home," by Marilyn Arsem.

Presented by the Mobius performing group.

May 8, 9, 15, 16 at 8 p.m.

Tickets \$6. Telephone: 542-7416.

By SIMSON L. GARFINKEL

"IHAVE A SURPRISE FOR YOU!" chants Marilyn Arsem to a wide-eyed, grinning fish, swimming through the air. "Feet!" We laughed so hard there were tears in our eyes.

For those uninitiated to the marvels of performance art, for those that think that Mobius is a one-sided band rather than a performance space on Congress Street, or for those merely interested in a totally new experience, I recommend wholeheartedly the Mobius Performing Group's current feature, "4 Short Works." For the frequent patron, the evening is a *tour de force* of Mobius' style and diversity.

"4 Short Works" is exactly that, four separate performances, each with a style and character all its own. The pieces are so dissimilar that they resist grouping together. Still, the presentation does not detract from the power or the impact of the individual works.

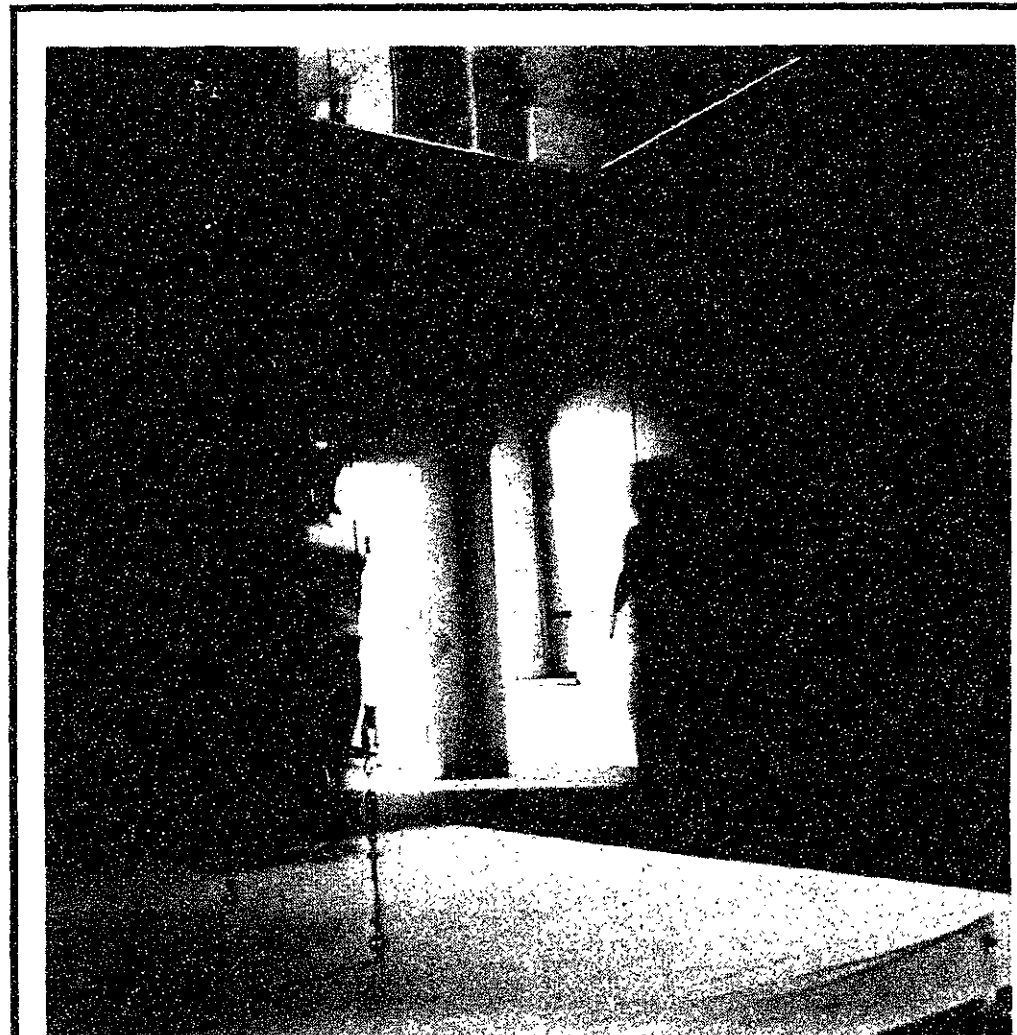
Last Friday's performance opened with "Letters from Japan," in which Victor Young reads four letters he wrote to his relatives while he spent 16 months in Japan. The letters each explore a different aspect of Young himself, Japanese culture, and modern day America. In between

reading the letters, Young constructs a traditional Japanese flower arrangement.

Young's letters paint a hauntingly realistic tapestry of modern day urban Japan — from Tokyo to Hiroshima — punctuated by statements of his dissatisfaction with America and himself. "I bring the Wild West to the Far East, but I fear that all my snakes may be inside me," he reads, as he pursues several themes and stories. But his picture of America lacks the depth and understanding shown in the Japanese counterpart. The juxtaposition of the two is upsetting, perhaps intentionally so.

"Lot's Wife" begins with promise, but the 17 minute performance seemed to drag after ten. The performance is a semi-static "painting" or "landscape play," visually powerful but lacking in deeper substance. In the center of the stage is fish-bowl with a live goldfish in it, actively swimming around. ("Art is his life," Paoli shared after the show.) The goldfish's name is Lot. To the right of Lot is a hanging venetian blind, Yvette Torell sitting behind it, facing away from the audience and into a television camera. To the left of Lot is a video monitor, with Torell's haunting image staring straight into the eyes of the viewer. As the piece progresses through five stages — each three minutes long — weird music plays, the lighting changes, and Torell alternatively sips milk and speaks in intentionally unintelligible words.

The problem with "Lot's Wife" is that it does not go anywhere, it does not say anything obvious, and I am at a loss to venture what the piece "means." The piece is a startling visual statement but no interpretation is apparent or suggested. I enjoyed the opening, but I usually do not spend 17 minutes looking at a single paint-



Alice P. Lei/The Tech

Members of the Laura Knott Dance Company performing "Aqua Echo," a performance art/dance piece created by Shawn Brixey and Laura Knott, graduate students of the Center for Advanced Visual Studies. Shows were held last Wednesday and Thursday nights, and incorporated the elements of Water and Sky.

ing.

"Dream (breathe/don't breathe) of Home" is a bizarre, well-crafted, integrated collection of images and sequences portraying dreams and visions of Marilyn Arsem. The set is eerie; a toaster oven baking bread, a table set with a glass of hair, a man sitting, perhaps asleep, and bones, bones, bones everywhere. Bones are hung in a curtain, bones cover the chairs, and bones fill up a child's crib. Arsem enters, wearing layers upon layers of clothing, chanting quietly to a fish she carries about with her.

The piece is strong, hilariously funny, captivating, and intense. But at some level it fails in the same way as "Lot's Wife," in that it defies interpretation or analysis. Unlike "Lot's Wife," however, the material presented in "Dream" is sufficiently varied that it rivets the audience's attention from start to end.

"The Misuse of Tools" opens with Dan Lang boldly proclaiming "I have been robbed. I have been robbed of Meaning. The reason is because I have misused my

tools." What follows is a monologue in which Lang tells of things he has done, the tools he has used, and how he has misused some of them. Lang shows some tools that have been misused, and then breaks to a discussion of theater and performance art in general.

This piece is light and funny but also deeply disturbing. Things do not seem to work any more, on stage or off. Lang tries to show a movie to illustrate his point, but the movie projector does not work. He presents his fears, his philosophy and his pain before a group of critics, but they are unmoved. He tries to show a videotape but the videotape player does not work either: it too has been misused. The performance forces us to think about things that we too have misused. At the end of the performance, I found myself thinking back to the things that I had misused time, space, money, friends. Lang's pain, stoicism cut through like an icpick.

"4 Short Works" is a terrific sampler of what Mobius has to offer the Boston community. Be sure not to miss it.

Creative flourishes make "Technique 1987" stand out

TECHNIQUE 1987
Price: \$25.

By RONALD E. BECKER

TECHNIQUE 1987 IS A PRIME example of what the MIT yearbook can be. This year's blend of superb photographs shows off both the people and places of MIT, while at the same time covers many of the events of the past year. The purpose of any yearbook is to capture memories, a goal which "Technique 1987" achieves.

The "Journal" section of the book is a chronological recapturing of the events of MIT and the world from February 4, 1986

to February 23, 1987. The editors of the "Technique 1987" did a commendable job of recording events that were important to members of the MIT community. A fantastic job of matching entries in the journal with relevant photographs makes this section a pleasure to read today, and most certainly will be something for which I'll thank the Technique staff 30 years from now.

The layout of the seniors section this year contains a new twist. Freshman photos of the Class of 1987 are intermixed with the senior portraits. Although it would have been a lot nicer to see the freshman photos in order (and thereby be able to match up faces), the way that it is

done really makes the pages look a lot more interesting.

The "Living Groups" section does its job well. An informal poll showed mixed opinions about the appropriateness of "Rolf's House," but this section otherwise holds its own against previous years'.

There are only a couple of faults that are worth mention. More work needed to be done with the "Sports and Activities" section. There are very few photos of sporting events and some teams are completely unrepresented. Also, there are a couple of typographical errors in people's names appearing throughout the book — but it doesn't seem as though there are an extraordinary number of these. In all, the

success of the entire book allows one to forgive the little mistakes.

A section of superb color prints (including a few hand-colored black and white pictures) arrives towards the end of the book. It chronicles a few of the more colorful places and events around MIT. The quality and content of the color section is great, although I would have preferred more MIT pictures to the two page spread of the Michelob Light Eagle.

A number of creative flourishes make this "Technique" stand out. Add to that a consistent and effective manner of dealing with the "necessaries" makes it an outstanding permanent record of MIT memories. Congratulations to this year's staff.



Bob Newman/Technique

Concert Band's Spring Concert highlighted by tribute to McNair

MIT CONCERT BAND

Spring Concert at 8:00 p.m. on
May 9 in Kresge Auditorium.

Conducted by John Corley and
Scott Berkenblit G.

Maria Daehler '86, alto saxophone solo.
Herek Clack '87, special narration.

By RONALD E. BECKER

THE CENTERPIECE of the MIT Concert Band's Spring Concert was a musical tribute to astronaut Ronald E. McNair PhD '76. While on their yearly IAP tour, the band witnessed the launch and explosion of the space shuttle Challenger. The narration of this tribute promoted McNair's ideals of world peace.

The narration, whose text was drawn mostly from inspiring messages McNair made from space, was performed very well by Herek Clack '87. Although clearly not at ease initially, Clack quickly adjusted to the surroundings and gave the narration the fullness of his voice.

The composition also involved recorded sound, some of which were from a saxophone performance McNair had given from space during a previous shuttle flight. The voice, music, and recordings blended together with ease and produced a stirring tribute to a man whose life contained a desire to smooth gaps between art and technology.

