

## Grad dorm planned for Albany Street

By Thomas T. Huang

MIT's new graduate student dormitory will be located at 143 Albany Street — a site on the northern edge of campus near the New England Confectionery Company — and will house between 250 to 300 students, according to Jeffrey A. Meredith G, president of the Graduate Student Council.

Eight businesses that currently lease the old red-brick building on that site will vacate the premises by August 1988, when their current leases end. MIT has owned the building — constructed in the early part of the century — for more than 20 years, according to David H. Wilson '29, president of Revelation Bra Company, which has kept a division on Albany Street since 1966.

Spokesmen for these businesses confirmed that Meredith & Grew — a real estate management firm working with MIT — had told them the building would be renovated into student housing. Yet William R. Dickson '56, senior vice president, and O. Robert Simha '57, director of planning, who have postponed an announcement of the dormitory's location since June, 1986, still refused to confirm the site.

Some businesses are unhappy about leaving Albany Street, and the location of the dormitory within an industrial zone raises questions regarding Cambridge zoning ordinances that prohibit housing in certain areas of the city.

The business spokesmen — most of whom had some ties to MIT — said that the Institute has been renting them the space at roughly half the market rate of Cambridge. These businesses include Otis Clapp & Son, Inc., Optikos Corporation, Boston Information and Technology Corporation, Xanadu Graphics, and a women's newspaper, *Sojourner*. Moreover, two other businesses, Tech Photo Services and Paris Litho, are subleasing space from Optikos.

Wilson said that he is unhappy about the move, because his rent will double, and he will lose a significant number of employees. He is negotiating a move to Watertown, but most of his 200 employees live

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Victor Liu/The Tech

This building at 143 Albany Street will become the new graduate student dormitory.

## UA requests two-fold budget hike; McBay rejects previous request

By Raymie Stata

The Undergraduate Association has requested that its budget be more than doubled to almost \$113,000 dollars next year. But Dean for Student Affairs Shirley M. McBay doubted that the request would be approved.

The UA has also been exploring new possibilities for increasing student activity funding, including a student "activities fee" and a \$2 million endowment fund.

The UA had originally asked McBay for a \$60,000 budget increase in late April. But the re-

quest was turned down because McBay said she could not request a budget increase until December, according to Undergraduate Association President Manuel Rodriguez '89.

But Rodriguez said he had wanted McBay "as our link with the administration" to pursue the matter of funding with her superiors. But "she just cleaned her hands and passed the buck," Rodriguez said.

Instead, Rodriguez met with Provost John M. Deutch '61 and Associate Provost S. Jay Keyser in an attempt to obtain more

funding. Rodriguez said the Provost could provide money to the UA from discretionary funds.

"I think a good measure of the health of a university is the extent to which its students are engaged in extra-curricular activities," Keyser said. "I think the proposal is a good idea [and that] Manuel's figures were interesting," he added. But "I just don't know where the money would come from," so the issue is still a big question.

Rodriguez expects to meet with Deutch again later this week.

The Finance Board increase request includes \$20,000 for the Course Evaluation Guide, \$20,000 for campus wide activities similar to last year's Student Life at MIT week, \$15,000 for new student activity groups, \$3000 for

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## MIT considers AIDS facility at Whitehead

By Christina Liu

MIT's Whitehead Institute for Biomedical Research has proposed building a safe facility for conducting research on Acquired Immune Deficiency Syndrome, according to David Baltimore, director of Whitehead.

Such a facility within Whitehead would allow work with the whole AIDS virus, Baltimore said. At present, all research involves parts of the virus so that there is no risk of infection.

"Whole virus studies would enable us to do experiments that come closer to seeing the interaction between cells and viruses and [between] whole beings and viruses," Baltimore said.

Biological research on AIDS at MIT began two years ago with Baltimore's own work. Now, his lab is still the site for most of the AIDS-related research activities on campus.

Presently, all research involves non-infectious material — parts of viruses rather than the whole virus. Because of this, there is

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Mauricio Roman

Team captain Rob Boye '88 maneuvers around a WPI player in yesterday's game. MIT's 2-1 win was the second in a row. The Engineers next home game is Saturday against Trinity at 11:30.

## MIT still trails in number of corporate executives

By Chitra K. Raman

MIT undergraduates once again do not rank in the top 12 schools nationwide in attaining executive or managerial positions, according to the recent Standard and Poor Biennial College Survey.

This statistic does not reflect the engineer's ability, but rather the perception of the engineer in American society, according to Associate Provost S. Jay Keyser and Robert K. Weatherall, director of career services and preprofessional advising.

There is an inherent stereotype in American society that an engineer is a "nerd" and lacks strong interpersonal skills, Weatherall said. He noted that when alumnus John Reed '61 was appointed as chairman of Citicorp, the *Wall Street Journal* quoted another executive of the corporation as saying, "Here come the nerds."

"Our mind is set to still think of engineers undimensionally, as if they are one track people, wholly and solely committed to doing engineering," Weatherall said.

MIT undergraduates have the necessary qualities needed to succeed in the executive world, Keyser asserted. Students who major in humanities at MIT are even better prepared because of their deep understanding of both the humanities and the sciences, Keyser added.

However, Weatherall said it would benefit MIT to have more interaction between engineering departments and the Sloan School of Management.

This type of interaction would allow MIT to produce a new kind of executive, one who is scientifically adept and also sophisticated regarding management techniques, Keyser said.

There is little basis for the negative stereotype of engineers, Weatherall argued. He pointed to last year's report by the National Academy of Sciences entitled "Engineering Education and

## MIT coordinates hazardous chemical study group

By Anita Hsiung

The MIT Center for Technology, Policy and Industrial Development has started a new ten-year \$10 million initiative which will bring together representatives from industry and academia to investigate the problems of hazardous chemicals in the environment.

The activities of the new group, which has been named the MIT Program on Hazardous Substances Management, are aimed at education, research, and development of policies pertaining to hazardous chemicals in the environment.

Research on hazardous substances has been conducted at MIT for several years and this research is the base from which the

Practice in the United States," which stated, "Professors and employers alike refer to the dramatically higher communication and social skills of engineering students. They seem to have a richer education and cultural background and are more confident and assertive than engineers of the past."

Many large American companies, such as 3-M, Hughes Aircraft, Digital Equipment, and Exxon are led by engineers. In fact, Hewlett-Packard, one of the best run companies for its style and product-

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new program draws, according to John R. Ehrenfeld '53, coordinator of the program.

Ehrenfeld was optimistic that this program will affect long-term changes in the way academic, industrial, and governmental institutions solve hazardous chemical problems in the environment.

The group is also composed of the following faculty members: Professor David H. Marks, head of the department of civil engineering; Professor Daniel Roos '61, director of the Center for Technology, Policy and Industrial Development; Lawrence E. Susskind PhD '73, professor of urban studies and planning; Adel F. Sarofim PhD '57, professor of chemical engineering; and William G. Thilly, head of the Cen-

## Two-thirds of freshmen pass Phase One exam

By Jeff Kim

Of the 684 students who took the freshmen essay evaluation during Residence/Orientation week, 67 percent passed or marginally passed, and 33 percent failed, according to Bonnie Walters, coordinator of the Committee on the Writing Requirement. Three percent fewer freshmen

failed the exam this year than last year.

Walters asserted that there was an "increase in the consciousness of writing" among this year's freshman class. The number of students who received a grade of "pass" increased from 26 percent to 32 percent.

The quality of writing is "definitely improving" and the better performance is a "reflection of the well-rounded type of student MIT is looking for," Walters said.

Receiving a grade of "pass" or "marginal pass" on the exam satisfies Phase I of the Institute Writing Requirement. Those students who fail the exam must either pass an expository writing course or submit an acceptable five-page paper of expository prose written for an MIT subject.

The Phase I requirement can also be satisfied by a score of 750 or more on the English Composition (essay version) Achievement

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ter for Environmental Health Sciences.

The program is very dependent on funding from the chemical industry, and calls for chemical companies to contribute \$10 million over ten years. Dow Chemi-

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## inside

Fuji employee settles at MIT Sloan School after conflict of interest scandal. **Page 2.**

*Publius* and *The Thistle*: two new student publications hit the stands. **Page 2.**

Cats has more than nine lives. **Page 11.**

## Sloan student rejects second Rochester offer

By Morlie Wang

Tsuneo Sakai G, an employee of the Fuji Photo Company who two weeks ago was re-admitted to the University of Rochester's Simon School of Business Administration, has decided to remain at MIT's Sloan School of Management.

Rochester originally admitted Sakai last spring, but officials of Eastman Kodak Co. pressured the Simon School into cancelling his admission in early August after they learned of his employment with Fuji.

Kodak, which is based in Rochester, NY, has made substantial donations and sends many employees to the school, according to *The Chronicle of Higher Education*. Because many case studies at the business school involve Kodak, and because students at the school have access to Kodak's databases, officials at the company feared Sakai would see proprietary information. Kodak had said it would have considered withdrawing some of its employees because of Sakai's presence in the classroom, according to *The Chronicle*.

Sakai previously worked in Fuji's new products division.

Before Sakai received notification of the cancelled admission, the Simon School arranged for Sakai to attend Sloan. Dean Paul McAvoy of the Simon School called Dean Lester C. Thurow and explained the situation, *The Boston Globe* reported.

Thurow was out of town and unavailable for comment.

Thurow explained to *The Globe* in early September that McAvoy told him Rochester was not interested in causing friction with Kodak. Thurow also said that Kodak assured him that they were not trying to keep Sakai out of an American university altogether. MIT then decided to extend its acceptance to Sakai.

Sakai said he had not been told the reasons for his cancellation from the Simon School. "I didn't know that Kodak gave pressure to the University of Rochester until I read the *New York Times*."

Sakai received the cancellation letter on Aug. 6 when he was in Boulder, CO, where he was studying English. "I called the University of Rochester, but they didn't give any reason for my withdrawal. They simply said that they could not say. They seemed to be very sorry," Sakai said.

Because Sakai was notified so close to the beginning of the school year, he was unsure of his future education. "I was surprised, of course. I got angry," Sakai said.

Yet the letter suggested that Sakai apply to the Sloan School. Sakai followed the suggestion and was accepted soon afterwards.

Two weeks ago, Rochester reversed its decision and re-admitted Sakai. Sakai credits publicity for Rochester's reversal. "I appreciate the power and action of publicity," Sakai said. "If newspapers and magazines had not reported my action or incident, the university would

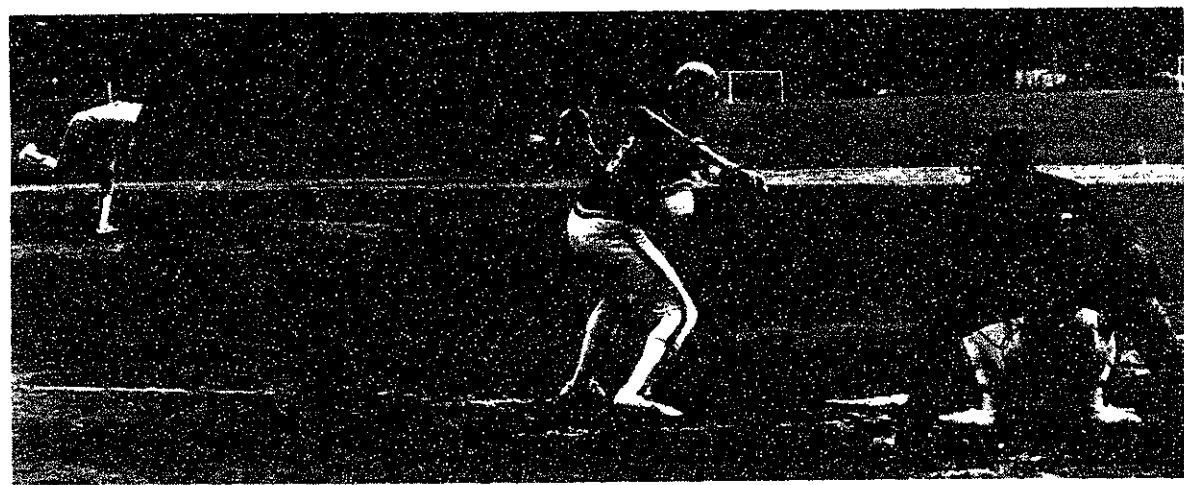
probably never have readmitted me."

Nevertheless, Sakai will stay at MIT, where he has received a warm welcome. "A lot of the staff has helped at Sloan. My admission was late so they helped me prepare to study at Sloan. Some American students said that they would help me if I had any problems. The International Students' Office and the off-campus housing also helped me."

The letter readmitting Sakai offered to pay for his moving costs if he chose to attend Rochester. Although Sakai is staying at MIT, he said he was "very pleased" about his re-admittance.

Sakai's situation is an unusual example of how corporations and business schools are linked. "I don't know much about American society. Many of my American friends say it's incredible that any private company gives pressure to a university to make an admission. In Japan, there is no case like this one," Sakai said.

Sakai said he does not regard this case as typical of America. "This is only one private company's program, not all of America's program. I can't judge American society by just this case. I don't judge. I can't judge."