* * * *

The concert began with a less harmonious mixture of art and technology as assistant conductor Scott Berkenblit G had to wait for sound levels to be taken by the

person recording the concert. Fortunately, Berkenblit's skillful conducting of "Tunbridge Fair" (composed by Walter Piston), made the audience's wait worthwhile. The enjoyable performance of a fairly difficult piece was evidence of Berkenblit's and the performers' skill.

The next selection was "Concerto pour l'Etna" (composed by Alain Caron), featuring a solo saxophone performance by Maria Daehler W '86. This piece, according to the concert notes, requires a great deal of technique on the part of the performers — the band and soloist showed a great deal of skill in playing this piece correctly. But, to my tastes, it simply was not worth the effort. The piece was the composer's first concert band work and it is nearly a half hour long! About ten minutes into the piece I was looking for a way to leave Kresge unobserved. Finding none, I suffered through. Hopefully, the band will avoid premiering half hour long pieces in the future.

Fortunately, things started to look up. Immediately following the intermission was the splendid McNair tribute. Then followed John Bavicci's "Suite from 'Summer Incident.'" This was easily the best Bavicci composition I have heard the Concert Band play. It was a joy to hear — there were virtually no cacophonies or disharmonies.

The concert closed with a happy, upbeat, and altogether springy composition by Ron Nelson called "Rocky Point Holiday." In all, this was one of the finest Concert Band performances I have attended in my years at MIT, and, due to my imminent graduation, sadly the last.

Killing Joke's sound is softened in

BRIGHTER THAN A
THOUSAND SUNS

By Killing Joke.
On Virgin Records America.

By DONALD YEE

KILLING JOKE, ONE OF THE harsher sounding post-punk bands to come from England during the early 1980s, has finally released another album in the United States after a two year hiatus. Their new LP, "Brighter Than a Thousand Suns," is available on Virgin Records America.

For better or for worse, the band has softened up its sound considerably since their last American release, "Fire Dances" from 1985. In the meantime, they have released one album in the United Kingdom, "Night Time," which yielded the British top twenty single, "Love Like Blood." That single managed to make it to some nightclub dance floors and radio stations in the United States.

Much of the newest album continues along in the direction established by "Love Like Blood," marked by a greater focus on melody and atmosphere, and a slowing in the frenetic beat that characterized much of Killing Joke's earlier work. Still present are the harsh guitar chords, but now the sound is filled out with synthesizers and singing. Yes indeed, Killing Joke is now singing, either through practice or the wonders of modern electronics. Nightingales they are not, but their vocal range is no longer limited to two notes.

Oldtime fans surely will cry, "Sellout!" But then again, die-hards will almost inevitably say that about any drift towards the mainstream. After all, part of the joy

of being a fan of cult bands is in listening to something no one else wants to. Any accommodation to the general public then becomes merely crass commercialism, regardless of any improvement in musical technique.

Nevertheless, Killing Joke certainly has improved technically. However, they have not lost any of their old intensity and originality in the process.

"Brighter than a Thousand Suns"

They surely do not sound much like anyone else, but the one danger that often strikes is that a band starts to sound too much like itself. Once stagnation sets in, the death of originality soon follows.

Killing Joke's doom-and-gloom image certainly has not gone away, for enclosed in the promotional package was a picture of the band, clad mostly in black and looking very somber. The video for the

single "Sanity" is set in a graveyard.

"Sanity" is the single that the record company seems to be pushing, and it is quite a bit like "Love Like Blood." However, rather than a fuzzy guitar chord, the song opens with the lonely plinking of single piano notes, backed by the hum of a synthesizer. It is quite a nice song, but one hopes that the band has not run out of ideas.

The remainder of the album confirms that they have not, although some of their ventures into lush pastures leaves this reviewer wondering. In particular, "A Southern Sky" features a slow and very sweet melody. The scariest part is that it is the dullest cut on the record and only a few steps removed from the dull corporate rock ballads churned out by such acts as Starship.

However, other songs on the album are more comforting. Killing Joke was formed by lead vocalist Jaz Coleman and drummer Paul Ferguson, and the emphasis on the beat is still evident on the other cuts from the album. "Chessboards" returns almost to their early frenetic style and is suitable music to hop and stomp around to. "Adorations," the other single from the album, is also quite successful, featuring the band's trademark guitar chords backed with a driving beat.

If you have already heard some of their newer songs on the radio and like them, then fine, get the album. However, if you have only heard older Killing Joke material, proceed with caution. Overall, Killing Joke has become more accessible, and they seem to be settling down after the major jump in style between the "Fire Dances" and "Night Time" albums. Whether this settling becomes a rut remains to be seen.



Killing Joke

ARTS

On The Town

COMPILED BY PETER DUNN

4 SHORT WORKS

"4 Short Works" at Mobius, May 15 and 16.

Ongoing

FILM & VIDEO

Various video programs, including "Single Shots: a Video History of Personal Expression," "Mediated Narratives," "Focus: Charles Atlas," and "The British Edge: Video," are presented as part of the Institute of Contemporary Art's "British Edge" multi-disciplinary festival beginning at 12:15 pm at the ICA Theater, 955 Boylston Street, Boston. Tapes are screened every day through June 14. Telephone: 266-5152.

THEATER

"An Ounce of Prevention" is presented at the Alley Theater, 1253 Cambridge Street, Inman Square, Cambridge. Continues Thurs-Sun at 8 pm until June 14. Tickets: \$10-\$12. Telephone: 491-8166.

"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.

*** 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 pm, Saturdays at 8:30 pm, and Sundays at 3 pm. Telephone: 742-8703.

"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.

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

"Shear Madness," the long-running comic murder mystery, continues indefinitely at the Charles Playhouse, 74 Warrenton Street, Boston. Continues Tues-Fri at 8 pm, Sat at 6:30 and 9:30 pm, and Sun at 3:00 and 7:30 pm. Tickets: \$16 and \$19. Telephone: 426-5225.

POPULAR MUSIC *** CRITIC'S CHOICE *** The Boston Pops perform nightly, Tues-Sat at 8 pm and Sunday at 7:30 pm in Symphony Hall. Information: 266-2378 or 266-1492. Tickets: \$23-6633.

DANCE

*** CRITIC'S CHOICE *** The Boston Ballet presents Tales of Hans Christian Andersen at the Wang Center for the Performing Arts, 270 Tremont Street, Boston. Continues through May 17. Tickets: \$10.50-\$40.50. Telephone: 482-9393.

EXHIBITS "Nudes and New Mexican Landscapes," photographs by Karin Rosenthal, continues until May 15 at the Gallery at Henry IV, 96 Winthrop Street, Cambridge.

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

"Line A: Recent Works," by Paul Pettigrew G, continues through May 21 at the Weisner Gallery, 2nd floor of the MIT Student Center. No admission charge. Telephone: 253-4003.

An exhibition of recent works of Edward McCluney continues through May 24 at The Museum of the National Center of Afro-American Artists, 300 Walnut Avenue, Roxbury. Admission: \$1.25 general, 50¢ seniors and children. Telephone: 442-8614.

"Le Corbusier: Sculpture, Painting, and Drawing," a centennial exhibition, continues through May 24 at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. No admission charge. Telephone: 495-3251.

"Works on Paper," by Helen Cohen, continues through May 29 at the Newtonville Library, 345 Walnut Street. Telephone: 552-7162.

An exhibit of pastel and watercolor landscape paintings by Gertrude Beals Bourne continues through May 29, Mon-Fri, 10:00 am-4:30 pm, at the Simmons College Trustman Art Gallery, 4th floor, 300 The Fenway. Telephone: 738-2124.

"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.

Paula Rhodes, photographs selected from "An Israel Portfolio," "Paris and Florence Memories," and "Men," continues through May 31 at the Newton Free Library, 414 Center Street, Newton Corner. Telephone: 552-7145.

"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.

Artquest '87, a major national art competition, continues through August 16 at the Art Institute of Boston, 700 Beacon Street, Boston. Telephone: 262-1223.

"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.

"Elizabeth Murray: Paintings and Drawings," the first major retrospective of this contemporary American artist, well-known for unusually shaped or fragmented canvases, continues through June 28 at the Hayden Gallery, List Visual Arts Center, 20 Ames Street. 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.

"Creative Transformations: Drawings and Paintings by Fernando Zobel" continues through August 9 at the Fog Museum, Harvard University, 32 Quincy Street, Cambridge. Admission: \$3.00 general, \$1.50 seniors/ students. Telephone: 495-2387.

*** CRITIC'S CHOICE *** "Russia, the Land, the People: Russian Painting 1850-1910" continues through June 14 at the Fog Art Museum, 31 Quincy Street, Cambridge. Telephone: 495-9400.

"Garden of Delights: Tom Petit," an exhibit of color photography focusing on fruits, vegetables, and the human form, continues through June 20 at the Richards Gallery, Richards Hall, Northeastern University, 360 Huntington Avenue, Boston. No admission charge. Telephone: 437-2249.

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

"Jerry Pinkney, Illustrator, Personal Visions" continues through May 31, Tues-Sun, 1-5 pm, at the Museum of the National Center of Afro-American Artists, 300 Walnut Street, Boston.

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

The exhibition of important drawings from the late fifteenth to early twentieth century, entitled "Selected Drawings from the Collection," continues at the Isabella Stewart Gardner Museum, 250 Beacon Street, Boston, until June 1. The exhibit includes Michelangelo's late "Pieta" and Raphael's "Papal Procession." Admission: \$3 suggested donation. Telephone: 566-1401.

"Recent Acquisitions and Alumnae Gifts" continues through June 7 at the Wellesley College Museum. No admission charge. Telephone: 235-0320 ext. 2051.

"Selections from the Permanent Collection" continues through June 7 at the Wellesley College Museum. No admission charge. Telephone: 235-0320 ext. 2051.

*** CRITIC'S CHOICE *** "The British Edge," an exhibition of photographic, sculptural, and architectural gallery works, all by British artists, continues through June 14 at the Institute of Contemporary Art, 955 Boylston Street, Boston. A film series, videotape & film screenings, musical performances, a fashion show, and lectures are to be held in conjunction with the exhibit. Admission: \$3.50 general, \$2 students with ID, \$1 seniors & children. Telephone: 266-5152.

Ramones



The Ramones at the Livingroom, May 15.



IT DIDN'T COME EASY FOR THEM EITHER.

Each one had to practice. Again and again. When the big test came, each athlete was ready. Striving for personal best. That's how it is with sports. And that's how it is with another form of competition—graduate admissions exams. If you're facing the GMAT, GRE, LSAT, MCAT, or a professional test like the CPA exam, prepare with the best. Kaplan. Our students are able to score high, year after year. Fact is, our preparation has helped millions of students onto the college track, giving them the skills and confidence to finish strong. These athletes had to train to beat their competition. Maybe you need a lesson in it for you.

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ARTS

On The Town

"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.

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.

Tuesday, May 12

POPULAR MUSIC

World Party performs at the Metro, 15 Lansdowne Street, just across from the entrance to the bleachers at Fenway Park. Tickets: \$11.50 advance/\$12.50 day of show. Telephone: 262-2424.

*** CRITIC'S CHOICE ***
China Crisis performs at The Livingroom, 273 Promenade Street, Providence. Telephone: 429-8311.

Big House, Knots and Crosses, and The Venusions perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Country artist Lyle Lovett performs at 7:30 at Nightstage, 823 Main Street, Cambridge. Tickets: \$8. Tel: 497-8200.

CLASSICAL MUSIC

Trombonist Lennie Peterson and guitarist Jackson Schultz lead their ensembles in "Rock Arranging" and "Chord Scale Madness" at 8:15 pm at the Berkeley Performance Center, 136 Massachusetts Avenue, Boston. Tickets: \$2 general, \$1 seniors. Telephone: 266-1400.

The Massachusetts Youth Wind Ensemble performs music of Guinini, Chance, Bennett, Sousa, and Bernstein at 7:30 pm in Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120 ext. 257.

FILM & VIDEO

*** CRITIC'S CHOICE ***
The last episode of "Hill Street Blues," the long-running, groundbreaking, multi-E Emmy-award winning television show, airs tonight at 10 pm on NBC, Channel 4.

"Out of Africa" is presented at 5:30 pm in Room 346 Ell Center, Northeastern University, 360 Huntington Avenue, Boston. No admission charge. Telephone: 437-4310.

The Brattle Theatre presents Sergei Eisenstein's "Ivan the Terrible" Parts I and II (1944 and 1946), Part I at 4:15 & 7:50 and Part II at 6:05 & 9:45. At 40 Brattle Street in Harvard Square. Tickets: \$4.75 for the double bill. Telephone: 876-6837.

*** CRITIC'S CHOICE ***
The Harvard Film Archive continues its Tuesday series of French Films with Jean Cocteau's "La belle et la bete" (1946, "Beauty and the Beast") at 5:30 and 8:00. At the Carpenter Center for the Visual Arts, 24 Quincy Street in Harvard Square. Tickets: \$3. Telephone: 495-4700.

The Somerville Theatre presents "Who'll Stop the Rain" (1978) at 5:30 & 9:40 and "Cal" (1984) at 7:45. Continues through May 14. At 55 Davis Square just by the Davis Square T-stop on the red line. Telephone: 625-1081.

EXHIBITS

"Seniors with Wegman," a group show of celebrated video artist and photographer William Wegman and graduating seniors, opens today at the North Hall Gallery, Mass. College of Art, 621 Huntington Avenue, Boston. Continues through June 8. No admission charge. Telephone: 232-1555.

LECTURES

The Museum of Fine Arts continues its Tuesday morning lecture series entitled "Face to Face: Looking at Portraits," at 10:30 am in the MFA Remis Auditorium with "Families and Friends: The Group Portrait." The series continues May 19 with "Self-Portraits: The Face in the Mirror." Tickets to individual lectures: \$8 general, \$7 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

Wednesday, May 13

EXHIBITS

The Museum of Science presents "India: A Festival of Science," presenting the best of this country's scientific and technical achievements and several of its most fascinating artistic techniques and traditional crafts. Continues to September 8.

LECTURES

Thomas Ennan presents a lecture entitled "A New Waterfront Comes to the Old City" as part of the Museum of Fine Arts' "Boston's Waterfront: Hopes and Fears" lectures series at 1 pm in Remis Auditorium. Tickets: \$6.50 general, \$5.50 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

Richard Guy Wilson presents a lecture entitled "Radical, Yet Dedicated to the Cause: Conservation: Arts and Crafts Architecture" as part of the Museum of Fine Arts' "Arts & Crafts: Inside & Out" lecture series at 8 pm in Remis Auditorium. Tickets: \$6.50 general, \$5.50 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

POPULAR MUSIC

Midnight Star, with special guests Downtime and K.D. Crew, perform at the Channel, 25 Necco Street, Boston. Tickets: \$8.50 advance/\$9.50 day of show. Telephone: 451-1905.

Dither, Llamas, Cool Beverages, and Men of Clay perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

Urban Eggs, Men Folk, and Miranda Warning perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

The Neville Brothers perform at The Livingroom, 273 Promenade Street, Providence, RI. Telephone: 401-521-2520.

*** CRITIC'S CHOICE ***

Cabaret Viva featuring Phyllis Curtin singing Cole Porter is presented at 7:00 and 9:30 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$35. Telephone: 497-8200.

CLASSICAL MUSIC

The Emmanuel Chamber Orchestra performs in a concert featuring the music of Sibelius, Mozart, and Brahms at 8 pm in Emmanuel Church, 15 Newbury Street, Boston. Tickets: \$25 reserved seats, \$10 open seating. Telephone: 536-3356.

The New England Conservatory presents a concert in its Enchanted Circle Series at 8 pm in Brown Hall, 290 Huntington Street, Boston. No admission charge. Telephone: 262-1120 ext. 257.

19th Century Pianists in Concert, four chamber recitals of works by Beethoven, Schubert, Mendelssohn, Schumann, Franck, Brahms, and Dvorak, is presented at 8 pm at the Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. Also presented May 22, 29, and June 5. Tickets: \$10 general, \$7 seniors/students. Telephone: 262-0650.

FILM & VIDEO

"The Killing Fields" is presented at 4:30 pm at the Club Ell, Northeastern University, 360 Huntington Avenue, Boston. No admission charge. Telephone: 437-4310.

*** CRITIC'S CHOICE ***
The Harvard Film Archive continues its series Classic of the Silent Cinema with Erich von Stroheim's "The Wedding March" (1928) at 5:30 pm and Victor Sjostrom's "The Wind" (1927), starring Lillian Gish, at 8:00 pm. At the Carpenter Center for the Visual Arts, 24 Quincy Street in Harvard Square. Tickets: \$3 for each film, \$5 for the double feature. Telephone: 495-4700.

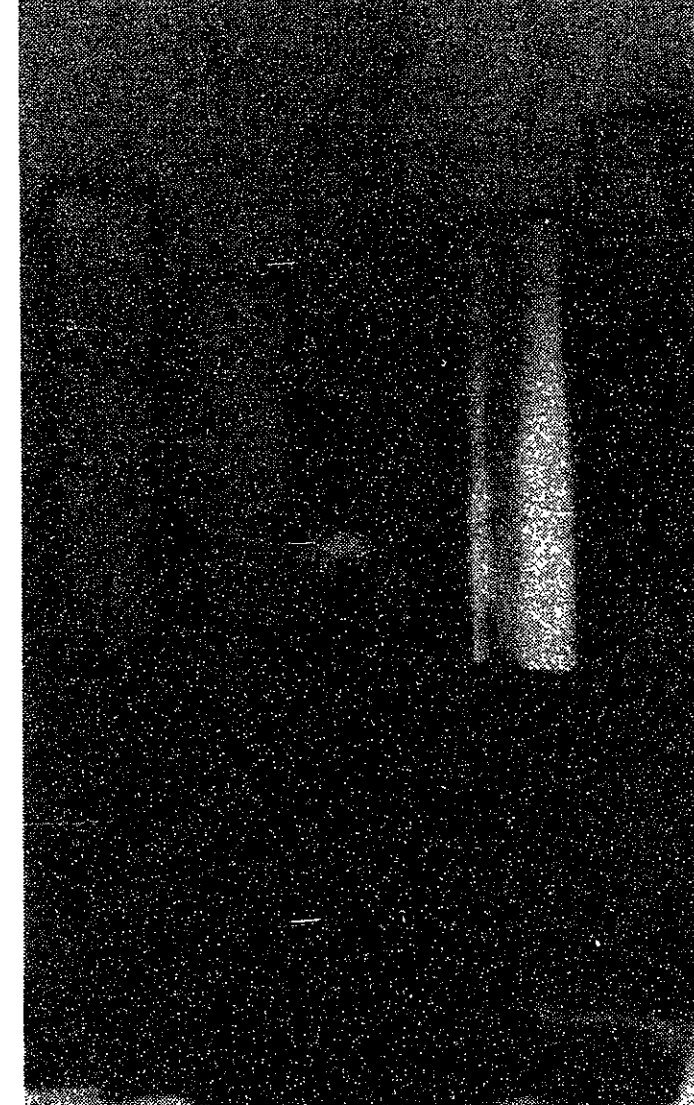
"Arabian Nights" (1974), Pier Paolo Pasolini's version of "1001 Nights of Scheherazade," is presented at 5:00, 7:30, and 9:55 at the Brattle Theatre, 40 Brattle Street in Harvard Square. Tickets: \$4.75. Telephone: 876-6837.

The Institute of Contemporary Art showcases new British independent films as part of "The British Edge" multi-disciplinary festival. One of the highlights will be "Of Angels and Apocalypses: The Cinema of Derek Jarman." For titles and schedules, contact the ICA. Continues through May 24, and also June 10-21. At 955 Boylston Street, Boston. Telephone: 266-5152.

Thursday, May 14

POPULAR MUSIC

Judy Mowatt & Sister Carol perform at the Channel, 25 Necco Street, Boston. Tickets: \$8.50 advance/\$10.00 day of show. Telephone: 451-1905.



"Persephone and Hades" at Mobius, May 29 & 30.

Birdsongs of the Mesozoic, with guests They May Be Giants, perform at 8:00 and 11:00 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$6. Telephone: 497-8200.

Wolfgang Press performs at the Paradise, 967 Commonwealth Avenue, Boston, in conjunction with the Institute of Contemporary Art's "British Edge" exhibition. Telephone: 254-2052.

Blue Hippos, Luddites, and Gingerbread Men perform in an 18+ ages show at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

Runaway Dan, Point Counterpoint, and Word for Word perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

THEATER

*** CRITIC'S CHOICE ***
The MIT Community Players presents Sam Shepard's "Icarus's Mother" and Sal Cesare's "Inner-View" at 8 pm in Kresge Little Theatre. Continues through May 16. No admission charge. Telephone: 253-2530.

"Springwork," an evening of multidisciplinary theater, dance, and installation by Harborgroup, is presented at 8 pm at the Palace Road Theater, Mass. College of Art, Huntington Avenue Campus. Also presented May 15. Tickets: \$6. Telephone: 731-2040.

FILM & VIDEO

"La Traviata" and "El Norte" are presented at 11:30 am in Room 346 and 4:00 pm in Room 266 respectively of the Ell Center, Northeastern University, 360 Huntington Avenue, Boston. No admission charge. Telephone: 437-4310.

The Harvard-Epworth Methodist Church continues its Greta Garbo film festival with George Cukor's "Camille" (1936) at 8 pm. At 1555 Massachusetts Avenue, Cambridge. Admission: \$2 contribution.

The Brattle Theatre presents "Andrei Rublev" (1966, Andrei Tarkovsky) at 4:00 and 8:00 pm. At 40 Brattle Street in Harvard Square. Tickets: \$4.75. Telephone: 876-6837.

The Museum of Fine Arts presents "An Evening of Benshi" at 7 pm with Joseph L. Anderson, co-author of "The Japanese Film: Art and Industry," re-creating the traditional presentation of the *benshi* (narrator) with a silent film and explaining the development of the performance using historical props and musical excerpts. Tickets: \$3.50 general, \$3 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

The Harvard Film Archive concludes its spring schedule with two classics of silent cinema, Joseph von Sternberg's "Underworld" (1927) at 5:30 pm and Ernst Lubitsch's "Lady Windermere's Fan" (1925) at 8:00 pm. At the Carpenter Center for the Visual Arts, 24 Quincy Street in Harvard Square. Tickets: \$3 for each film, \$5 for the double feature. Telephone: 495-4700.