Ken Church/The Tech  
Jim Gort '89 pitches against Wentworth College in yesterday's game. MIT won 11-2. Gort gave up only one unearned run in the first four innings.

## Students form two journals of views and news

### Feature

By Michael Gojer

Recent months have seen a rise in the number of student news and opinion papers published regularly at the Institute: the pages of two new publications, *The Thistle* and *Publius*, have already appeared on campus.

*The Thistle* will print a monthly collection of MIT and Cambridge-related news stories and viewpoints, according to co-founder Steven D. Penn G, while *Publius* seeks to publish essays and opinions on controversial national and MIT issues, as related by chairman Pai Hwong '87.

Both publications produced their first issues at the end of the last term, and *The Thistle* circulated its second issue last Thursday.

*The Thistle* — an "alternative news collective"

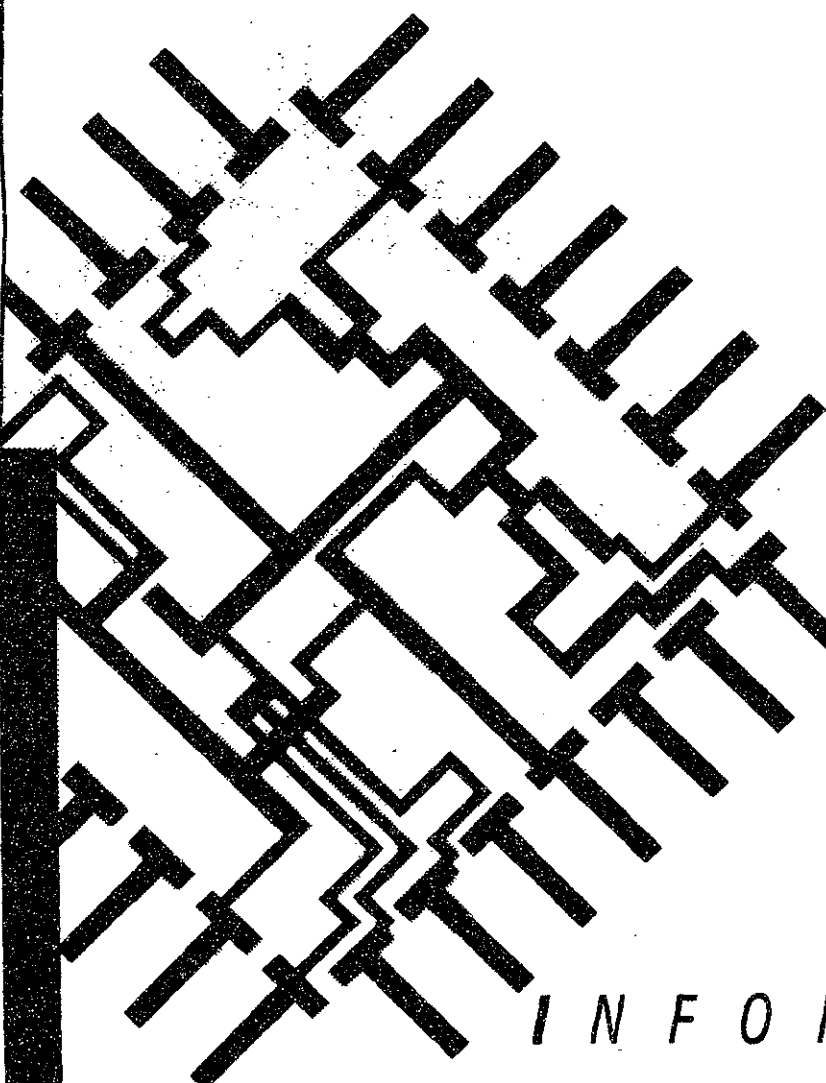
"There was no newspaper on campus that was willing to take up the issues that we [the founders of *The Thistle*] were interested in," Penn explained. He was said he was dismayed, for example, that there wasn't much investigation of such issues as the firing of Mary O. Hope, former assistant dean for student affairs; MIT's ties to off-campus research institutions like the Whitehead

Institute; or issues pertaining to the Simplex development. "No one was really doing it in the press," he said.

Penn also expressed frustration about writing through *The Tech*. He said *The Tech* classified certain contributions from him and others as opinion pieces and not as news stories because of perceived political bias.

"If we really wanted to educate the people on campus we had to have some way to communicate," he said.

Penn and others first talked about starting up the paper in the fall of 1985, he said, after the Coalition Against Apartheid (Please turn to page 23)



# A T & T

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Research & Development

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## I N F O R M A T I O N D A Y

Monday  
September 28  
3:00-8:00 p.m.  
Lobby 13

An opportunity for informal discussion with technical staff from AT&T's R&D community, including

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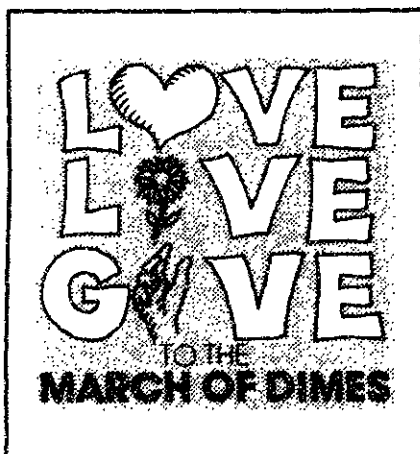
We'd like to talk to students in the sciences and engineering about our mission. If you have or are pursuing one or more of the degree/discipline combinations below, or if you just want to talk about the future, stop by. Even if graduation or employment isn't in your immediate future, we'd still like to meet you.

Refreshments will be served.

Degree	Course
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MS	I, II, III, VI, VIII, XVI, XVIII
PhD	I, II, III, V, VI, VIII, XVI, XVIII, XX

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# news roundup

from the associated press wire

## World

### US attacks Iranian ship in gulf

The Pentagon and the White House both say that the US military attack on the Iranian ship *Ajr* was a purely defensive move taken after the Iranian ship was found laying underwater mines. The Pentagon says the stern of the ship was set on fire and the ship was left "dead in the water."

Two American helicopters were on patrol from the Frigate USS *Jarrett* when they saw the Iranian ship dropping objects over the side. The helicopters responded with rocket and machine gun fire after the ship ignored both an order to stop laying mines and a warning shot.

The incident was the first American military action against Iran since Aug. 8 when a Navy F-14 Tomcat fighter fired two missiles at an Iranian jet that was judged to be hostile. Both missiles missed. That episode was the closest that the two countries have come to combat since the United States started escorting reflagged Kuwaiti tankers.

### British ship burns in gulf

In an apparently unrelated incident, Iranian gunboats attacked an empty British flagged tanker near Farsi, an Iranian held island in the Northern Gulf. Lloyds shipping intelligence said that the attack set the ship on fire and that two crew members are missing.

### Andy and Fergy plan US visit

Buckingham Palace has announced that Prince Andrew and the former Sarah Ferguson are to make their first visit to the United States in February. It was announced that during their stay here they will attend a British Arts Festival in Los Angeles.

### Spandau's walls crumbling down

Demolition began yesterday on the Spandau prison in West Berlin. The go ahead followed one month after the suicide of its most notable prisoner Rudolf Hess, a convicted Nazi official who was the last occupant of the facility.

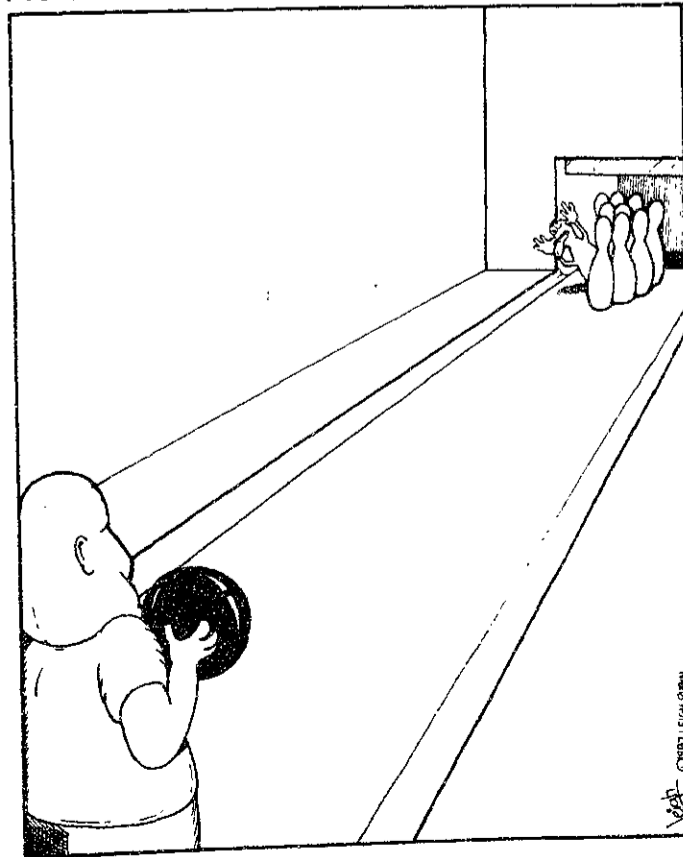
### Senate cautious over arms accord

As the Reagan administration approaches a new arms reduction agreement with the Soviets, members of the Senate are warning against new interpretations of an old treaty. The White House is pushing for a reading of the 1972 Anti-Ballistic Missile treaty that allows for testing of the "Star Wars" missile program. The Senate Foreign Relations Committee warns that such a provision could affect Senate consideration of the settlement of intermediate range missiles.

### Paper reports failed assassination

The West German newspaper *Bild* reported that Soviet leader Mikhail Gorbachev was hospitalized for food poisoning as a result of a failed assassination attempt. The story cites no sources but claims a similar attempt in February failed when a police car filled with explosives was found. The Kremlin denies both charges.

Rubes® By Leigh Rubin



## Nation

### Biden lies about past

In a statement released last night, Democratic presidential hopeful Joseph Biden admitted he was wrong when he claimed earlier this year that he was in the top half of his law school class. In a written statement, the Delaware Democrat also admitted misspeaking about a scholarship, his degrees, and winning an award for achievement in political science. Earlier, Biden told *The New York Times* he exaggerates when he is angry.

Missouri Congressman Richard Gephardt, another Democratic presidential contender, denied his campaign staff was behind Biden's plagiarism controversy. Biden admitted having been disciplined in law school in a plagiarism incident. But CBS News reported that one Gephardt staffer admitted being involved in the controversy — without the candidates knowledge.

### North testimony disputed

Documents indicate fired White House aide Oliver North first thought of using Iran arms sale profits to aid the Nicaraguan *contras* in December 1985. The papers, obtained in the investigation of the Iran-*contra* scandal, said North talked about both aspects of the scandal with an officer of Israel's military purchasing unit in New York. During the Congressional hearings on the scandal, North claimed Iranian middleman Manucher Ghorbanifar came up with the diversion idea in January 1986.

### Bakker investigation begins

Proceedings began this week in the federal grand jury investigation of former PTL head Jim Bakker in Charlotte, NC. The committee's first witness will be former ministry secretary Jessica Hahn. It was Bakker's interlude with Hahn in 1980 that eventually led to his expulsion from the ministry in March. According to Hahn's lawyer, she feels it is her "responsibility" to cooperate with the federal investigation.

### Siamese twins in trouble

Doctors at Johns Hopkins Medical Center in Baltimore have announced a setback in the condition of the Siamese twins that were separated two weeks ago after more than twenty hours of surgery. Both needed to be put back on respirators after partial collapse of their lungs. Doctors don't expect any significant change for at least a week.

### Georgia man executed

A man convicted of raping, torturing and murdering a 17 year-old girl in 1974 was executed in Georgia's electric chair yesterday. Timothy McCorquodale lost a bid before the US Supreme Court this afternoon for a stay of execution. Witnesses at McCorquodale's trial say he killed runaway Donna Marie Dixon of Virginia because he saw her talking to a black man in an Atlanta bar.

## Sports

### Football players on strike

The players of the National Football League began a strike at midnight. Gene Upshaw, executive director of the NFL Players' Association, said "it looks like its going to take a strike to get the owners of the NFL to negotiate with the players in good faith." Upshaw said players have been "forced into this action" and NFL "hard-liners" wanted to break the union.

Jack Donlan, the chief negotiator on behalf of the owners, told ABC the union had refused several proposals over the past few weeks — including proposals of liberalized free agency, pension and disability plans, and insurance. Donlan said the union has refused to negotiate over the last two weeks. He added that the union has also refused offers to go to mediation and had refused to extend the strike deadline.

NFL owners say they will continue the season after a one-week layoff. Teams will be made up of non-striking regulars and free agents.

### Baseball's owners in collusion

An arbitrator has ruled collusion by baseball's owners. In a 16-page decision, Tom Roberts wrote that the clubs' approach to free-agency in 1985 violated the collective bargaining agreement between players and owners. The ruling came in an action brought by the players' union on behalf of 1985 free-agents. Only two of 62 free agents that year were signed by another team. Another action on behalf of the 1986 free-agents currently is being heard by a different arbitrator.

As for what's next for baseball's owners — a new round of hearings will begin this week to determine what remedies should be pursued.

### LaRouche trial begins

Jury selection began today in Boston in the trial of political extremist Lyndon H. LaRouche. He is charged with accumulating more than \$1 million for his 1984 Presidential campaign by credit card fraud. The government charges that LaRouche saw himself and his followers as "saviors of Western civilization" entitled to anybody's money. If convicted, LaRouche faces five years in prison and over \$250,000 in fines.

### Illinois AIDS law approved

The governor of Illinois, Jim Thompson, has approved legislation that would allow the state limited power to quarantine AIDS victims. In addition the legislation would allow the tracing of sex contacts of victims.

### NBC collects most Emmies

NBC dominated Sunday's Emmy Awards ceremony. Sixteen of the 31 awards handed out in Pasadena, CA, went to NBC. Among the winners were "Moonlighting's" Bruce Willis for lead actor, Sharon Gless of "Cagney and Lacey" for best lead actress and Michael J. Fox of "Family Ties" for best actor in a comedy series. "Golden Girls" won best comedy series.

## Local

### Trash debate continues

The return of the Massachusetts legislature this week is expected to keep alive the Boston trash battle. With landfills at a premium, city officials have been struggling to find a way to dispose of tons of daily trash. Senate president William Bulger says a new incinerator in the affluent suburb of Weston could be the answer. He says it could benefit several cities and towns.

The Boston Democrat entered the fray when he objected to a proposed incinerator in his senatorial district. He clashed with his neighbor, Mayor Raymond Flynn, on the issue and promised to suggest a better site.

### AIDS malpractice case starts

A Cambridge woman suffering from AIDS testified today in what may be the nation's first AIDS malpractice case. Elizabeth Ramos testified that physicians ignored her when she claimed her symptoms were being caused by the fatal virus. The 32-year old woman is seeking unspecified damages in her suit against the Harvard Community Health Plan and doctors Kenneth Bernstein and Cynthia McGinn. She claims the physicians were negligent in their diagnosis and treatment of her illness, even though her symptoms were evident. Harvard Community Health Plan — a health maintenance organization — said yesterday that it believed it provided adequate care.

## Weather

### Nothing but clouds

A cutoff low pressure system which helped to give us our wet weekend weather is beginning to spin down and weaken. The system is positioned to our west, though, so it will continue to adversely influence our weather during the next couple of days. It is unlikely we will be deluged with rain, but cloudy skies and isolated showers are possible today and tomorrow.

Farther away from home, the fifth tropical storm of this year's feeble Atlantic hurricane season continues to intensify in the Caribbean. Tropical storm Emily was quickly approaching hurricane status last night with sustained winds in excess of 65 knots.

**Today:** Skies will be partly to mostly cloudy with high temperatures near 70°F (21°C). Winds will be weak from the NW and there is a chance of a shower.

**Tonight:** Continued cloudy with weak northwesterly winds. Lows will be 55-60°F (13-16°C) and there is a slight chance of a shower during the U2 concert.

**Wednesday:** Mostly cloudy with a chance of showers. High 65-70°F (18-21°C).

**Thursday:** Partly sunny and warmer with highs 70-75°F (21-24°C).

Forecast by Robert Black

Compiled by Darrel Tarasewicz

# opinion

SKILL



## The Tech

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Column/K.J. Saeger

## The logic of an "aborktionist"

Dear Senator Kennedy:

I have been watching the Bork confirmation hearings with great interest. Your performance has been fascinating. I am glad that you have not felt compelled to rely strictly on the facts for your attacks. You and the other would-be *aborktionists* must not let logic or intelligence sway you from your ruthless inquisition. As you have already said, "In Robert Bork's America, there is no room at the inn for blacks, and no place in the Constitution for women."

Do not be taken in with Bork's justifications of his statements, and more importantly, do not, under any circumstances, try to understand Bork's writings in their entirety. To do this would be to fall into Bork's own hideous ideology of strict interpretation.

What you must do instead is read the entire body of his writings. From these, select those whose conclusions, when taken out of context, can be perverted enough so as to offend even the most conservative of thinkers. Take your cue from the special interest groups; they have been pursuing this line of attack with the utmost dexterity.

For instance, talk about the abortion issue. Ignore the fact that Bork has taken no public position on the political or social merits of this issue. Do not mention that his objection to *Roe v. Wade* stems from the fact that the case was ruled by the questionable precedent of personal privacy set down in *Griswold v. Connecticut*.

The fact that he has only said that he disagreed with the reasoning in the case is immaterial. Instead of mentioning that the overturning of *Roe v. Wade* would give the responsibility of deciding the abortion issue back to the states (and ultimately back to the people), say something more quoteable like, "Robert Bork's America is a land in which women would be forced into back-alley abortions."

The aforementioned *Griswold* case also makes great press. Judge Bork's disagreement with this case on the basis of its creating a dangerously vague right to privacy is of no use to your cause. Something easier to remember (and quote) is required instead.

You have already made the mistake of conceding that Bork supported the 1954 desegregation decision. This makes your task of portraying him as a racist all the more difficult. In so much that his record on the District of Columbia Court of Appeals and his record as Solicitor General do not support any charge of racism, ignore them.

Instead, you should simply make the claim that he is a racist. Merely by saying it, you have put him on the defensive. No one can absolutely disprove such a charge. It is the kind of aspersion that lingers. I believe you have already put it well with your statement "blacks would sit at segregated lunch counters."

(Please turn to page 5)



## feedback

### X-rated films hurt women's climate

To the Editor:

Last February when I learned that an MIT student had shown *Deep Throat* to protest the administration's Policy on Sexually Explicit Films, I was shocked. Why *Deep Throat* of all the possible sexually explicit films? Didn't this student know about the traumatic and violent experience that Linda Lovelace (the lead actress, now Linda Marchiano) says she endured during the movie's filming?

Since that time, a majority of the students at East Campus, as well as *The Tech* editorial board

["Policy on sexually explicit films is unenforceable," Sept. 18], have come out in defense of Adam Dershowitz '89, arguing that the administration's policy compromises freedom of speech.

At the same time, the issue of rape on campus has been raised on the pages of *The Tech*. The MIT community is looking for the best way to improve the safety of women on campus and to prevent another rape like the one at Bexley Hall this summer.

This raises still another issue: what is wrong with the climate at MIT that the student who was

raped at Bexley hall did not want it reported in *The Tech*? I have also heard rumors of two other rapes in this year and know of a sexual assault in August on an East Campus resident just outside of that dormitory. Why haven't these women made these crimes public knowledge and sought the support of this community?

I think I understand why. First of all, rape is an extremely traumatic crime to have committed against you. I respect any woman's decision to not report the rape as the best way to take care of herself. However, if women are frequently making this choice, it is because they do not think their community would be supportive or understanding if they were to report the rape. Having a crime committed against you and then remaining silent, feeling unable to seek support even from your friends, must be quite a devastating experience.

I would argue that the lack of support felt by rape victims and

### The Tech is wasting its time searching for objectivity

To the Editor:

Kevin Saeger's extensive analysis of the "bias" of the network news services is strikingly irrelevant ["TV news has leftward swing," Sept. 15]. He concludes that the most objective news is on Channel Two, and that lack of objectivity, somehow linked to the token deviations to the left which Americans call liberalism, increases as you ascend the dial. I presume he watches the McNeill-Lehrer report, and not Channel Two's 10 o'clock news.

Ironically, the perspective of *The Tech* itself is about as wide as the string of paper emanating from the old wire service teletypes. On September 11, the paper printed the following in the *News Roundup* section (quoted here in full):

**American Bar Association endorses Bork**  
 An American Bar Association committee said on Wednesday that Robert Bork

is "well qualified" to sit on the US Supreme Court. However, a Reagan Administration official conceded that the vote by the 15-member ABA committee wasn't unanimous.

Factually, this article is true. An epistemological analysis

(Please turn to page 5)

*Editorials*, marked as such and printed in a distinctive format, are the official opinion of *The Tech*. They are written by the editorial board, which consists of the publisher, editor in chief, managing editor, news editors and opinion editors.

*Dissents*, marked as such and printed in a distinctive format, are the opinions of the undersigned members of the editorial board choosing to publish their disagreement with the editorial.

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

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

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

# opinion

## feedback

### The Tech should broaden its focus

(Continued from page 4)  
would yield that while the second sentence is virtually meaningless (it's no big deal to concede a public fact), the article is reasonably objective.

Unfortunately, facts are a necessary but insufficient condition of objectivity. Facts alone do not guarantee objectivity. As Niels Bohr put it: "Just because you're using logic doesn't mean you're thinking."

The News Roundup item completely passed over the possible significance of the dissent on the panel, though the statement might escape partisan accusations because of its virtual meaninglessness. Any reader who has sat on a committee intent on reaching consensus would understand that a split decision reflects very deep and intractable dissent on the part of the membership.

Similarly, if we look at the news services Saeger is analyzing, we realize that objectivity is not at the seat of the problem. All the news programs were undoubtedly truthful. Also, they undoubtedly showed "both sides" of the argument. The problem is that the argument has many sides.

Yes, CBS news is sensationalist, but that doesn't mean it is untrue or unobjective. This doesn't make the NBC news objective or worth watching. It does indicate that NBC chooses to couch its material in a cloak of seriousness. All commercial networks and print media reflect a narrow perception of both politi-

cal possibilities and the rest of the world. Remember, *The Tech* gets its "news" from the same wire services as the major papers.

How objective is *The Tech*, and what is its function? I hope it isn't to provide news that can be found in the *Globe* or the *Times*; that would be a waste of space. Presumably it isn't meant to be a junior *Tech Talk*; that would be a waste of time.

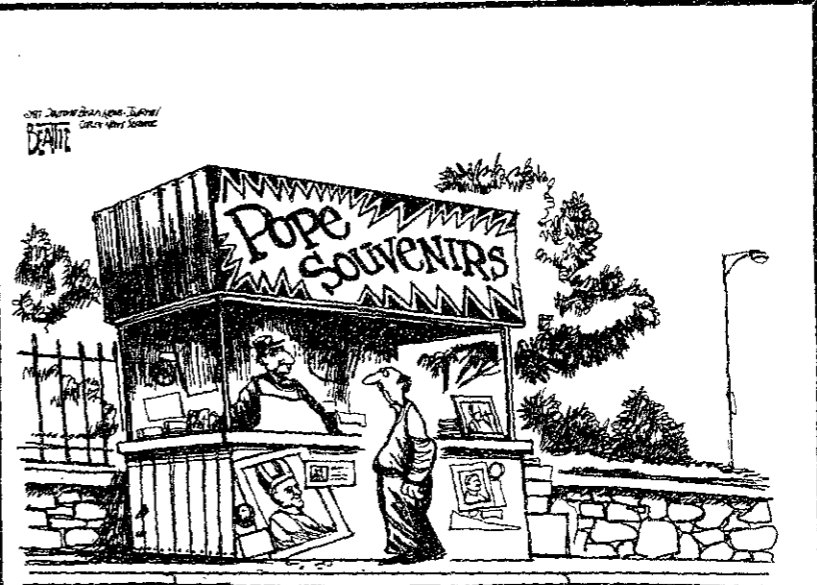
A student newspaper should educate its readers. Education involves learning to think critically about problems and issues. A fundamental thing to understand is that every piece of reporting is biased. Therefore, instead of wasting time searching for elusive objectivity, *The Tech* could perform a valuable service by expos-

ing students to points of view outside the envelope circumscribed by the mass media. Regurgitating wire service copy in snippets so abbreviated as to be outright misinformative is worse than useless.

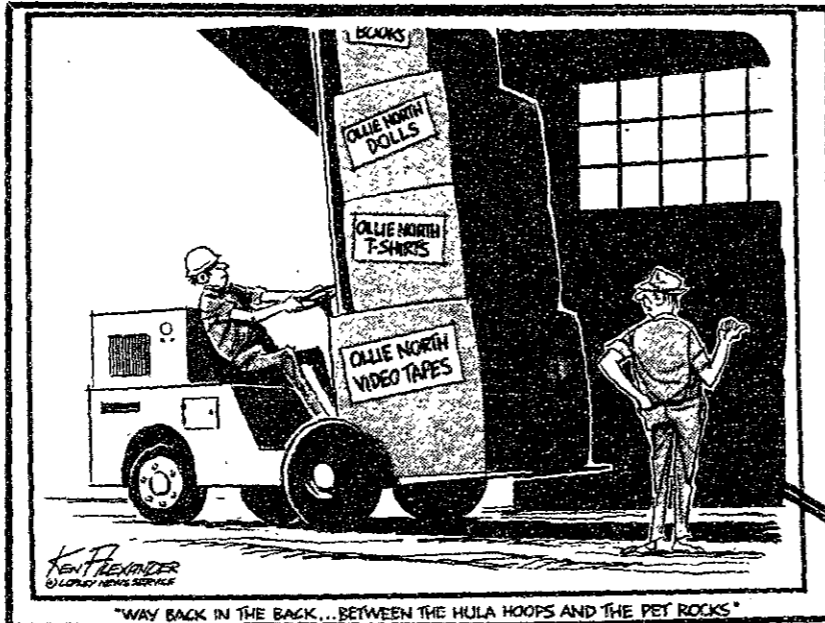
In addition to its own stories generated on-campus, it might regularly excerpt any of the journals listed in this year's disorientation handbook. Similarly, it could include articles from *The New York Times*, *The Washington Times*, and the *National Review*.