EXHIBITS

"Boston Artists Abroad," an exhibition of work by 13 Boston artists who were recipients of Sister City Artists Travel Grants, opens today at the Federal Reserve Bank of Boston Gallery, 600 Atlantic Avenue, across from South Station. Continues Mon-Fri, 10 am-4 pm until June 26. No admission charge. Telephone: 973-3454 or 973-3368.

LECTURES

Teacher and writer Eric Radack presents "Meeting on the Mount: The Friendship of Melville and Hawthorne in the Berkshires" at 10:30 am at the Cambridge Center for Adult Education, Blacksmith House, 56 Brattle Street, Cambridge. Admission: \$1.50 general, 75¢ seniors. Telephone: 547-6789.



"Sadie Thompson," directed by Raoul Walsh with Gloria Swanson, at the Brattle Theatre, May 23.

CLASSICAL MUSIC

The Longy Chamber Winds perform in a program of selections from Weber, Mozart, Bernard Krol, and Wagner's "Adagio" at 12:30 pm in the Federal Reserve Bank of Boston's auditorium, 600 Atlantic Avenue, across from South Station. No admission charge. Telephone: 973-3454 or 973-3368.

CLASSICAL MUSIC

Chorus pro Musica performs a program of music including Brahms' "Liebeslieder Walzer," John Harbison's "Flower Fed Buffaloes," and a selection of folk songs set by Schoenberg at 8 pm in Old South Church, 645 Boylston Street, Boston. Tickets: \$10. Telephone: 267-7442.

"Quadrivium, Deep Settled Sleep," a concert of seasonal medieval, renaissance and traditional music is presented at 8 pm in St. James Episcopal Church, 1991 Massachusetts Avenue, Cambridge. Admission: \$5 suggested donation. Telephone: 923-1424.

DANCE

*** CRITIC'S CHOICE ***
JO-HA-KYU Performance Group, assisted by Dance Umbrella, presents "Screens" at 8:30 pm at the Boston Center for the Arts, Cyclorama Building, 536 Tremont St., Boston. Tickets: \$12 general, \$9 members, seniors, and students. Telephone: 868-3703.

Friday, May 15

POPULAR MUSIC

*** CRITIC'S CHOICE ***
The Ramones perform at the Livingroom, 273 Promenade Street, Providence, RI. Telephone: 401-521-2520.

The Stompers, with special guests Extreme, Push Push, and Clio Friction, perform at the Channel, 25 Necco Street, Boston. Tickets: \$5 advance/\$6 day of show. Telephone: 451-1905.

Mekons, Rain Dogs, and Michelle Shocked perform at 8 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

The Sun Rhythm Section, a rock & roll sextet from Memphis, performs at 8:00 and 11:00 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$9. Telephone: 497-8200.

Handsome Dick Maniboba's Wild Kingdom, The Bags, and Joe Harvard's 500 Teeth of Vengeance perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

The Zulus, The Pixies, and The Balls of Confusion perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

THEATER

*** CRITIC'S CHOICE ***
"4 Short Works," featuring "Dreams (breathe don't breathe) of Home" by Marilyn Arsen, "Letters From Japan" by Victor Young, "The Misuse of Tools" by Dan Lang, is presented at 8 pm at Mobius, 354 Congress Street. Boston. Also being presented May 16. [see review this issue.] Tickets: \$6. Telephone: 542-7416.

DANCE

Paula Josa-Jones presents "The Time Falling Bodies Take to Light" at 8 pm at the Cambridge Multicultural Arts Center, 41 Second Street, East Cambridge. Also presented May 16. Tickets: \$8 general, \$6 seniors/students. Telephone: 577-1400 or 876-1316.

Nancy Compton Dance Theatre and Beth Galston present "Antarctica," a dance/sculpture collaboration, at 8:30 pm at the First Congregational Church, 11 Garden Street, Cambridge. Also presented May 16 at 6:30 & 9:30 and May 17 at 8:30. Tickets: \$8. Telephone: 426-0658 or 491-7377.

FILM & VIDEO

*** CRITIC'S CHOICE ***
The Brattle Theatre presents two films by Sergei Paradjanov, "The Legend of Suram Fortress" (1955) at 4:45 & 8:00 and "Sayat Nova - The Color of Pomegranates" (1969) at 3:15, 6:30, & 9:45. Also presented May 16, at 40 Brattle Street in Harvard Square. Tickets: \$4.75 for the double bill. Telephone: 876-6837.

International Animation is presented at 7:00 and 9:00 pm at the Cambridge Center for Adult Education, Blacksmith House, 56 Brattle Street, Cambridge. Admission: \$3. Telephone: 547-6789.

The Somerville Theatre presents "Scanners" (1980, David Cronenberg) at 6:00 & 9:45 and "Eraserhead" (1978, David Lynch) at 8:00. At 55 Davis Square just by the Davis Square T-stop on the Red Line. Telephone: 625-1081.

EXHIBITS

Betye Saar's installation "Mojotech" opens for exhibit today at MIT's Bakalar Sculpture Gallery, List Visual Arts Center, 20 Ames Street. Continues through June 28. In conjunction with the exhibit, "Spirit Catcher: The Art of Betye Saar," a 30-minute videotape about the artist, is presented daily at 12:30 and 3:00 pm. No admission charge. Telephone: 253-4400.

FASHION

The Mass. College of Art presents a Fashion Design Show at 7:30 pm in Tower Auditorium, 621 Huntington Avenue, Boston. Admission: \$8 general, \$4 MCA students. Telephone: 232-1555.

The series of talks presented by Boston artists and educators, Debra Weisberg and Ron Rizz, each Sunday afternoon in conjunction with the Institute of Contemporary Art's "British Edge" exhibition, continues with Debra Weisberg presenting "The Global Village: The Architectural Visions of NATO." At the ICA, 955 Boylston Street, Boston. Admission: free with gallery admission (\$3.50 general, \$2 students, \$1 seniors/children). Telephone: 266-5152.

POPULAR MUSIC

Gordon Bok, original and traditional songs, sponsored by the Folk Song Society of Greater Boston, is presented at 7:30 pm in Paine Hall, Harvard University. Tickets: \$8.50 advance, \$9.00 at door. Telephone: 623-1806.

Nancy Wilson, Emmy Award-winning song stylist, performs at 7 pm at the Berklee Performance Center, 136 Massachusetts Avenue, Boston. Tickets: \$13.50 and \$15.50. Telephone: 266-7455.

CLASSICAL MUSIC

*** CRITIC'S CHOICE ***
The Opera Company of Boston presents Donizetti's "Don Pasquale" at 3 pm in the Opera House, 539 Washington Street, Boston. Tickets: \$12-\$50. Telephone: 426-5300.

"Pianists and Composers Meet," performances by Longy students of pieces written for them by Boston composers, is presented at 3 pm in the Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. Also presented May 31. No admission charge. Telephone: 876-0956.

Monday, May 18

CLASSICAL MUSIC

The Longy Artists Ensemble perform works by Mozart for violin, viola, cello, and piano at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. No admission charge. Telephone: 876-0956.

FILM & VIDEO

*** CRITIC'S CHOICE ***
Two portrait pieces of musicians Philip Glass and John Cage, by Peter Greenway, are presented at 7 pm in Room E15-054B, MIT Weisner Bldg., 20 Ames Street. No admission charge.

The Brattle Theatre continues Film Noir Mondays with Stanley Kubrick's "The Killing" (1956) at 5:10 & 8:10 and Joseph Losey's "The Prowler" (1951) at 3:30, 6:45, & 9:50. At 40 Brattle Street in Harvard Square. Tickets: \$4.75 for the double bill. Telephone: 876-6837.

LECTURES

"Roughing It Up," an evening with literary critiques, moderated by William Corbett, is presented at 8:15 pm at the Cambridge Center for Adult Education, Blacksmith House, 56 Brattle Street, Cambridge. Admission: by donation. Telephone: 547-6789.

Tuesday, May 19

POPULAR MUSIC

Rock & Hyde and Mata Hari perform at 8 pm at the Paradise, 967 Commonwealth Avenue, Boston. Tickets: \$1.04. Telephone: 254-2052.

On of the founding members of the Byrds, Chris Hillman and his Desert Rose Band perform at 7:00 and 10:00 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$9. Tel: 497-8200.

CLASSICAL MUSIC

Music and the Black Experience is presented at 6 pm at the Isabella Stewart Gardner Museum, 280 The Fenway, Boston. Also presented June 2. Admission: \$2 suggested donation. Tel: 734-1359.

FILM & VIDEO

The Brattle Theatre presents a double bill of films by Jean Renoir with "Le Crime de Monsieur Lange" (1935) at 4:15 & 8:00 and "La Nuit de Carrefour" (1932) at 6:00 & 9:45. At 40 Brattle Street in Harvard Square. Tickets: \$4.75 for the double bill. Telephone: 876-6837.

Wednesday, May 20

POPULAR MUSIC

Red Lory Yellow Lory and Salem 66 perform at 8 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Rock & Hyde perform at the Livingroom, 273 Promenade Street, Providence, RI. Telephone: 401-521-2520.

THEATER

"Networks Live: Without a Net," an ensemble of twelve actors who use improvisational comedy techniques to satirize contemporary urban life in Boston, opens today at 8 pm at the New Ehrlich Theatre, 539 Tremont Street, Boston. Continues Wed-Sat at 8 pm until May 30. Tickets: \$7 and \$10. Telephone: 482-6316.

Berolt Brecht's masterpiece, "The Good Woman of Setzuan," a charming story told in parable form of a warhearted prostitute who tries to be good in a venal world, opens today at 7 pm at the American Repertory Theatre, Loeb Drama Center, 64 Brattle Street, Cambridge. Continues through July 16. Tickets: \$12-\$25. Telephone: 547-8300.

FILM & VIDEO

The Brattle Theatre presents Jean-Pierre Melville's "Le Samourai" (1967) at 4:00 & 7:45 and Louis Malle's "Elevator to the Gallows" (1958) at 6:00 & 9:50. At 40 Brattle Street in Harvard Square. Tickets: \$4.75 for the double bill. Telephone: 876-6837.

The Somerville Theatre presents "Stranger Than Paradise" (1985) at 6:00 & 10:00 and "Down by Law" (1986) at 8:00. At 55 Davis Square just by the Davis Square T-stop on the Red Line. Also presented May 21. Telephone: 625-1081.

Sunday, May 17

FILM & VIDEO

The Harvard-Epworth Methodist Church continues its Greta Garbo film festival with "Anna Karenina" (1935, Clarence Brown) at 8 pm. At 1555 Massachusetts Avenue, Cambridge. Admission: \$2 contribution.

The Brattle Theatre continues its Sunday series of Classic Hollywood with Buster Keaton's "The Cameraman" (1928) at 2:00, 5:15, & 8:20 and "Hellzapoppin'" (1941, H.C. Potter) at 3:30, 6:45, & 9:50. At 40 Brattle Street in Harvard Square. Tickets: \$4.75 for the double bill. Telephone: 876-6837.