If we students at MIT had better access to realistic debate about important social issues, we would undoubtedly be better people for it.

Peter B. Cebon G



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### It is best to read Bork out of contextual intent

(Continued from page 4)  
I would also like to thank you for your obvious coaching of the senator from my home state of Ohio, Howard Metzenbaum. In his opening remarks on Bork's firing of Archibald Cox, Howard forgot that Bork was cleared of any wrongdoing in the affair. Since this line of attack failed so miserably, he was left with nothing to say on Friday. Fortunately, he is able to echo back nearly everything that you have been saying. This gives the illusion that your own ideas are commonly held.

Your job is, in fact, nearly finished. All we have to do is hope that the public does not take the initiative to review some of Bork's writings on its own. I imagine that there is very little

chance of that. We both know that they will instead base their decisions on statements such as yours. It is for this very reason that you must continue to distance yourself from the truth.

Continually use rhetoric and innuendo to replace thought and substance. Do not worry when criticisms are leveled against you saying that your remarks are deceptive political hyperbole. Your remarks were meant to be exactly that, and we both know that you will not be judged harshly by the public because of it. You personally know how damaging innuendo can be. Continue to use it, and drive safely.



*K.J. Saeger G is in the department of aeronautics and astronautics.*

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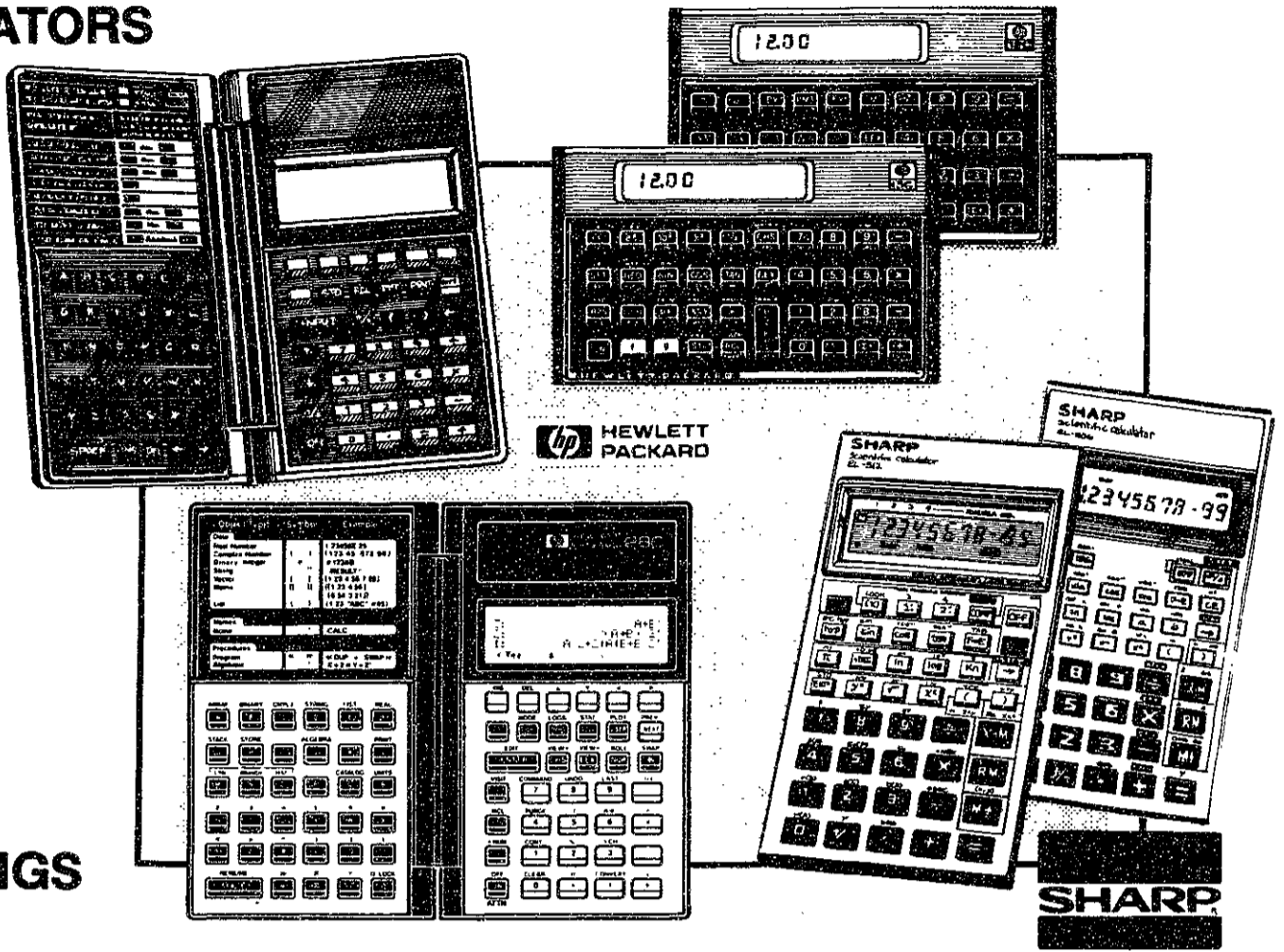
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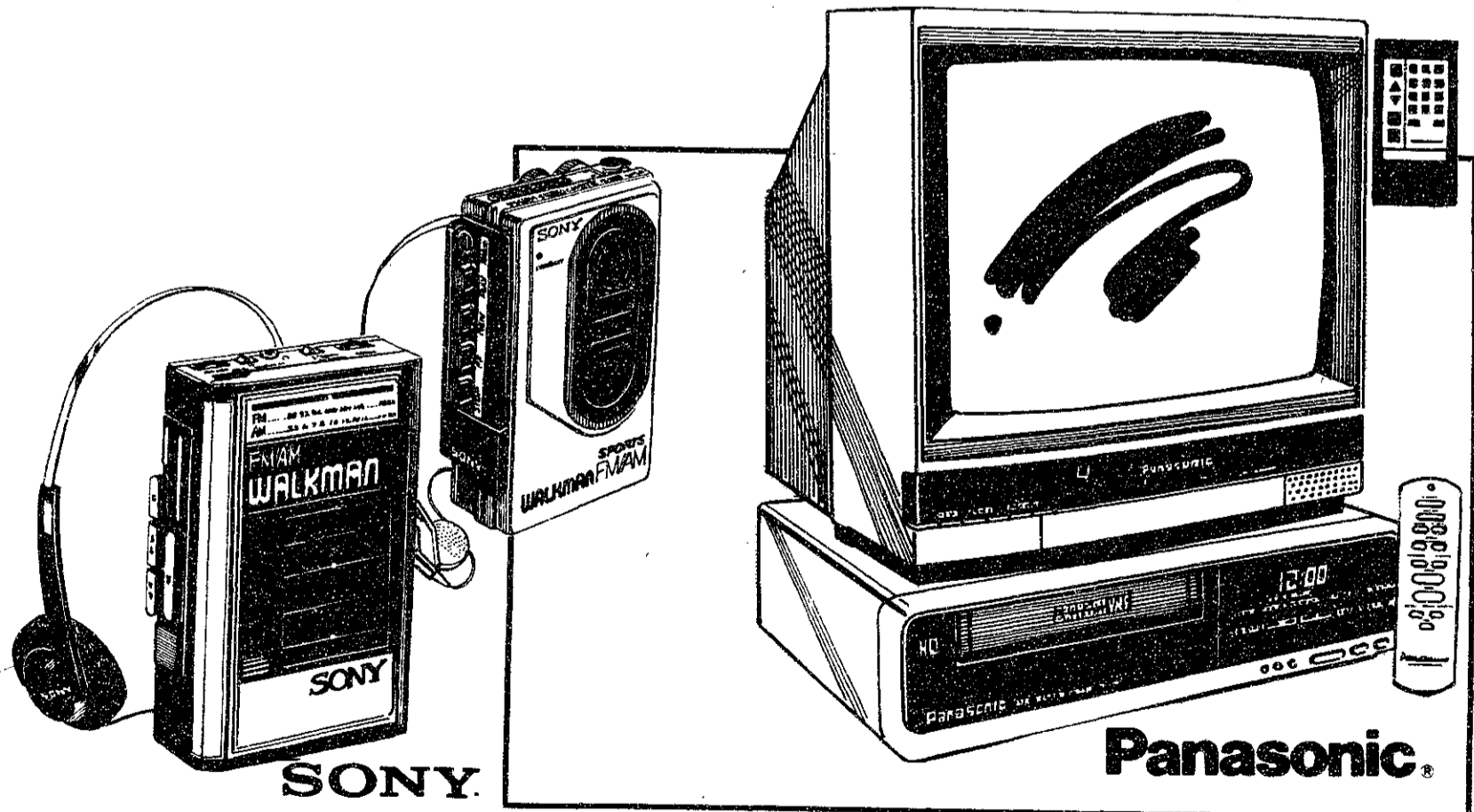
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# opinion

## feedback

### X-rated films add to women's fears

(Continued from page 4)  
 The Tech and East Campus endorsements for the showing of *Deep Throat* are related. To make this argument clear, I need to go back to a meeting last February that Profemina members had with Dershowitz and residents of East Campus who had viewed *Deep Throat*.

At that meeting, several Profemina members agreed that the administration's Policy on Sexually Explicit Films was not effective or reasonable. However, we did disagree with showing the sexually explicit film in the living room of a dormitory where some residents may have felt threatened, or at least made unwelcome, in their own home.

Also, if protection of First Amendment rights is the goal, then such public showings should be publicized with sufficient advance notice for students with other opinions to have an opportunity to make them known to the audience.

Several students at last February's meeting had viewed *Deep Throat* on Registration Day but did not know of Linda Marchiano's claim that she had been repeatedly raped and forced to film *Deep Throat* by her husband of that time, Chuck Traynor. Dershowitz was aware of Linda Marchiano's story.

Finally, Profemina members felt that the selection of the film *Deep Throat*, with the sexual abuse associated with its filming, may send the anti-censorship message to the administration, but it also sends a hostile message to women students, condoning sexual abuse. It is not neces-

sary to show films which degrade women in order to act against censorship.

This Registration Day, *Little Shop of Whores* was shown, again in the East Campus Talbot Lounge, and again without advance notice to the MIT community. Somehow, I just cannot see these showings as victories for free speech. Instead, I see them as yet another reason for women who live at East Campus to remain silent if they are raped or sexually assaulted.

Suppose that I lived in a dormitory where a majority of the residents supported showing a film in which the lead actress claims she was forced to make the film. If I were raped, I certainly wouldn't want the rape reported, nor would I feel that I could get support from my fellow students. It's the free speech of a minority at East Campus and at MIT that I'm worried about: the women who have either been sexually assaulted or who know that they may be assaulted in their

lifetime with one in three odds.

I'm not arguing that support of these films is the only or primary reason that women do not feel support from the MIT community when they are raped. The endorsement of these films is just a symptom. *The Tech* needs to think more carefully about the message it is sending to women on the campus by endorsing the showing of these films.

As an undergraduate at Wellesley College, I saw, several times each year, composite drawings posted all over the campus of a rapist or a sexual assaulter with a brief description of what had occurred. Campus-wide concern for the rape victim was evident as well as a high awareness of the potential danger women are exposed to in our society. We were all women students there, of course, but I look forward to the day when men and women on coed campuses like MIT are equally concerned for women's safety and well-being.

Michele M. Sprengnether G

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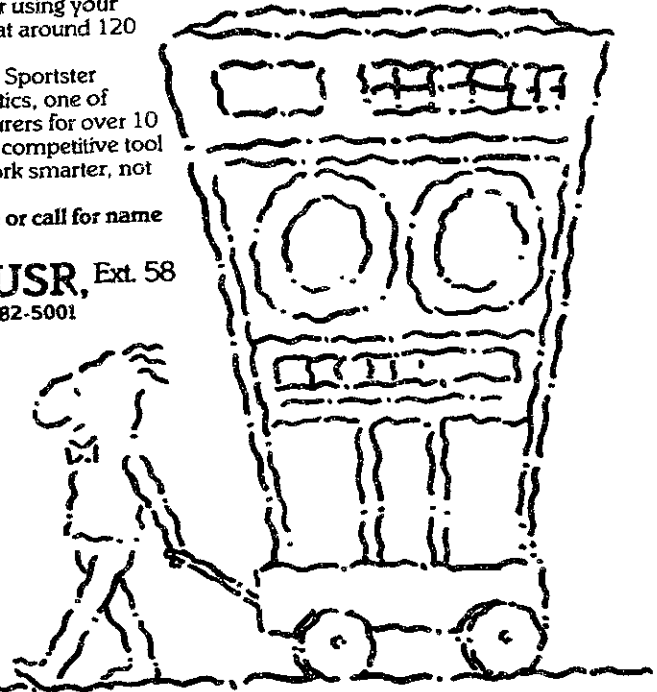
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# opinion

## feedback

### Soldier seeks conscientious objector status

To the Editor:

Daniel Cobos, a US Air Force sergeant applying for conscientious objector status in response to his missions in Central America, was the pivotal speaker in the MIT Committee on Central America's evening of lectures and discussion. He spoke to overflow crowds in 26-100 last Thursday.