The Somerville Theatre presents "A Tale of Two Cities" (1935) at 5:15 & 10:00 and Frank Capra's "Lost Horizon" (1937) at 7:30. At 55 Davis Square just by the Davis Square T-stop on the Red Line. Continues through May 19. Telephone: 625-1081.

LECTURES

Wendy Kaplan presents a lecture entitled "The Art that is Life," discussing the ways that reform of aesthetics and craftsmanship transformed how people looked at objects, at 3 pm in the Museum of Fine Arts Remis Auditorium. Admission: free tickets are required and are available at the box office one hour before the program. Telephone: 267-9300 ext. 291.

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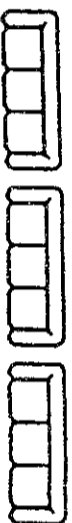
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ARTS

On The Town

JAZZ MUSIC

Acoustic guitarist Pierre Bensusan and his Ensemble perform at 7:00 and 9:30 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$10. Telephone: 497-8200.

The Longy Jazz Orchestra performs at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. No admission charge. Telephone: 876-0956.

Thursday, May 21

The Tubes perform at the Channel, 25 Necco St., Boston. Telephone: 451-1905.

The Wallers and Right Time perform at 8 pm at the Paradise, 967 Comm. Ave., Boston. Telephone: 254-2052.

Roomful of Blues, the nation's hottest Kansas City/Texas blues big band, and John Hammond, perform at 8:00 and 11:00 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$10. Telephone: 497-8200.

The Brookline Symphony Orchestra performs works by Sibelius, Schubert, and Brahms at 8 pm in the Boston University Concert Hall, 855 Commonwealth Avenue, Boston. Tickets: \$5 general, \$2 seniors/children. Telephone: 232-5971.

The New England Conservatory presents violinist Harris Shilkowsky and pianist Carol Rich performing works of Messiaen, Prokofiev, Brahms, and Bartók in an *Extension Division Faculty Recital* at 8 pm in Williams Hall, 290 Huntington Street, Boston. No admission charge. Telephone: 262-1120 ext. 257.

The Brattle Theatre presents a double bill of films by Jean-Pierre Melville with "Bob le flambeur" (1955) at 4:00 & 7:55 and "Le doulos" (1963) at 5:50 & 9:50. At 40 Brattle Street in Harvard Square. Tickets: \$4.75 for the double bill. Telephone: 876-6837.

Friday, May 22

The Feelies and Hugo Largo perform at 8 pm at the Paradise, 967 Comm. Ave., Boston. Telephone: 254-2052.

Down Avenue perform at the Channel, 25 Necco Street, Boston. Tel: 451-1905.

Salt and Peppa perform at Spit, 13 Lansdowne Street, just across from the entrance to the bleachers at Fenway Park. Telephone: 262-2437.

Charlie Musselwhite, one of the most important harp players to emerge from the blues revival of the 60's, performs at 8:00 and 11:00 pm at Nightstage, 823 Main Street, Cambridge. Also presented May 23. Tickets: \$8 on Friday and \$9 on Saturday. Telephone: 497-8200.

"Reggae Sunsplash World Tour 1987," featuring a stellar lineup of Jamaican artists, is presented at 7:30 pm at the Great Woods Center for Performing Arts, kicking off Great Woods' second season. Located in Mansfield, just off State Road 140 at the junction of interstates 495 and 95; take exit 11 off I-495. Tickets: \$15.50 & \$17.50 reserved seating, \$13.50 lawn. Telephone: 339-2333.

The Brattle Theatre presents Jean-Luc Goddard's "Breathless" (1959), starring Jean-Paul Belmondo and Jean Seberg, at 4:00 & 8:00 and Jean-Pierre Melville's "Second Breath" (1966) at 5:45 & 9:45. At 40 Brattle Street in Harvard Square. Tickets: \$4.75 for the double bill. Telephone: 876-6837.

The Somerville Theatre presents Nicholas Roeg's "Performance" (1970) at 5:40 & 10:00 and "Sid & Nancy" (1986) at 7:45. At 55 Davis Square just by the Davis Square T-stop on the Red Line. Also presented May 23. Telephone: 625-1081.

Best American Animation of the 70's is presented at 7:00 and 9:00 pm at the Cambridge Center for Adult Education, Blacksmith House, 56 Brattle Street, Cambridge. Admission: \$3. Telephone: 547-6789.

Saturday, May 23

Rods and Coes perform at the Channel, 25 Necco Street, Boston. Tel: 451-1905.

The Wallers perform at The Livingroom, 273 Promenade Street, Providence, RI. Telephone: 401-521-2520.

*** CRITIC'S CHOICE ***
The Brattle Theatre presents the New England premiere release of the restored print of Raoul Walsh's "Sadie Thompson" (1928), starring Gloria Swanson and Lionel Barrymore, at 3:50 and 8:10, along with Walsh's "The Thief of Bagdad" (1924), starring Douglas Fairbanks Jr., at 1:15, 5:40, and 9:55. Also presented May 24. At 40 Brattle Street in Harvard Square. Tickets: \$4.75 for the double bill. Telephone: 876-6837.

Sunday, May 24

Skinny Puppy and The Five perform at 8 pm at the Paradise, 967 Comm. Ave., Boston. Telephone: 254-2052.

Pianist Benjamin Pasternak performs at 6 pm at the Isabella Stewart Gardner Museum, 280 The Fenway, Boston. Admission: \$2 suggested contribution. Telephone: 734-1359.

The Somerville Theatre presents David Lynch's "Blue Velvet" (1986) at 3:45 & 7:45 and "Smooth Talk" (1986) at 6:00 & 10:00. At 55 Davis Square just by the Davis Square T-stop on the Red Line. Also presented May 25. Tel: 625-1081.

Big Daddy Kinsey and his band bring their slide-guitar blues at 8:00 and 11:00 pm to Nightstage, 823 Main Street, Cambridge. Tickets: \$8. Tel: 497-8200.

Extreme performs at the Livingroom, 273 Promenade Street, Providence, RI. Telephone: 401-521-2520.

The series of talks presented by Boston artists and educators, Debra Weisberg and Ron Rizzi, each Sunday afternoon in conjunction with the Institute of Contemporary Art's "British Edge" exhibition, continues with Debra Weisberg presenting "Found Images/Consumer Culture: The Works of David Mach and Tim Head." At the ICA, 955 Boylston Street, Boston. Admission: free with gallery admission (\$3.50 general, \$2 students, \$1 seniors/children). Telephone: 266-5152.

Monday, May 25

REO Speedwagon performs at 2 pm at the Great Woods Center for the Performing Arts. Located in Mansfield, just off State Road 140 at the junction of interstates 495 and 95; take exit 11 off I-495. Tickets: \$16.00 & \$18.50 reserved seating, \$13.50 lawn. Telephone: 339-2333.

Pseudo Echo performs at The Livingroom, 273 Promenade Street, Providence, RI. Telephone: 401-521-2520.

The Brattle Theatre presents a double bill of Raoul Walsh films with "White Heat" (1959), starring James Cagney, at 4:00 & 8:00 and "High Sierra" (1941), starring Humphrey Bogart, at 2:00, 6:00, & 10:00. At 40 Brattle Street in Harvard Square. Tickets: \$4.75 for the double bill. Telephone: 876-6837.

Tuesday, May 26

Joan Marcell, soprano, performs in an *Artist's Diploma Recital* at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. No admission charge. Telephone: 876-0956.

The Brattle Theatre presents another double bill of Raoul Walsh films with "The Man I Love" (1946), starring Ida Lupino, at 4:15 & 7:50 and "They Drive By Night" (1941), starring Humphrey Bogart and Ida Lupino, at 6:00 & 9:45. At 40 Brattle Street in Harvard Square. Tickets: \$4.75 for the double bill. Telephone: 876-6837.

The Somerville Theatre presents "Cutter's Way" (1981) at 5:40 & 10:00 and "Salvador" (1986) at 7:45. At 55 Davis Square just by the Davis Square T-stop on the Red Line. Continues through May 28. Telephone: 625-1081.

Pseudo Echo performs at 8 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Will Ackerman and Phil Aaberg perform at Nightstage, 823 Main Street, Cambridge. Telephone: 497-8200.

Eauchette Musicale performs at 6 pm at the Isabella Stewart Gardner Museum, 280 The Fenway, Boston. Admission: \$2 suggested contribution. Tel: 734-1359.

Wednesday, May 27

Shake the Faith perform at Spit, 13 Lansdowne Street, just across from the entrance to the bleachers at Fenway Park. Telephone: 262-2437.

Maynard Ferguson performs at Nightstage, 823 Main Street, Cambridge. Telephone: 497-8200.

Megadeth and Overkill perform at The Livingroom, 273 Promenade St., Providence, RI. Telephone: 401-521-2520.

The New England Conservatory presents Rutiland Michael Taylor, accompanied by pianist Frederica King and the Michael Taylor Ensemble, performing music of Coltrane, Dutilleul, Holiday, Messiaen, Mingus, Prokofiev, Russell, and Stravinsky in an *Extension Division Faculty Recital* at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120 ext. 257.

"The Diary of a Scoundrel," in which a wickedy clever fortune hunter sets out to outwit his fellow members of Russian high society with a rare strategy based on their own hypocrisy and deceit, opens today at 7 pm at the Huntington Theatre, 264 Huntington Street, Boston. Continues Tues-Sat at 8 pm until June 14. Tickets: \$10-\$24.50. Telephone: 266-3913.

Thursday, May 28

Pianist Mikako Shiozawa performs in an *Artist's Diploma Recital* at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. No admission charge. Telephone: 876-0956.

The Harvard-Epworth Methodist Church presents "Crime Without Passion" (1934, Ben Hecht) at 8 pm. At 1555 Massachusetts Avenue, Cambridge. Admission: \$2 contribution.

Nicole de Pazzis-Chevalier will speak on 18th century French tapestries at 5:45 pm at the French Library, 53 Marlborough Street, Boston. Admission: \$5 general, \$3 members, seniors, and students. Telephone: 266-4351.

Itals and Roots Radics perform at the Channel, 25 Necco Street, Boston. Telephone: 451-1905.

Schooly D perform at Spit, 13 Lansdowne Street, just across from the entrance to the bleachers at Fenway Park. Telephone: 262-2437.

Friday, May 29

"Rock Trek I," featuring John Kay and Steppenwolf, Alvin Lee, and Roger McGuinn, is presented at 7:30 pm at the Great Woods Center for the Performing Arts. Located in Mansfield, just off State Road 140 at the junction of interstates 495 and 95; take exit 11 off I-495. Tickets: \$18.50. Telephone: 339-2333.

Thrashing Doves and Skin perform at 8 pm at the Paradise, 967 Commonwealth Avenue, Boston. Tickets: available free from 104-FM WBCN. Telephone: 254-2052.

Fuzzbox perform at the Channel, 25 Necco St., Boston. Telephone: 451-1905.

Glenn Branca and his ensemble perform the world premiere of the new music opera, "Symphony No. 6," at 8 pm at the Brattle Theatre, 40 Brattle Street in Harvard Square. Also presented May 30. Tickets: \$10. Telephone: 876-6837.

A special music event, a work in which West German composer and audio-designer Hans Peter Kuhn takes sounds, originally produced by the human voice, and processes them by a series of tape recordings, is presented at 8 pm in the Institute of Contemporary Art Theater, 955 Boylston Street, Boston. Tickets: \$3 general, \$6 ICA members, seniors, and students. Telephone: 266-5152.

The Newton Opera Workshop presents Mozart's "Don Giovanni," about a rogue without conscience and a seducer of women who is pursued by the women he has wronged, at the Pine Manor College Theatre, 400 Heath St., Chestnut Hill. Continues through June 1. Tickets: \$7 advance/\$8.50 at door, \$5 seniors/students. Telephone: 527-4553 or 527-0546.

"Persephone and Hades" is presented at 8 pm by the Mobius Performing Group, 354 Congress Street, Boston. Continues through May 30. Tickets: \$6. Telephone: 542-7416.

Dance Umbrella presents "Moving Men," choreography by and for men, at 8 pm at the Boston Conservatory Theater, 31 Hemmenway Street, Boston. Also presented May 30. Tickets: \$10 general, \$8.50 members, seniors, and students. Telephone: 492-7578.

The Somerville Theatre presents Agnes Varda's "Vagabond" (1986) at 5:45 & 10:00 and Jean-Jacques Beineix' "Betty Blue" (1986) at 7:45. At 55 Davis Square just by the Davis Square T-stop on the Red Line. Also presented May 30. Telephone: 625-1081.

"Women Drawing Women," animation, is presented at 7:00 and 9:00 pm at the Cambridge Center for Adult Education, Blacksmith House, 56 Brattle Street, Boston. Admission: \$3. Tel: 547-6789.

Saturday, May 30

The Pro Arte Chamber Orchestra performs music of Haydn, Ravel, Stravinsky, and Schuller, at 8 pm in Sanders Theatre, Harvard University. Telephone: 661-7067.

The New England Conservatory presents the *String Training Orchestras, Junior Chorus & Youth Singers, Preparatory String Orchestra, and Youth Symphony* in the *Extension Division Festival Concerts* at 12:00 noon in Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Tel: 262-1120 ext. 257.

Kate Judd, soprano, performs in an *Artist's Diploma Recital* at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. No admission charge. Telephone: 876-0956.

Benita Bike's DanceArt Company presents "Double Take," a fascinating introduction to modern dance, at 8:30 pm at the new Jamaica Plain Art Center, 659 Centre Street, Jamaica Plain. No admission charge. Telephone: 899-9348.

Sunday, May 31

The New England Conservatory presents violinist Monica Kenzia and cellist Nancy Hair in an *Extension Division Faculty Recital* at 7 pm in Williams Hall, 290 Huntington Street, Boston. No admission charge. Tel: 262-1120 ext. 257.

Eric Ruske, horn, performs at 3 pm at the Isabella Stewart Gardner Museum, 280 The Fenway, Boston. Admission: \$2 suggested contribution. Tel: 734-1359.

The Somerville Theatre presents Hitchcock's "The Lady Vanishes" (1938) at 6:10 & 9:50 and "The Thin Man" (1934) at 8:00. At 55 Davis Square just by the Davis Square T-stop on the Red Line. Also presented June 1. Tel: 625-1081.

The Harvard-Epworth Methodist Church presents "Broadway Melody of 1940" (1940) with music by Cole Porter at 8 pm. At 1555 Massachusetts Avenue, Cambridge. Admission: \$2 contribution.

The series of talks presented by Boston artists and educators, Debra Weisberg and Ron Rizzi, each Sunday afternoon in conjunction with the Institute of Contemporary Art's "British Edge" exhibition, continues with Ron Rizzi presenting "Public Places and Private Spaces: Subjective and Objective Issues in the British Edge." At the ICA, 955 Boylston Street, Boston. Admission: free with gallery admission (\$3.50 general, \$2 students, \$1 seniors/children). Telephone: 266-5152.

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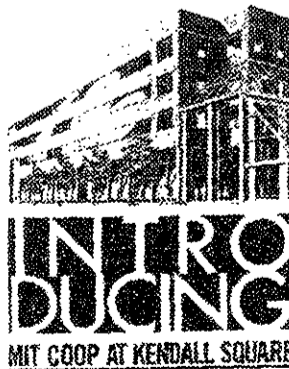
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Listings

Student activities, administrative offices, academic departments and other groups — both on and off the MIT campus — can list meetings, activities, and other announcements in *The Tech's* "Notes" section. Send items of interest (typed and double spaced) via Institute mail to "News Notes, *The Tech*, room W20-483," or via US mail to "News Notes, *The Tech*, PO Box 29, MIT Branch, Cambridge, MA 02139." Notes run on a space-available basis only; priority is given to official Institute announcements and MIT student activities. *The Tech* reserves the right to edit all listings, and makes no endorsement of groups or activities listed.

Wed., May 13

Axel Hoffer, co-translator of Sigmund Freud's *A Phylogenetic Fantasy*, will speak at Cambridge Forum at 8 pm at 3 Church Street, Harvard Square. Free.

Mon., May 18

Jamie Kelem Keshet, author of the recently published book, *Love and Power in the Stepfamily*, will give a free lecture entitled *Love and Power in the Stepfamily*, which will examine the basics of remarriage and stepfamily life. This lecture will be held at 8 pm and is sponsored by Riverside Family Institute, a non-profit organization located at 259 Walnut Street, Newtonville. No pre-registration is required. For more information please call 964-6933.

Wed., May 20

Carol Groneman and Mary Beth Norton, co-editors of *To Toil the Livelong Day: America's Women at Work, 1780 - 1980*, will speak at Cambridge Forum at 8 pm, 3 Church Street, Harvard Square. Free.

Wed., May 27

Geoffrey Pearson, a recent Canadian Ambassador to the Soviet Union will speak at Cambridge Forum on *Canada - US Defense: Model for the World?* at 8 pm, 3 Church Street, Harvard Square. Free.

Announcements

Massachusetts Special Olympics is seeking volunteers for the 1987 Summer Games at MIT. The games will be held the week-end of June 19-21. Positions available are officials, scorers, statisticians, judges, guides, organizers, and huggers. For more information on becoming a Massachusetts Special Olympics volunteer, contact the state office at 245-5570.

Ongoing

Beth Israel Hospital, in conjunction with the American Health Foundation, has begun its **Public Cholesterol Screening Program**, lasting until May 15. The screenings will take place at Beth Israel Hospital's main lobby, Monday through Friday, 2 to 7 pm; at Brookline Hospital,

Monday through Friday, 2 to 7 pm; and at the Leventhal-Sidman Jewish Community Center in Newton, Monday through Thursday, 2 to 7 pm. The cost for the screening is \$6 to be paid to the American Health Foundation for supplies and equipment. For more information call Beth Israel at 735-4431.

* * * *

The professional tutor staff of the **MIT Writing and Communication Center** (14N-317) will be glad to consult with you on any writing or oral presentation project (papers, theses, letters, etc.) from 10-6 Monday thru Friday. You may either phone for an appointment (x3-3090) or just drop in. In addition, workshops for those for whom English is a second language are held in the Center on Wednesdays from 6:15-7:15. All services are free.

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ARTS

Meat Puppets deliver guaranteed pleasure at Paradise

(Continued from page 12)

just a bit beyond one's grasp. This is no sellout from the old sound of 1980's "Out My Way," but it shows a lot more sophistication from some very competent musicians.

Bassist Cris Kirkwood spent the entire first set running around the Paradise stage while his brother thrashed about on his guitar. The image stands in seeming contradiction to the sound of the music, but it was pretty easy to get over. The old roots are still present, just a different approach this time around.

The Puppets then did a couple of straight blues tunes and a song from one of their older releases. The crowd was appreciative, but it did not sound like anyone really preferred the old to the new. The Meat Puppets have a talent for coming out on stage with something they want to do, but always pleasing the crowd.

For many bands, there seems to be an implicit understanding between performer and audience that the band will provide their trademark sounds and maneuvers, and the audience will respond in kind. If the Meat Puppets have any such understanding, they agree to give the audience a good time; they do not know how they are going to do it at each show, they only know that they will do it. This kind of musicianship is what will give the Meat Puppets a strong following in the progressive music scene.

The show continued with still more ma-

terial from "Mirage" and frenetic playing from the Kirkwood brothers. The evening's performance was really a visual statement of the Meat Puppets' continually changing sound — not like chameleons in the pop mainstream, but more like performers exploring different musical avenues. This attitude does not bode well with recording/radio industry people, but it is one that will guarantee a loyal audience for their music.

The Meat Puppets are one of the best bands out right now without a major recording contract. Now that Hüsker Dü is with Warner Brothers, the Meat Puppets are left with the somewhat dubious honor of Best Upcoming Band. As far as the Meat Puppets are concerned, they could not care less. What they are spending their time doing is performing for the audience. As Curt put it, "We can play good, but that's secondary. We play possessed." That's a Meat Puppets show in one line.

Never mind what the new album sounds like — it's good. But make a point of seeing this band live because that's where they really shine. Maybe that's what people mean when they say the Meat Puppets are more like the Grateful Dead these days. I would not worry. The show on Wednesday confirmed that it is often better to move around musically. With the Meat Puppets you can always be sure of something different, something enjoyable, and a strong dose of onstage frenzy to keep your blood flowing.



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Science forum addresses freshman core

By Robert Adams

Fifteen faculty members and students examined possible changes in the undergraduate science curriculum at a forum last Friday sponsored by the School of Science. Participants discussed changes in the freshman core subjects and the science distribution requirement.

Alan J. Lazarus, undergraduate academic officer of the Department of Physics, believed freshman courses should more closely match students' backgrounds. Some students come to MIT with good backgrounds in physics and a year of calculus, while some come here with poor backgrounds in physics and no calculus. As a result, some freshmen find the pace in freshman classes too fast, while others find it boring, Lazarus said.

Lazarus also said freshman physics classes should include some concepts from modern physics, such as an introduction to quantum mechanics. Currently, Physics I (8.01) and Physics II (8.02) deal mainly with the classical physics developed in the 17th and 18th centuries, he explained.

Elementary physics classes should have a more broad ap-

proach to physics, Lazarus said. He noted that 8.02 has little or no emphasis on fluids, waves, or thermodynamics. More complicated ideas can be put off until the third term so that students will have a stronger foundation and a better appreciation of the subject, he asserted.

"There should be more joy and intellectual fun" in physics, Lazarus said. "It's difficult when there are 700 people taking the class."

It would also be good to include topics in modern mathematics in the freshman curriculum, Professor David A. Vogan PhD '76 said. Freshman courses should "show how much fun there is in math." The department should "liven [math] up and make it pleasant," Vogan said.

He suggested slowing down Calculus (18.01) and including a tiny bit of mathematical induction, probability, or planetary orbits in the course.

But Robert J. Silbey, head of the School of Science Education Committee, praised the Department of Mathematics, asserting that it "has paid more attention to its instruction than any other department . . . in the Institute."