"Antonio looked me in the eye and said, 'So you are the one who bombed my country.'" Sgt. Cobos recounted as he told of his political evolution in the Air Force. In fact, Cobos was not in the US planes that regularly bomb the Salvadoran countryside. His job was to sit in American spy planes eavesdropping on the region.

For legal reasons he could not comment on his actual duties in the Air Force, but Todd Little, of Citizen-Soldier, gave the idea: Every squeak that emerged on the radio from Nicaragua was translated, encoded, and sent to Washington by these C-135's crammed with electronics. Thus the intelligence community knew every move the Nicaraguan armed forces made even during the time Congress banned any intelligence support for the *contras*. Little asked rhetorically, "Who believes all this detailed military information wasn't funneled to the *contras*?"

It was Cobos' command of Spanish, so useful to the Air Force, which helped him change his mind about his job. Put in touch with Guatemalan and Salvadoran refugees by a friend, he was shocked to hear horror stories from refugees who had escaped the torture and murder of US-backed regimes in Central America.

On a jungle airstrip in Panama, amidst the camouflaged helicopters and sweating blonde soldiers, he had the nightmarish feeling of replaying an old script from Vietnam, with himself cast as the invader. In Panama, he witnessed the "racism, greed, corruption" of many US soldiers there.

Upon returning to the States, further contacts with refugees led to much soul searching. He realized that the same Salvadoran officers who tortured his refugee friends were trained at Ft. Benning, Georgia. At night came dreams of rivers of blood.

Clearly he could not continue missions that were an integral part of US-backed bloodshed in the region. But how can an active duty serviceman refuse his assignment? Finally, with the help of Citizen-Soldier, an organization that counsels military personnel, he filed for conscientious objector status.

It was a brave step, resulting in an Air Force investigation and a guard that accompanies him everywhere, even to the bathroom. Military justice is designed to discourage action such as his, but Cobos is confident that he will eventually be successful, demonstrating that even in the military it is not too late to follow the dictates of one's conscience in opposing unjust war.

Due to illness, Professor Noam Chomsky was unable to speak as scheduled, but will appear later in the term. Jack Tobin, a professor from the Harvard Human Rights Program, spoke about recent developments in El Salvador. He warned that despite the country's invisibility in the United States, Salvador continues to seethe with discontent.

While in El Salvador this summer, Tobin saw that the government affiliated "death squad" apparatus remains in place. Political murders are more selective than during the massacres of 1979-1982, but the Right continues its violence. Despite an annual half billion dollars in US aid, the Duarte government is isolated and increasingly besieged. Tobin expects the superficial stability of the present "low intensity" guerrilla war to disappear at any time. Anything can happen, from another massacre to an escalating US involvement (including possible introduction of North American troops).

The final speaker, Charlie Clements, ended on an optimistic note. He expressed hope for the success of the present "Arias Peace Plan," endorsed by all Central American governments. To demonstrate its sincerity, the Sandinista government of Nicaragua appointed its most vocal internal opponent, Archbishop Obando y Bravo, to the presidency of the national Reconciliation Commission. After a decade of war, a shadow of hope still remains.

Barry Klinger G

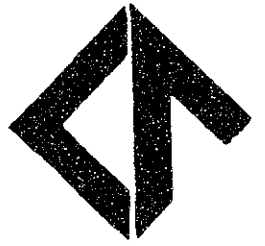
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## COUNCIL FOR THE ARTS AT MIT

### Grants Program 1987-88



The Grants Program of the Council for the Arts at MIT is now accepting applications for its first deadline of the this academic year, **Friday, October 2.**

The Grants Program has been established to promote cultural activity at MIT by providing financial and technical support to arts projects in all disciplines. The Program welcomes proposals which allow members of the MIT community to experiment with, participate in, and learn about the arts. Typical projects include the creation of new work, performances, exhibitions, readings, and film/video screenings. Grant awards may range from a few hundred to several thousand dollars. Applications submitted by students receive primary consideration in the review process. Previous experience in the arts is not a requirement for funding. Other deadline dates for 1987-88 are: November 19, February 11 and April 14.

Please stop by the Council office (E15-205, Wiesner Building) for application forms and Grants Guidelines brochures, or call Mark Palmgren for more information (x3-4003.)

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## New dorm planned for Albany Street

(Continued from page 1)  
in Cambridge and Somerville.  
The announcement comes after two years of heavy lobbying by the GSC for more graduate student housing. Dickson acknowledged last fall that graduate housing is one of MIT's highest priority issues. A GSC survey had revealed in May 1986 that 46 percent of graduate students wanted on-campus housing, but that MIT only provides enough housing for 26 percent of its graduate student body.

For now, a client team comprised of administration members and two graduate students is set to meet with architects to determine the size of the apartments and to decide whether or not the dormitory will include apartments for married students, Meredith said. The two graduate students on the client team could not be reached for comment.

Should MIT choose to renovate the building, the planning and development process would take about two years, Dickson said last year. But David Husarik, industrial engineer at Revelation Bra Company, said that, in his estimation, it would be more cost-effective for the Institute to destroy the existing build-

ing rather than renovate it, as the floors of the building are no longer level and the corners are no longer square.

The building on Albany Street is located in an industrial zone that prohibits housing, according to Lester Barber, a staff member of the city's Department of Community Development. But he and city councilors Alice Wolf and David E. Sullivan '74 said that a dormitory might be allowed as "institutional use."

Zoning laws prohibit institutional housing in most of Cambridge, Dickson said in September 1986, but the construction of housing is "neither permitted nor denied" in the area immediately surrounding MIT. For this area, the City of Cambridge could grant MIT a permit without having to go to the city's zoning board, he said at that time.

Members of the Cambridge community want to reduce the "density" — which includes the amount of traffic and parking — in that section of the city, according to Wolf and Sullivan. The dormitory site is classified as an "Industry-B" zone — which restricts the dormitory to a total square footage of four times that of the area of the development

plot. For example, if a building occupies all of the plot, it can only be four stories high. Members of the Cambridge community are now trying to reduce this 4:1 ratio to 2:1, the city councilors said.

Stephen D. Fantone '74, president of Optikos, could only describe his mixed feelings: "Nobody likes to move. But MIT has been a good landlord. Because the rents were reasonable, the leased space served as an incubator that allowed us to put our financial resources into [company growth]."

He said companies that are unhappy about the move — such as Revelation Bra — should remember that their past profits had been based on MIT's low rent. "They're beginning to understand that MIT has given them a great deal in the last 10 years," he said.



Kristine AuYeung  
**Help! I'm sinking.** Women's Sailing coach Stu Nelson pumps out a capsized boat during last weekend's Women's New England Sailing Championship. Winds ranged from 18-30 mph during the races. The top MIT sailor was Chris Kronich '89, who placed third.

## 67 percent pass exam; Walters sees progress

(Continued from page 1)  
Test. This year, only six students fulfilled the requirement this way.

The exams were given in two sessions, one on Sept. 1 and the other on Sept. 3. Two hundred students took the test during the first session, and 484 took the exam in the second session.

Students were given 90 minutes to plan, organize, and write a 500 word essay on one of the following topics:

- The student's views on a proposal to make English the official language of the US;
- The student's opinion on a proposed ordinance to ban the presence of pit bulls in Cambridge; or,
- Are there circumstances which give a person the right to ignore the laws of his country?
- How the theme of *The Machine in the Garden* relates to the student's personal experiences. The book, authored by Professor Leo Marx, was sent to all freshmen over the summer.

For the first exam, students were also given the option of writing on any topic of their choice.

This is the fifth year that the Freshman Essay Evaluation has been administered. The Institute Writing Requirement was initiated in 1982 to ensure that all undergraduates achieve a minimum standard of writing proficiency.

The Class of 1987 was the first class subject to the writing requirement.

A third testing session will also be held on a third date, Thursday Oct. 15, for those freshmen who were unable to take the test during R/O week. About 80 students have signed up to take the Oct. 15 exam but over 100 are expected to show up, Walters said.

### Few seniors have completed Phase II

Approximately 700 students in the Class of 1988 have not completed Phase II of the requirement. "The progress of this year's senior class is not as good as I had hoped," Walters noted.

The deadline for submitting papers for Phase II by students expecting to graduate in June 1988, has been set as Feb. 19, 1988.

Last year, one senior had his diploma withheld because he had not satisfied the requirement, Walters said.

Phase II can be satisfied by:

- receiving a grade of B or better for the quality of writing in a cooperative subject;
- submitting a satisfactory ten-page paper of expository prose from a student's area of study;
- taking a designated English as a Second Language writing course.

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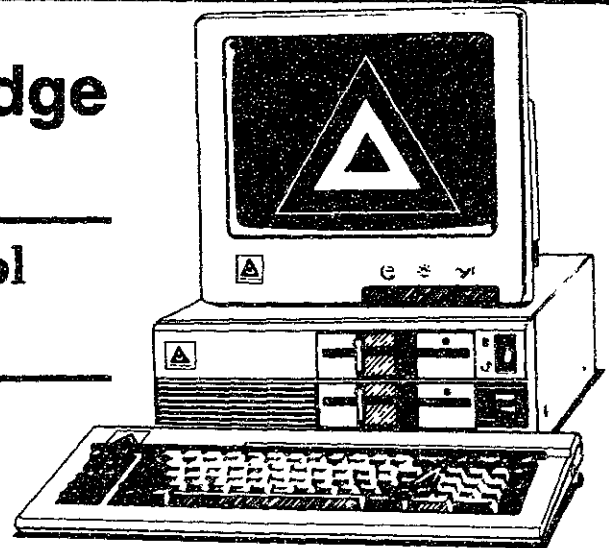
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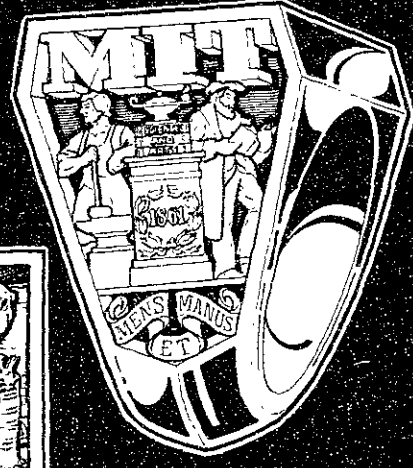
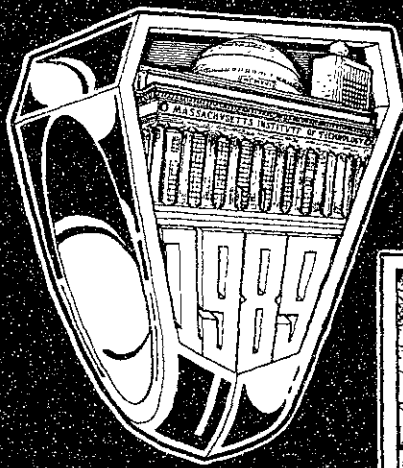
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## Yma Sumac retains timeless magnetism after 30 years

**YMA SUMAC**

*At the Theatre on the Square,  
San Francisco, August 12.*

By BILL CODERRE

I REMEMBER a little over a year ago, I borrowed a tape from my friend Tom. I was interested in *Music for 18 Musicians*, and as I was digging the pulsations and sliding rhythms, another friend walked up, picked up the tape box, and nearly dropped it. "Eeema!" he shrieked, and I wondered if there was a cockroach on it or something. I looked at him with that special look I reserve for people who come up to me on the street and ask to lick my toes. "Yma Sumac!" he cried. Still getting the look, he slowed down and began his explanation.

Seems that in 1950 there was the Peruvian female singing sensation named Yma Sumac. She astonished audiences with her tremendous vocal range and effects that rivaled barnyard livestock: bird chirps and dog growls that couldn't have come from that buxom young lady standing at the microphone. They called her a "vocal wonder," a "myth from the Andes," and a "Peruvian nightingale." They talked of the Peruvian legend of "The Bird that became a Woman."

Her first album, *Voice of the Xtabay*, outsold Ethel Merman and Bing Crosby, topping the bestseller list for two years. It is still in print, the longest to be continuously printed by a single record company. Still, your best bet for finding a copy is at a yard sale, at least until it becomes available in CD format.

The record itself featured traditional (i.e. 2000-year-old Incan) love songs, war chants, and religious music, set to 1950s studio orchestra mambos, with plenty of "exotic percussion" to boot. A really weird experience. The closest match is the little snatch of Martin Denny's "Quiet Village" that plays at the beginning of "Pee Wee's Playhouse." Think 80-foot-tall carved tiki gods of fire welcoming you to the finest of



Yma Sumac

Polynesian-American cuisine. Think kitsch.

Now, I know what you are thinking. You, as I first did, cannot believe that there really is such a woman, that she really can sing like that, that what she's singing is really thousands of years old. I couldn't even believe her name, or those of her records (*Xtabay? Legend of the*

*Jivaro?*).