Professor Graham C. Walker of the Department of Biology said "all students should have an appropriate lab experience available in the first year." But he did not want to make a freshman laboratory required.

He did suggest that "students should know about the biological revolution" taking place today. A life sciences requirement is under consideration.

Academic pace/workload

Some students criticized the number and difficulty of problem sets in science courses.

"There is a perception that life is better and different at other high-quality institutions," said Professor of Chemistry Mark S. Wrighton. "But when I visited Carleton [College], I found that it was very competitive, and the students work very hard . . . at least as hard as MIT students."

"I was appalled at the rigor and constraint at Swarthmore," Margaret L. A. MacVicar '65, Dean for Undergraduate Education, said. Unlike MIT, students have little mobility and it is practically impossible to change majors after the freshman year, she asserted.

Ideas for changes in science distribution

The science distribution requirement was intended to give students the chance to broaden their experience in science, Silbey noted. "One of the problems with the present list [of distribu-

tion courses] is that it's filled with subjects that have prerequisites," he said. Silbey suggested eliminating the current science distribution subjects and replacing them with 10 to 15 new subjects which would be more accessible to sophomores.



Lisette W. Lambregts/The Tech

Professor Robert J. Silbey (right) discusses the science distribution requirement at the School of Science forum on the undergraduate curriculum, as Professor David A. Vogan PhD '76 looks on.

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notices

Ongoing

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The Athletic Department has begun its **Fitness Testing Program**. The test takes approximately 40 minutes, and is available to all holders of an athletic card. Those desiring the test, and those desiring physical clearance forms should call 253-4908 between 3 pm and 6 pm Monday through Friday.

Do you have questions about **Distribution subjects** and fields, **Concentration requirements** or procedures, what are **HASS Elective subjects**? Come to the Humanities, Arts, and Social Sciences Office, 14N-409 for help with anything to do with the HASS Requirement. We are open 9-5. Stop by or call us at x3-4441.

The **Foreign and Domestic Teachers Organization** needs teacher applicants in all fields from kindergarten through college to fill over six hundred teaching vacancies both at home and abroad. Should you wish additional information about our organization, you may write The National Teacher's Placement Agency, Universal Teachers, Box 5231, Portland, Oregon 97208.

The **Off-Campus Housing Service** welcomes any member of the community who either has available housing or who is searching for housing to contact our office in Room E18-301, ext. 3-1493.

Getting High? or Getting Desperate? If drugs are becoming a problem, call or write: Narcotics Anonymous, 264 Meridian St., East Boston 02128, (617) 569-0021. Local meetings held at the MIT Medical Department, E23-364, on Mondays from 1-2 pm.

The **Cambridge Dispute Settlement Center** has announced that it is making its service of mediating disputes available to roommates in the Cambridge area. Those interested in using CDSC's service to resolve a roommate dispute or any other dispute should contact the mediation center at 876-5376.

The **Peace Corps** is offering skill-training for programs utilizing the backgrounds of college graduates with mathematics and science minors. Peace Corps volunteers serve for two years. During their service they receive a generous living allowance, paid travel, training and health care. A post-service readjustment allowance of \$175 per month is paid to each volunteer. For information on Peace Corps service, call 223-7366, or write PEACE CORPS, 150 Causeway St., Room 1304, Boston, MA 02114.

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Undergraduate Association News

CLASS OF 1987!

TICKETS FOR SENIOR WEEK EVENTS are on sale **NOW** in Lobby 10, every day from 11 am to 2 pm.

The events are:

- Wed. May 27 - 8 pm - Harbor Cruise
- Thurs. May 28 - 9 pm - Nite at the Metro
- Fri. May 29 - 5 pm - Clam bake and BBQ
- Sat. May 30 - 5 pm - Cocktail party
11 am - Boston bus tour
- Sun. May 31 - 11 am - Champagne brunch
8 pm - Nite at the Pops

Tickets for the nights at the Pops **must** be ordered with the order form sent to your parents. They will **NOT** be on sale in Lobby 10. Also, tickets for Nite at the Metro must be purchased at the door on the night of the event.

Also on sale in Lobby 10 are **Commencement Announcements**, for \$1 apiece. And, beginning on or near May 20, Class of '87 Beer Mugs will also be for sale.

TRIVIA QUESTION ANSWER:

The official colors of the Class of '87 are:
BLUE AND ORANGE.

KUDOS AND THANKS

The Undergraduate Association would like to thank the following for making Spring Weekend such a success:

Bridget Fitzpatrick, LSC, UA's Finboard, Campus Police, Mother Nature, SCC, the four classes, WILG, Delta Upsilon, Alpha Phi, Senior House, Kappa Alpha Psi, PBE, DEKE, ATO, KS, TDC, Burton, Dormcomm, IFC, and all the students who attended and supported the events.

The UA wishes you luck on your finals and a nice summer

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

Freshman committee to be formed

By Paula Maute

A new committee will be formed to examine the overall freshman year experience, according to Dean for Undergraduate Education Margaret L. A. MacVicar '65. The Committee on the First Year Program will identify and study issues during the upcoming year and make recommendations to improve the quality of freshman life, MacVicar said.

A crucial concern of the committee is reducing the academic pressure placed on freshmen, MacVicar said. Options may include limiting the number of courses to four-and-a-half per semester, lengthening the academic calendar for freshmen, utilizing Independent Activities Period more effectively, changing academic requirements, and deferring required courses until later semesters, MacVicar said.

The CFYP will examine other topics as well, including residential and academic orientation programs, the pass/fail system, and the possibility of setting up a permanent group to coordinate the freshman year program, Mac-

Vicar said.

The committee will begin work over the summer, identifying issues and collecting data and opinions. MacVicar expects a preliminary report by next January and recommendations from the committee by the end of next spring.

Professor Kenneth R. Manning has been appointed chairman of the chairman of the committee. Manning currently serves as chairman of the Committee on Undergraduate Admissions and Financial Aid. MacVicar said this experience has familiarized him with the profiles of freshmen classes.

Thomas J. Allen, Jr. '66, professor at the Sloan School of Management, and Hermann Haus '54, professor of electrical engineering, have been appointed committee members. The membership will be finalized at the end of this month with the appointment of three more professors and one undergraduate student.

UA president Lists Issues

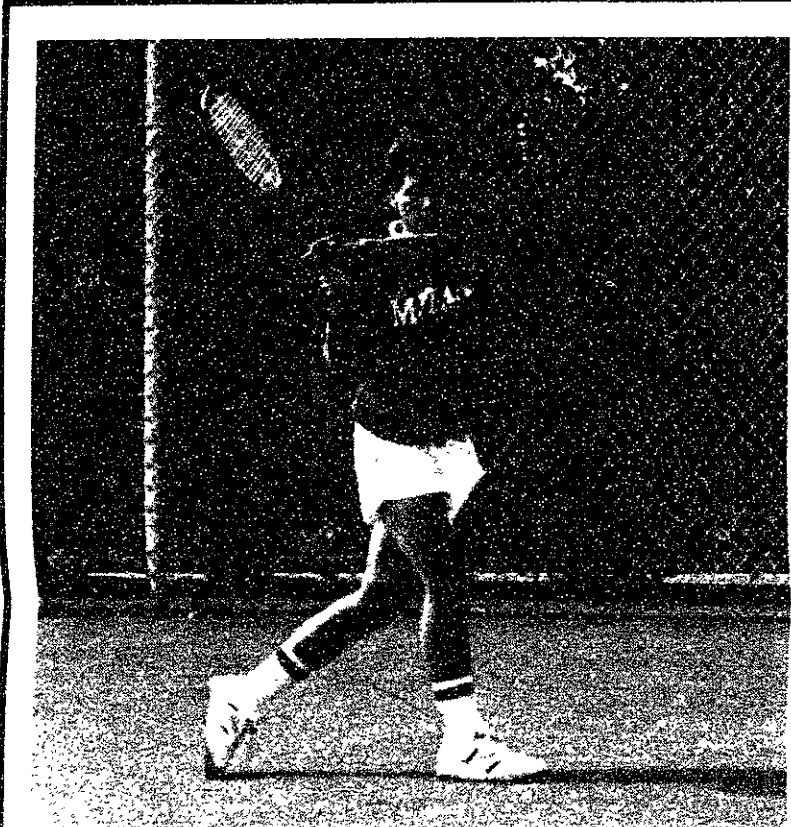
The newly formed CFYP is a

positive step toward educational reform, said Manuel Rodriguez '89, Undergraduate Association President. Freshmen usually just try to "make it through" their first year, he said. They don't study to "learn and understand" because they are too busy trying to keep up with required course work, Rodriguez asserted.

Rodriguez said the CFYP should work to reduce the number of large lecture classes, which often "bore" and alienate students, and improve the quality of teaching throughout the Institute. Many MIT professors are more interested in their own research than in teaching, and students suffer as a result, Rodriguez said.

In addition, academic requirements must be reexamined to enable freshmen to explore areas of interest and experiment during their freshman year, Rodriguez said.

A centralized advising system staffed by full-time advisors to counsel students on opportunities for study at MIT is another issue to be explored, Rodriguez added.



Lisette W. Lambregts/The Tech
Ben Spehlmann '88, the number one MIT singles player, during a match vs. the University of Connecticut on May 1. MIT won 7-2 and went on to end the regular season with a record of 10-4.

Did you know we can find a breast cancer as small as the head of a pin?



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sports

Sports Update

Arenberg qualifies for USFA championships

Last weekend, MIT hosted the North Atlantic Sectional Fencing Championships. The Men's épée competition, held on Saturday, was won by Jeff Arenberg G, whose performance qualified him to both the Division I and Division II United States Fencing Association's national championships. Arenberg sealed his victory by beating Bob Hupp, the MIT épée team coach, and the 1987 NCAA National épée Champion, Jim O'Neill, of Harvard, in successive bouts.

Spehlman qualifies for NCAA finals

MIT number one singles tennis player Ben Spehlman '88 has qualified for the NCAA Division III Tournament which will be held at Salisbury (MD) State College.

Tennis ties for first at New Englands

The MIT men's tennis team tied for the New England Championship recently. The Engineers tied Division I Central Connecticut for the title in the 24-team tournament. Number three singles player Kai-Yee Ho '89 was the only individual champion for MIT, but Ben Spehlman '88, Jose Gonzalez '89, George Lyden '88 and Ho, Phillippe Laffont '89 and captain Chris Andrysiak '87 were all runners-up.

Women's crew wins Eastern Sprints

The MIT women's novice crew teams each won the Eastern Sprints held last weekend at Lake Waramaug, CT. The Novice 8 crew took first place over 11 other crews with a winning margin of 13 seconds. The novice four crew also took first place by a 14 second cushion. The Engineers' varsity eight boat finished fourth in a field of 12, and the junior varsity eight place second among three teams.

Track shows well in Boston Championships

The MIT outdoor track team recently had its best showing ever in the Greater Boston Championships. Turan Erdogan '87 took second in the 3000 meter steeplechase, with Scott Deering '89 placing second in the discus. Third place winners for the Engineers were Paul MacKenzie '88 in the 110 meter hurdles, Teddy Boney '88 in the 400 meter hurdles, Rod Hinman '88 in the steeplechase, Don McMahon '88 in the long jump, and Doug Cornwall '89 in the triple jump. Bobb White '87 was fourth in the pole vault.