Well, shortly after she became famous, the rumor started spreading that Yma was none other than Amy Camus (her name spelled backwards) and that the closest she had ever been to the Andes was the south side of Brooklyn. No one, however, contested the power and brilliance of her voice. She could easily sing the girle off

most opera stars of the day, and had a pop combo to back her up. She headlined in Vegas, netting \$25,000 a week. Today, Cyndi Lauper, Nina Hagen, and Kate Pierson (of the B-52's) all acknowledge her influence. And Penn and Teller play her music during their performances.

But in 1957 Yma dropped out of sight in the midst of divorcing her husband. No one heard from her for years. Which left me with a strange little 10-inch record of some of the best singing ever recorded. . .

A few weeks ago I was flipping through the *San Francisco Chronicle* when I saw that face again. I had heard of her singing again in New York, seen her reviewed in *Time*, even in *Vogue*. But here I was for the summer in this strange town, and she was here, too. I had to go.

The Theatre on the Square (Union Square) is a relatively small (several hundred seat) house, with only 20 rows on the main floor and another five on the balcony. The tiny stage was dwarfed by twin 40-foot-tall reproductions of Incan carved stone gods. Slides showed pictures of Yma in her wildest costumes, while "Quiet Village" played in the background. All I needed was a few torches and some fake fog.

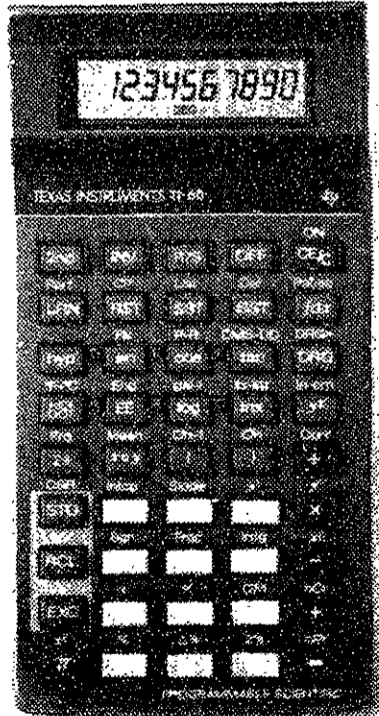
The six-man combo (two keyboards, bass, guitar, and two percussion) crowded onto the stage and played one of Yma's mambos as an entr'acte. The sound was good, played at a moderate volume. Then, the lady herself stepped out.

Time has changed Yma. She is older, less energetic, a little heavier than 30 years ago. But once she opened her mouth, it was clear that the voice was still there.

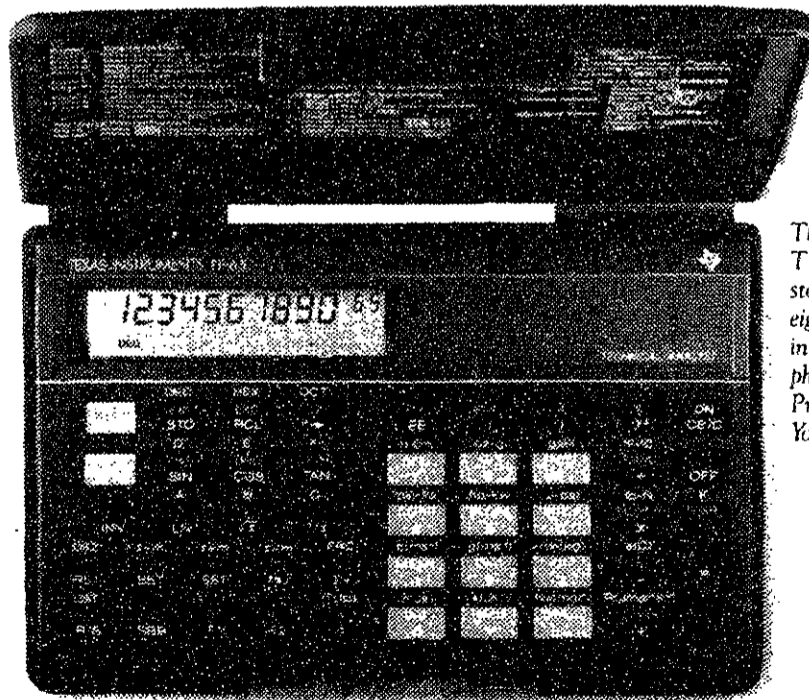
Yma sang about 20 numbers from her various albums, divided into sad Peruvian love songs, some songs from other cultures (a Russian love song sung in Spanish, for example), and some of her own compositions. Almost all of the selections were slow and sad, sung in a very melodramatic and operatic style. The few that were upbeat were set in a gently Latin fla-

(Please turn to page 17)

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**TEXAS INSTRUMENTS**

## ARTS

*The Shubert's acrobatical cats and abracadabrical cats***CATS**

Music by Andrew Lloyd Webber.  
Based on Old Possum's Book of Practical  
Cats by T.S. Eliot.  
Directed by Trevor Nunn.  
At the Shubert Theatre until November 7.

By JULIAN WEST

**I**N THE 1980s, it is possible to spot a hit musical long before it opens; witness the advance publicity for *Phantom of the Opera* not only before its next-month opening on Broadway, but even long before its London debut. What has set apart the first smash of the decade is its enormous staying power. Well into its seventh year, there is no reason to suppose *Cats* will ever close; the persistence of "Memory" is eternal.

How is this phenomenon to be explained? Surely not by Andrew Lloyd Webber's indifferent score, or by an international resurgence of interest in the poetry of T.S. Eliot. Neither is it fascination with *Cats* as theater; it has only the flimsiest of plots and no message. "These modern productions are all very well," but *Cats* is all song and dance and surface meaning, an evening of glitz and pure entertainment. It is all cream.

But the opening night audience lapped it all up, from the big production numbers to such guaranteed crowd pleasers as storming the aisles and dancing with obliging theatergoers.

Perhaps this is the reason for its popularity: *Cats* spares no effort to be cute. But I doubt this. Children doubtless find the heavily-made up figures in leotards cute, but most adults presumably find them sexy. Certainly as four-footed characters they get away with a rough physicality which might be acceptable in modern dance troupes, but not otherwise on the mainstage of the Shubert Theatre.

The measure of the success of any touring production of *Cats* is how well it duplicates the original London creation. This company, which has completed a four-year

lap of the country and is ready to curl up and go to sleep, does rather well.

Naturally, they have stopped short of installing a rotating platform at the Shubert, but the stage is otherwise toweringly intact, a pile of outsized junk which reaches to the rafters. All the pyrotechnics are in place, except for a glowing catwalk for the final ascension. And, more impressive than the set in any case, the properties are all there down to the last giant soup-ladle.

But the real spectacle of *Cats* is not the set or the overdone lightshow, but the sight of seeing two dozen anthropoid cats cavorting for two hours. They dance, they play and they stay in adorable feline character through all the set pieces. Aside from being a little chummier than at least my pair of house cats, they are convincingly feline, and they even look the part.

The makeup is spectacular, and the costume design is cunning: while the faces are more feline than human, the bodies are clearly leotards with tails tied around the waists. (The same trick is used later when the cats masquerade as dogs: although they look just like dogs, all of their costuming also looks like oversized slippers and cereal boxes.) The cats gathering in a junkyard are clearly a *cast* gathering in the theater; while the cats are come to the ball, the humans are here to tell a story.

The story they tell is shallow to a fault: since tonight is the night of the annual ball, one cat is chosen to be given a magical new lease on life, thus ensuring an ineffably brilliant special effects catastasis, duplicating Lloyd Webber's definitive 1970s hit, *Jesus Christ Superstar*. In order to speed the selection process, each cat takes her/his turn in the spotlight (well, Eliot wrote all these individual poems, see . . .), although one wonders how any of them feel qualified for this catharsis.

This is another possible reason for the popularity of *Cats*: despite the presence of a benevolent dictator, affectionately known as "Old Deuteronomy," the show is overwhelmingly democratic. Since it is a

(Please turn to page 17)

Grizbella (Janene Lovullo) performs "Memory" in a scene from *Cats*.

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ARTS

# On The Town

Compiled by Peter Dunn



Ian McKellen Acting Shakespeare at the Charles Playhouse through October 4.

Ongoing

THEATER

\*\*\* CRITIC'S CHOICE \*\*\*  
**Shear Madness**, the long-running comic murder mystery, continues indefinitely at the Charles Playhouse, 76 Warrenton Street, Boston. Performances are Tues-Fri at 8 pm, Sat at 6:30 and 9:30 pm, Sun at 3 and 7:30 pm. Tickets: \$16 and \$19. **Ian McKellen Acting Shakespeare**, the British actor's one-man show, also continues through October 4 at the Charles Playhouse. Performances are Tues-Sat at 8 pm, Sat at 2 pm, and Sun at 3 and 7 pm. Tickets: \$18-\$25 (\$5 off regular box office price with college ID). Telephone: 426-6912.

**Satchmo: America's Musical Legend**, the musical based on the life and music of Louis Armstrong, continues its pre-Broadway engagement through October 11 at the Colonial Theater, 106 Boylston Street, Boston. Performances are Tues-Sat 8 pm, Wed & Sat 2 pm matinees, Sun 3 pm. Tickets: \$15-\$35. Telephone: 426-6444.

\*\*\* CRITIC'S CHOICE \*\*\*  
**Balm in Gilead**, a drama by Lanford Wilson, continues through October 24 at the Alley Theater, 1253 Cambridge Street, Cambridge. Performances are Thurs-Sun at 8 pm. Tickets: \$10. Telephone: 491-8166.

**Cherry**, the world premiere of the vaudeville-inspired musical, continues indefinitely at Nucleo Eclettico, 216 Hanover Street, Boston. Performances are Thurs-Sat at 8 pm. Tickets: \$10 advance/\$12 at the door. Telephone: 367-8056.

**The Price**, Arthur Miller's play revolving around two brothers who confront the price each paid for choices made during the 1930s depression, continues through October 25 at the Lyric Stage, 54 Charles Street, Boston. Performances are Wed-Fri at 8 pm, Sat 5 pm & 8:30 pm, and Sun at 3 pm. Tickets: \$10-\$13. Telephone: 742-8703.

\*\*\* CRITIC'S CHOICE \*\*\*  
**Cats**, the musical adapted from T.S. Eliot's *Cat in Hat's Book of Practical Cats*, continues through November 7 at the Shubert Theater, 265 Tremont Street, Boston [see review this issue]. Performances are Mon-Sat at 8 pm, matinees Wed & Sat at 2 pm. Tickets: \$21-\$40. Tel: 426-4520.

**Forbidden Broadway 1987**, the musical comedy revue with parodies of various famous personalities, continues indefinitely at the Boston Park Plaza Hotel Terrace Room, Park Square. Performances are Tues-Fri at 8 pm, Sat at 7 and 10 pm, Sun at 3 and 6 pm. Tickets: \$15-\$21.50. Telephone: 357-8384.

EXHIBITS ON CAMPUS

**Inner Spaces: New Macroleins Abstractions**, spectacular color photographs of flowers by Vernon Ingram, MIT professor of biology, continues through October 31 at the Compton Gallery of the MIT Museum (10-150), just off the infinite corridor. Gallery hours are weekdays 9-5. No admission charge. Telephone: 253-4444.

**1986 Wildlife Photography Exhibition**, 50 prize-winning photographs from international competition, continues through January 30 at the MIT Museum, 265 Massachusetts Avenue (N52-2nd floor). Gallery hours are Tues-Fri 9-5, Sat-Sun 12-4. No admission charge. Telephone: 253-4444.

EXHIBITS

A photography show, featuring works by Boston artists **Erica Adams** and the **Stark Twins** and by New York artist **Mark Morrisroe**, continues through September 26 at the Boston University George Sherman Union Gallery, 775 Commonwealth Avenue, Boston. Gallery hours are Mon-Fri 10-5, Wed until 8 pm, and Sat 12-5. No admission charge. Telephone: 353-9425.

\*\*\* CRITIC'S CHOICE \*\*\*  
**Charlotte Andry Layman: Portrait Drawings** continues through September 26 at the Newton Free Library, 345 Walnut Street, Newtonville. Hours are Mon-Fri 9:30-6, Thurs 9:30-9, and Sat 9:30-5. Telephone: 552-7162.

An exhibition of photographs, paintings, and sculptures by artists from the **Fort Point Arts Community, Inc.** of South Boston continues through October 23 at the Federal Reserve Bank of Boston Gallery, 600 Atlantic Avenue, across from South Station. Gallery hours are Mon-Fri 10-4. No admission charge. Telephone: 973-3454 or 973-3368.

An art exhibit of contemporary British photography entitled **The Other Body: Cultural Debate in Contemporary British Photography**, featuring work by Victor Burgin, John Hillard, Jo Spence, and Mitra Tabrizian, continues through September 27 at the Boston University Photographic Resource Center, 602 Commonwealth Avenue, Boston. Gallery hours are Tues-Sun 12-5, Thurs until 8 pm. Admission: \$2 general, \$1 seniors & students. Telephone: 353-0700.

**Flying Colors**, an alumni, faculty, and student exhibition continues through September 29 at the Art Institute of Boston, 700 Beacon Street, Boston. Telephone: 262-1223.

**Social Terrorism: A National Juried Exhibition**, whose stated objective is the use of art as a weapon to attack and tear down the cultural status quo, continues through October 10 as a presentation of Blue Gallery at Mobius, 354 Congress Street, Boston. Gallery hours are Wed-Sat 12-5. Telephone: 542-7416.

\*\*\* CRITIC'S CHOICE \*\*\*  
**Ansel Adams: A Special Relationship**, an exhibition of over 60 original Polaroid photographs by Ansel Adams, continues through October 24 at the Clarence Kennedy Gallery, 770 Main Street, Cambridge. Gallery hours are Tues-Sat 11-5. No admission charge. Telephone: 577-5177.

**Jene Highstein: Sculpture and Drawing** continues through October 25 at the Brandeis University Rose Art Museum, Waltham. Telephone: 736-3434.

The Boston University Art Gallery opens its 1987-88 season with **The First America: Selections from the Nancy Sayles Day Collection of Latin American Art**, featuring 56 paintings, prints, drawings, photographs, and sculptures surveying the major developments in Latin American modernism. Continues through October 25, Mon-Fri 10-4, Fri evening 7-9, and Sat-Sun 1-5. Located at 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3329.

**Napoleon in the Eyes of his Contemporaries**, prints from France, Great Britain, and the German and Italian states of his time, continues through December at Boston University's Mugar Memorial Library, Department of Special Collections, 771 Commonwealth Avenue, Boston. Gallery hours are Mon-Thurs 8 am-11 pm, Fri-Sat 8 am-5 pm, and Sun 10 am-11 pm. No admission charge. Telephone: 353-2134.

**Carved in Marble: American Sculpture, 1830-1880**, an exhibition of works in marble by the first Americans to study in Italy and pursue professional careers as sculptors, continues through December at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300 ext. 445.

\*\*\* CRITIC'S CHOICE \*\*\*  
**The Silver of Tiffany & Co., 1850-1987**, pointing out the distinctive Japonism and repoussé works for which the firm received worldwide acclaim and tracing the changing styles of the firm's wares from the revival styles of the nineteenth century through the Art Deco of the 1930s to contemporary trends, continues through November 8 on the first floor of the Richard B. Carter Gallery at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300 ext. 445.

The fall season at the Institute of Contemporary Art opens with **Doug Hall: The Spectacle of Image**, an exhibition providing an overview of Hall's unique video/performance work, and with **The Arts For Television**, an international survey of 67 works and programs produced by and for television. Gallery hours are Wed-Sun 11-5, Thurs-Fri until 8 pm. Located at 955 Boylston Street, Boston, across from Hynes Auditorium. Admission: \$3.50 general, \$2 students, \$1 seniors and children, free to ICA members. Telephone: 266-5151 or 266-5152.

FILM & VIDEO

**The Third Annual Boston Film Festival**, featuring more than 60 films, continues through September 24 at Copley Place and other Boston cinemas. Tickets: \$6 for separate screenings, discounts for series tickets. Telephone: 972-6000 adline #5900.

Tuesday, Sept. 22

POPULAR MUSIC

\*\*\* CRITIC'S CHOICE \*\*\*  
**U2** performs tonight at Sullivan Stadium, Route 1, Foxborough. Telephone: 227-3200.

**Bob Nelson** performs at 8 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

**Stop Calling Me Frank, Traie, and Knot & Krosses** perform at T.T. the Bears, 10 Brookline Street, Cambridge. Telephone: 492-0082.

**One Soul, One Mind, The Laws, Face Dance, and I Don't Know** perform at the Channel, 25 Necco Street, near South Station. Tickets: \$3. Tel: 451-1905.

CLASSICAL MUSIC

The **Nadia Boulanger Celebration** continues with a performance of works by Copland, Berger, and Fine by the **Longy Artists Ensemble** at 8 pm at the Longy School of Music, Follen and Garden Streets, Cambridge. No admission charge. Telephone: 437-0231.

Celloist **Collin Carr** performs works by Piatzi, Crumb, Dutilleux, and Bach at 8 pm at the New England Conservatory, 290 Huntington Avenue, Boston. No admission charge. Telephone: 262-1120.

JAZZ MUSIC

\*\*\* CRITIC'S CHOICE \*\*\*  
**The Louis Armstrong Memorial Concert** is presented at 7:30 at the Brandeis University Spingold Theatre, Waltham. Tickets: \$15 & \$25. \$10 students. Telephone: 736-3001.

The **Jan Garbarek Group**, featuring saxophonist Jan Garbarek, performs 8:00 and 10:00 at Nightstage, 823 Massachusetts Street, Cambridge. Tickets: \$12. Telephone: 497-8200.

**Jazz pianists Dick Hyman and Der-Smith** perform at 7:30 pm at Brandeis University, Spingold Theatre, Waltham. Tickets: \$10, \$15, & \$25. Telephone: 736-3001.

THEATER

**Shebopopia**, a musical set in a '60s styling salon and featuring period music, opens at the Wilbur Theater, 246 Tremont Street, Boston. Continues through October 25 with performances Tues-Fri at 8 pm, Sat at 6 and 9:30 pm, and Sun at 3 pm. Tickets: \$19.50-\$27.50. Telephone: 423-4008.

FILM & VIDEO

The Somerville Theatre presents **The Witches of Eastwick** (1987) at 5:45 & 9:30 and **She's Gotta Have It** (1986 Spike Lee) at 8:00. At 55 Davis Square just by the Davis Square T-stop on the Red line. Telephone: 625-1081.

The Brattle Theatre continues its series of **Films of Buster Keaton and Charlie Chaplin** with films of Harry Langdon with Keaton shorts, featuring **Three's a Crowd** (1927) with **The Haunted House** (1921) at 5:10 & 8:15 and **Long Face** (1927) with **The Goat** (1921) at 3:45, 6:45 & 9:50. Located at 40 Brattle Street in Harvard Square. Admission: \$4 (good for the double feature). Tel: 876-6837.

The French Library in Boston screens an episode from the French TV program, **Apostrophes, "Amoureux de l'amour?"** at 6 pm (in French). Located at 53 Mariborough Street, Boston. Tickets: \$3 general, \$3 members, seniors, & students (reservations required). Tel: 266-4351.

Wed. Sept. 23

CLASSICAL MUSIC

Soprano **Anabelle Bernard** performs works by Schumann, Ravel, and Carter at 8 pm at the New England Conservatory, 290 Huntington Avenue, Boston. No admission charge. Tel: 262-1120.

EXHIBITS

**Tribal Traditions of Kenya**, a multimedia exhibit highlighting the infinite cultural variety of this East African country, opens today at the Museum of Science Stearns Gallery, Science Park, Boston. Continues through February 28. Telephone: 589-0250 or 589-0253.

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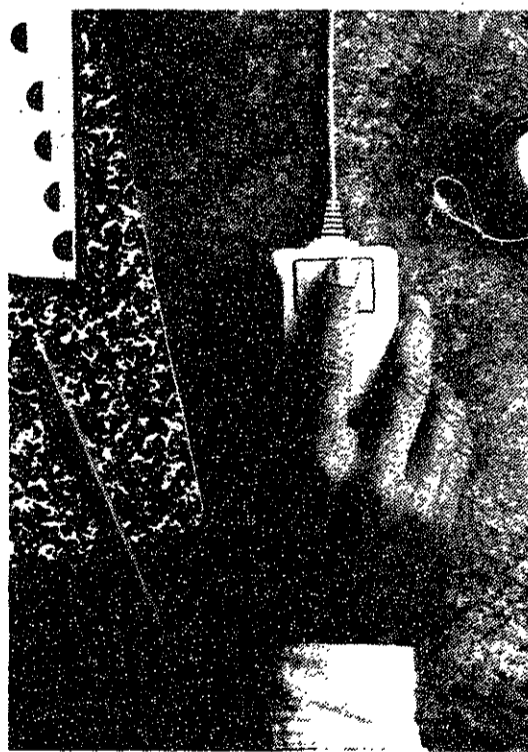
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ARTS

On The Town  
Compiled by Peter Dunn

POPULAR MUSIC

Gato Barbieri, with the fiery sounds of his tenor saxophone, performs at 8:00 and 10:30 on Nightstage, 823 Main Street, Cambridge. Tickets: \$16. Telephone: 497-8200.

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

Stuart Factory, After Life, and The Kidz perform at T.T. the Bears, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Cool McCool performs at Green Street Station, 131 Green Street, Jamaica Plain. Telephone: 522-0792.

Grin Reaper, Armored Saint, and Hollowen perform at the Channel, 25 Necco Street, near South Station. Tickets: \$7.50 advance/\$8.50 at the door. Telephone: 451-1905.

FILM & VIDEO

The Somerville Theatre presents *Home of the Brave* (1986), starring Laurie Anderson, at 6:30 & 9:45 and *Stop Making Sense* (1986), with the Talking Heads, at 8:00. Also presented September 25, at 8:00. Located at 40 Brattle Street in Harvard Square. Admission: \$4 (good for the double feature). Tel: 876-6837.

The Brattle Theatre continues its series of *Films of Buster Keaton and Charlie Chaplin* with *Buster Keaton/Fatty Arbuckle shorts, featuring Goodnight Nurse, Out West, and Backstage* at 4:00, 6:30, & 9:00 and *The Garage, The Hayseed, and A Country Hero* at 5:15 & 7:45. Located at 40 Brattle Street in Harvard Square. Admission: \$4 (good for the double feature). Tel: 876-6837.

\*\*\* CRITIC'S CHOICE \*\*\*  
The Harvard Film Archive presents René Clair's *Under the Roofs of Paris* (1929) at 5 and 8 pm. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3. Telephone: 495-4700.

Thursday, Sept. 24

POPULAR MUSIC

\*\*\* CRITIC'S CHOICE \*\*\*  
The SCC Strat's Rat presents *Bim Skala Bim and Plate-O-Shrimp*. No admission charge with MIT or Wellesley ID.

The Fixx, with special guests Childhood, perform at the Channel, 25 Necco Street, near South Station. Tickets: \$8.50 advance/\$9.50 at the door. Tel: 451-1905.

The Silencers and East of Eden perform at 8 pm at the Paradise, 967 Commonwealth Avenue, Boston. Tel: 254-2052.

Doc Watson, three-time Grammy Award winning flatpicker, performs at 7:30 and 10:00 at Nightstage, 823 Main Street, Cambridge. Tickets: \$10. Telephone: 497-8200.

Three Colors, with guests Heretix, perform at Axis, 13 Lansdowne Street, just across from the entrance to the bleachers at Fenway Park. Telephone: 262-2437.

Tav Salvo & Panther Buras and Things That Aren't Food perform at T.T. the Bears, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Ireland's acclaimed Mary Black performs live in concert at 8 pm at the Somerville Theatre, 55 Davis Square, just by the Davis Square T-stop on the Red line. Telephone: 625-1081.

CLASSICAL MUSIC

The *Nadia Boulanger Celebration* continues with a performance of works by Duruflé, Tailleferre, Honneger, Poulenc, Auric, Milhaud, and Debussy by the Longy Artists Ensemble at 8 pm at the Longy School of Music, Follen and Garden Streets, Cambridge. No admission charge. Telephone: 437-0231.

Pianist/composer Martín Amín, a member of the faculty at Boston University's School for the Arts, presents a program of his own works at 8 pm in the BU Concert Hall, 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

Pianist Husnu Onaran performs works by Mozart, Brahms, and Liszt at 12:30 at the Federal Reserve Bank of Boston's auditorium, 600 Atlantic Avenue, across from South Station. No admission charge. Tel: 973-3454 or 973-3168.

THEATER

Six Characters in Search of an Author, Luigi Pirandello's twentieth-century masterpiece, and *The Good Woman of Setzuan*, the story of a warmhearted prostitute enjoined by three visiting gods to be virtuous in a world of harsh economic reality, open today at the American Repertory Theatre, Loeb Drama Center, 64 Brattle Street, Cambridge. Continues through October 10 with performances Tues-Sun at 8 pm with matinees Sat-Sun at 2 pm. Tickets: \$13-\$26. Telephone: 547-8300.

The Three Women, the American premiere of the multimedia epic of lust and the supernatural, opens today as a presentation of Theatre S, at the Performance Place, 277 Broadway, Somerville. Continues through October 24 with performances Thurs-Sat at 8 pm and Sat at 10 pm. Tickets: \$10 general, \$6.50 students. Telephone: 623-5510.

FILM & VIDEO

The Harvard-Epworth Church continues its *Films of Buster Keaton and Charlie Chaplin* with *Keaton with Keaton, College* (1927) with *Cops* (1922) at 4:30 & 8:30 and *The Three Ages* (1923) with *My Wife's Relations* (1922) at 6:15 & 9:30. Located at 40 Brattle Street in Harvard Square. Admission: \$4 (good for the double feature). Telephone: 876-6837.

The Brattle Theatre continues its series of *Films of Buster Keaton and Charlie Chaplin* with four with Keaton, *College* (1927) with *Cops* (1922) at 4:30 & 8:30 and *The Three Ages* (1923) with *My Wife's Relations* (1922) at 6:15 & 9:30. Located at 40 Brattle Street in Harvard Square. Admission: \$4 (good for the double feature). Telephone: 876-6837.