Manhattan College joins NCFC

Manhattan College is the newest member of the New England Collegiate Football conference (NCFC). MIT will tentatively play at Manhattan on October 10, 1987.

Compiled by the Sports Information Office



Robert Carey G strips the ball from a maul in Saturday's game vs. Northeastern University. The A side lost 18-8 to end the season 11-2. The B side won 18-0 closing a 7-2-1 season.

Mark D. Virtue/The Tech

notices

Ongoing

The Samaritans — someone to talk to and befriend you, are on call 24 hours a day, 7 days a week. The center, at 500 Commonwealth Avenue, Kenmore Square, is open from 8-8 every day for people to come in and talk. Service is free and completely confidential. Call 247-0220.

* * * *

Explorer Dr. Barry Barker of the **National Institute for Exploration** is organizing a series of expeditions during 1987 in an attempt to discover the hidden answers of mysterious and strange happenings in Peru. The results of these expeditions will be a full color book representing the best journalistic and photographic efforts of more than 100 individuals. For further details, call or write Dr. Barry W. Barker, Director, National Institute for Exploration, 111 N. Market St., Champaign, Ill., 61820, 217-352-3667.

The **Student Conservation Association (SCA)** is providing opportunities for about 150 students to obtain expense-paid volunteer positions in conservation and resource management. Volunteers this winter and spring will serve in such areas as: the Virgin Islands, San Francisco, Florida, Arizona, Idaho, and Hawaii. Telephone the SCA at (603) 826-5206/5741 or send a postcard to: Student Conservation Association, PO Box 550C, Charlestown, NH 03603.

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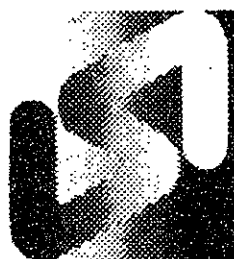
Today, more than one million men and women are demonstrating by their personal example that alcoholism is an illness that can be arrested. If you have an alcohol related problem please get in touch with the **Alcoholics Anonymous** group nearest you — with complete assurance that your anonymity will be protected. Call 426-9444 or write: Alcoholics Anonymous, Box 459, Grand Central Station, NY 10163. You will receive free information in a plain envelope.

* * * *

Teach an adult to read — If you have two hours a week to spare, you can help one of Boston's 100,000 illiterate adults to read. The **Adult Literacy Resource Institute** is offering free tutor training. No prior experience is required — just a high school diploma and a desire to help. Contact Beth Sauerhaft, Volunteer Tutor Coordinator at 232-4695 or 734-1960 ext. 112 for more details.

The **Science and Humanities Libraries** (Hayden Building Libraries) are now open from noon Sunday to 8 pm Friday — 24 hours a day — and from 8 am to 8 pm on Saturday. From midnight to 8 am access to the libraries is limited to members of the MIT community. Circulation and reference services are not available during restricted hours.

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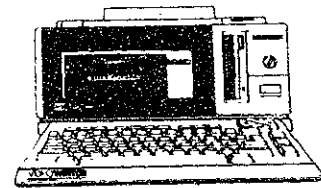


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DR. STEPHEN UMANS

TO A PUBLIC DEBATE

ON THE FUNDAMENTALS OF ELECTROMAGNETISM

On page 55 of the 1987, May issue of DISCOVER magazine, M.I.T. research engineer Stephen Umans publicly belittles the writings of Dr. Roger Hastings, Senior Research Physicist with the Sperry Corporation, and publicly ridicules the work of inventor Joseph Newman with Joseph Newman or Dr. Roger Hastings. Stephen Umans has never tested an energy machine built by Joseph Newman. Stephen Umans provided no indication in the article that he had even read Joseph Newman's 330-page text concerning the innovation of a new source of electromagnetic energy.

JOSEPH NEWMAN ASKS: "Is Stephen Umans willing to publicly defend and substantiate his DISCOVER magazine statements?"

Joseph Newman has already offered to debate Stephen Umans at M.I.T. with an open invitation to the students, faculty, and general public. Joseph Newman takes this action because he stands behind over 20 years of scientific research dedicated to a new understanding of the nature of electromagnetism.

Quotations from scientists concerning Joseph Newman's energy machine research:

"The future of the human race may be dramatically uplifted by the large-scale commercial development of this invention."
 — Dr. Roger Hastings, Senior Research Physicist, SPERRY CORPORATION

"If the manner in which Joseph Newman conducted his experiments and the results were made known to the industrial or engineering community then, in my opinion, several companies and/or individuals possess the expertise and capabilities to construct the hardware required to fully exploit the apparent capability of his new concepts."
 — Dr. Robert E. Smith, Chief, Orbital and Space Environment Branch, George C. Marshall Space Flight Center, NASA

"You have opened an area in Astrophysics which may revolutionize the magnetic energy problem which is now the most paramount problem in future energy and space travel. I do believe with proper research funds, the results would not only be a great financial boom to your financiers, but would lead to developments that will be practical and beneficial to all mankind and develop a new step in science."
 — Dr. E.L. Moragne, MORAGNE RESEARCH & DEVELOPMENT CO., [Electromagnetic pioneer in the development of the first atomic bomb]

"Mr. Newman has demonstrated many working models of his invention, an 'energy machine' which is based on his own ideas. This invention means an unlimited source of energy and will introduce new ideas into the science of physics."
 — Dr. Nicholas Tsoupas, Physicist, A.W. Wright Nuclear Laboratory, YALE UNIVERSITY

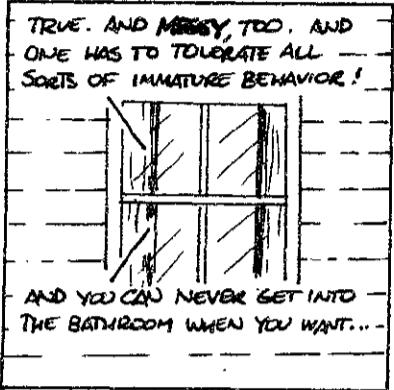
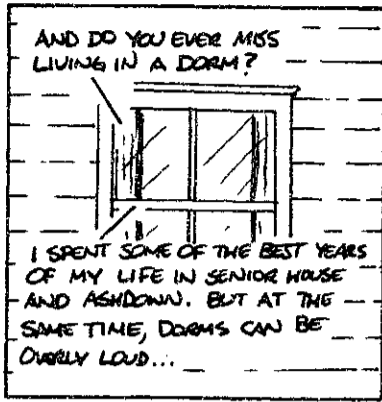
Stephen Umans has refused this open challenge! Joseph Newman can only conclude that Stephen Umans lacks the scientific courage and/or technical competence to substantiate his empty public statements while, at the same time, hiding behind the good name and reputation of M.I.T.

FOR FURTHER INFORMATION ABOUT JOSEPH NEWMAN'S WORK, CALL: (601) 947-7147 or write Route 1, Box 52, Lucedale, Mississippi 39452

comics

Outside Looking In

By V. Michael Bove



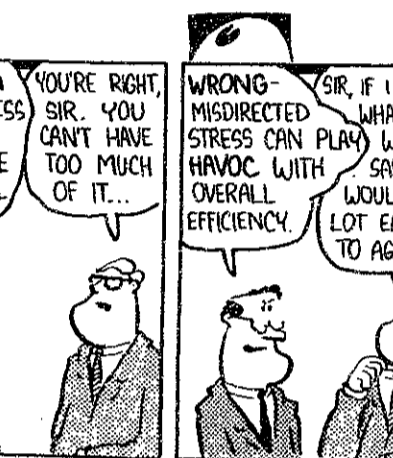
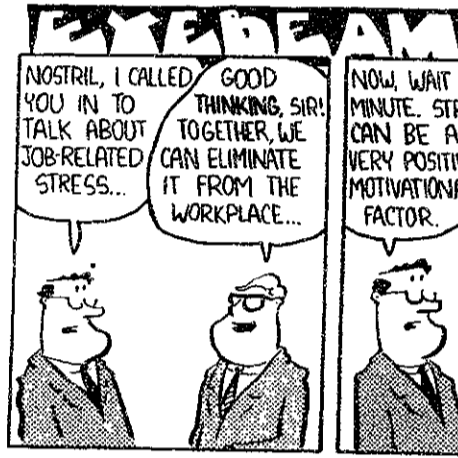
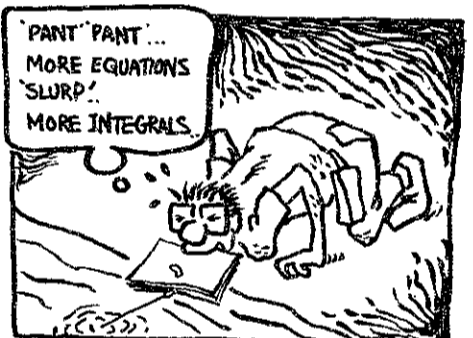
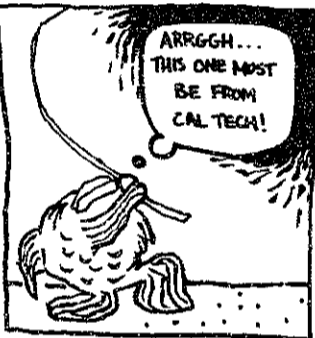
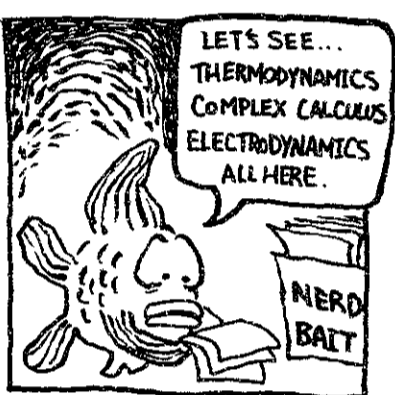
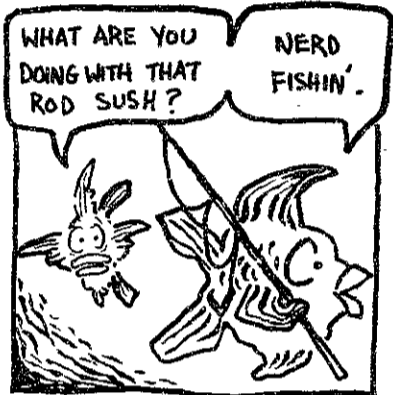
.T.I.M Beaver

By Kevin Burns



Soup

By Chiu Jeng



Soup
By Chiu Jeng

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SUMMER 1987 PUBLICATION SCHEDULE

Monday, June 1 (Commencement)
 Tuesday, June 23
 Tuesday, July 14

The June 1 issue for graduating students and their parents will also have regular distribution on campus.

The July 14 issue will be mailed to all incoming freshmen, transfers, and graduate students, and will also have regular distribution on campus.

Regular Tuesday/Friday publication will resume at the beginning of R/O, Friday, August 28.