The Harvard Film Archive presents Joseph von Sternberg's *Thunderbolt* (1929) at 5:30 and 8 pm. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3. Telephone: 495-4700.

Friday, Sept. 25

POPULAR MUSIC

The Del Fuegos perform at 7:30 at the Orpheum Theater, Hamilton Place, Boston. Tickets: \$13.50 and \$15.50. Telephone: 482-0650.

NRQB performs at 8:30 and 11:00 at Nightstage, 823 Main Street, Cambridge. Tickets: \$10. Telephone: 497-8200.

The Stompers, with guests Al Halliday & The Hurricanes, Sally and the Sophisticatz, Me and the Boys, and Chin Friction, perform at the Channel, 25 Necco Street, near South Station. Tickets: \$5 advance/\$6 day of show. Tel: 451-1905.

Shake The Faith, Chain Link Fence, and Ten Times perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 247-8309.

Elliott Murphy, Dr. Blazek's Combo, and The Happy Campers perform at T.T. the Bears, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Treat Her Right performs at Green Street Station, 131 Green Street, Jamaica Plain. Telephone: 522-0792.

CLASSICAL MUSIC

Videmus, performing works by Beethoven, Clarke, Handelsman, and Brahms, is presented at 8 pm at the Edward Pickman Hall, Longy School of Music, Garden and Follen Streets, Cambridge. Tickets: \$9.50 general, 15 seniors and students. Telephone: 868-8957.

FILM & VIDEO

\*\*\* CRITIC'S CHOICE \*\*\*  
LSC presents Jean Renoir's *La Grande Illusion* (1937), starring Jean Gabin and Eric von Stroheim, at 7:30 in 54-100 and *Scorese's The Color of Money* (1986), starring Paul Newman and Tom Cruise, at 7 pm and 10 pm in Krage. Admission: \$1.50. Telephone: 253-3791.

\*\*\* CRITIC'S CHOICE \*\*\*  
The Brattle Theatre continues its series of *Films of Buster Keaton and Charlie Chaplin* with four by Chaplin, *The Goldfish* (1928) with *The Fireman* (1916) at 4:15 & 7:45 and *The Circus* (1928) with *The Count* (1916) at 6:00 & 9:30. Also presented September 26. Located at 40 Brattle Street in Harvard Square. Admission: \$4 (good for the double feature). Telephone: 876-6837.

The Museum of Fine Arts begins its film season with a series entitled *Bertrand Tavernier: A Passion for Cinema* beginning with *L'Horloger de Saint Paul* (*The Clockmaker*, 1974) at 5:30 and *Que la fête commence* (*Let Joy Reign Supreme*, 1975) at 8 pm. Tickets: \$3.50 general, \$3 MFA members, seniors, and students. Telephone: 267-9300 ext. 300.

The French Library in Boston continues its film series *Murder and Mystery* with *Nathalie Granger* (1972, Marguerite Duras), starring Jeanne Moreau and Gérard Philipe, at 8 pm at 53 Marlborough Street, Boston. Continues through September 27. Admission: \$3.50 general, \$2.50 members. Telephone: 266-4351.

The Harvard Film Archive presents an animation program curated by Susan Prit at 7 and 9 pm. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3. Telephone: 495-4700.

Saturday, Sept. 26

POPULAR MUSIC

Twisted Sister performs at the Orpheum Theater, Hamilton Place, Boston. Tickets: \$13.85 advance/\$14.85 day of show. Telephone: 482-0650.

Tom Jones performs at 8 pm at the Lowell Memorial Auditorium, 50 East Merrimack Street, Lowell. Tickets: \$25 and \$27.50. Telephone: 1-800-382-8080.

Nanci Griffith, New Grass Revival, and Steve Wariner perform at 5 pm and 9 pm at the Berklee Performance Center, 136 Massachusetts Avenue, Boston. Tickets: \$14.50 and \$16.50. Telephone: 641-1010.

King Sunny Adé and his African Beats, with special guests Ibrahim's World Best, perform at the Channel, 25 Necco Street, near South Station. Tickets: \$9.50 advance/\$10.50 at the door. Telephone: 451-1905.

Maureen Tucker, original drummer for the Velvet Underground, and The Pixies perform at T.T. the Bears, 10 Brookline Street, Cambridge. Telephone: 492-0082.

The Swinging Erdites, P.J. & The Magic Bus, and Swan Song perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 247-8309.

Dinosaur Jr. performs at Green Street Station, 131 Green Street, Jamaica Plain. Telephone: 522-0792.

THEATER

Remembrance, Graham Reid's contemporary story of a widow and widower in their sixties who begin an unlikely romance which crosses the line between their Catholic and Protestant backgrounds, opens in previews today as a presentation of the Huntington Theatre Company at the Boston University Theatre, 264 Huntington Avenue, Boston. Continues through October 18. Tickets: \$12-\$27. Telephone: 266-3913.



Jessye Norman, soprano, and the Boston Symphony Orchestra at Symphony Hall on Sep. 29.

EXHIBITS

\*\*\* CRITIC'S CHOICE \*\*\*  
Terry Winters: Schemata, 75 small drawings in graphite and watercolor scheduled to coincide with the exhibit at the Museum of Fine Arts, opens at the MIT Reference Gallery, List Visual Arts Center, 20 Ames Street. Continues through November 29 with gallery hours weekdays 12-6 and weekends 1-5. Telephone: 253-4680.

Terry Winters: Paintings and Drawings, the first museum exhibition in the United States devoted to the work of the American painter Terry Winters, opens at the Museum of Fine Arts Foster Gallery, 465 Huntington Avenue, Boston. Continues through November 29. Telephone: 267-9300 ext. 445.

El Lissitzky, Russian Artist, an exhibition of varied work by one of the leading artists of the European avant-garde between the two world wars, opens today at the Harvard University Sackler Museum, 485 Broadway, Cambridge. Continues through November 29. Admission: \$3 general, \$1.50 seniors and students. Telephone: 495-2397.

CLASSICAL MUSIC

The 10th season of *Alea III* opens with a *Kucyna International Composition Competition Finalists Concert*, featuring works by Doura, Franke, Papadatos, Tan, Ricci, Lee, Taub, and Rojko, at 7 pm at the BU Concert Hall, 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

The *Nadia Boulanger Celebration* continues with a performance of works by Carter, Mozart, Stravinsky, and Talmá by the Longy Artists Ensemble at 8 pm at the Longy School of Music, Follen and Garden Streets, Cambridge. No admission charge. Telephone: 437-0231.

FILM & VIDEO

\*\*\* CRITIC'S CHOICE \*\*\*  
The Somerville Theatre presents a Woody Allen double feature with *Manhattan* (1979) at 4:15, 7:45 & 11:15 and *Annie Hall* (1977) at 6:00 & 9:30. At 55 Davis Square, just by the Davis Square T-stop on the Red line. Telephone: 625-1081.

LSC presents Francis Ford Coppola's *Peggy Sue Got Married* (1986), starring Kathleen Turner, at 7 pm and 10 pm in Krage. Admission: \$1.50. Telephone: 253-3791.

Sunday, Sept. 27

POPULAR MUSIC

Urban Blight, with special guests Treat Her Right, performs beginning at 9:00 at Nightstage, 823 Main Street, Cambridge. Tickets: \$7. Telephone: 497-8200.

JAZZ MUSIC

\*\*\* CRITIC'S CHOICE \*\*\*  
Miles Davis performs at 8 pm at the Opera House, 539 Washington Street, Boston. Tickets: \$16.75 and \$19.75. Telephone: 426-2786.

FILM & VIDEO

LSC presents *An Officer and a Gentleman*, starring Richard Gere and Debra Winger, at 6:30 and 9:30 in 26-100. Admission: \$1.50. Telephone: 253-3791.

The Somerville Theatre presents *Round Midnight* (1986, Bertrand Tavernier) at 5:30 & 9:30 and *Hollywood Shuffle* (1987, Robert Townsend) at 8:00. Continues through September 29. At 55 Davis Square, just by the Davis Square T-stop on the Red line. Tel: 625-1081.

The Brattle Theatre continues its series of *Films of Buster Keaton and Charlie Chaplin* with three by Chaplin, *Limelight* (1952), also with Buster Keaton, at 2:30 & 7:30 and *A King in New York* (1957) with *The Vagabond* (1916) at 5:10 & 10:00. Also presented September 28. Located at 40 Brattle Street in Harvard Square. Admission: \$4 (good for the double feature). Telephone: 876-6837.

The Harvard-Epworth Church presents *Stars in My Crown* (1950, Jacques Tourneur) at 8 pm at 1555 Massachusetts Avenue, Cambridge. Admission: \$2 contribution. Telephone: 354-0837.

CLASSICAL MUSIC

The *Nadia Boulanger Celebration* concludes with a *Faure Requiem* at 8 pm at the Longy School of Music, Follen and Garden Streets, Cambridge. No admission charge. Telephone: 437-0231.

Violinist Nancy Cirillo and pianist Lois Shapiro perform in a New England Conservatory Faculty Recital, featuring Beethoven's *Sonata in D*, opus 12, no. 1, *Sonata in A*, opus 30, no. 1, and *Sonata in C*, opus 30, no. 2, at 8 pm in Jordan Hall, 290 Huntington Avenue, Boston. No admission charge. Telephone: 262-1120.

Monday, Sept. 28

FILM & VIDEO

The Harvard Film Archive presents Chaplin's *The Gold Rush* (1925) at 5:30 and 8 pm. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3. Telephone: 495-4700.

Tuesday, Sept. 29

CLASSICAL MUSIC

\*\*\* CRITIC'S CHOICE \*\*\*  
Soprano Jessye Norman joins Music Director Seiji Ozawa and the Boston Symphony Orchestra for the Opening Night concert of the orchestra's 107th season at 6:30 in Symphony Hall. The program includes Bernstein's "Chichester Psalms," Schubert's *Symphony in B Minor*, "Unfinished," and Strauss' *Four Last Songs*. Tickets: \$30, \$38, \$45, and \$275 (includes black-tie dinner). Telephone: 266-1492.

The Aequalis Contemporary Chamber Ensemble, with pianist Gilbert Kalish and percussionist Raymond Des Roches, performs works by Ialeggio, Crumb, Chinary Ung, and Scott Wisolter at 8 pm at Jordan Hall, 290 Huntington Avenue, Boston. Tickets: \$7 general, \$4 seniors and students. Telephone: 734-8742.

THEATER

\*\*\* CRITIC'S CHOICE \*\*\*  
Who's Afraid of Virginia Woolf?, Edward Albee's bawdy, seething drama, opens today at the New Ehrlich Theatre, 539 Tremont Street, Boston. Continues through October 25 with performances Tues-Fri at 8 pm, Sat at 5 pm and 8:30 pm, and Sun at 2 pm. Tickets: \$12-\$15. Tel: 482-6316.

FILM & VIDEO

The Brattle Theatre concludes its series of *Films of Buster Keaton and Charlie Chaplin* with films of Harold Lloyd with Chaplin shorts, featuring *The Freshman* (1925) with *The Pawnshop* (1916) at 4:15 & 7:55 and *Why Worry* (1923) with *The Rink* at 6:00 & 9:45. Located at 40 Brattle Street in Harvard Square. Admission: \$4 (good for the double feature). Telephone: 876-6837.

In conjunction with *The New Television*, the Institute of Contemporary Art presents a special three-session video seminar entitled *Video Art: Connections and References* led by artist & educator Ethan Berry, on Tuesdays from 6:30 to 7:30 at the ICA, 955 Boylston Street, Boston. Admission: \$25 general, \$20 ICA members (pre-registration required). Telephone: 266-5152.

The Harvard Film Archive presents *Pandora's Box* (1928-29), starring Louise Brooks, at 5:30 and 8 pm. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3. Telephone: 495-4700.

Upcoming Events

*Giselle* performed by the Boston Ballet at the Wang Center October 1 through 11. Laryd Skayvayd at the Worcester Centrum on October 7 and 8. Pink Floyd at the Providence Civic Centrum on October 16 and 17. Frank Sinatra at the Worcester Centrum on October 18. Suzanne Vega at the Orpheum on October 21 and 22. The Dixie Gillespie Quintet at Nightstage on October 22 and 23. Eddie Murphy at the Worcester Centrum on October 23. Andrew Wyeth: The Helga Pictures at the Museum of Fine Arts beginning October 28. Bo Diddley at the Channel on November 12.

classified advertising

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# **Bess Makris**

The Employees of the Harvard Cooperative Society congratulate and extend best wishes to **Bess Makris** of the MIT Coop on the occasion of her 50th Anniversary of dedicated service to the Coop.

**A reception for Ms. Makris  
will be held in the employee lounge  
of the MIT Coop  
on Wednesday, September 23, 1987,  
from 3pm to 5pm.**

**We cordially invite her friends  
in the MIT community to attend.**

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The logo for 'the Coop' features the word 'the' in a small, lowercase, sans-serif font positioned above the word 'Coop'. 'Coop' is written in a large, bold, lowercase, sans-serif font with a slightly irregular, hand-drawn appearance.

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Paul-Etienne Texel did not have such a mother; he does, however, have Dutch, French, Native American, Indian, and Chinese blood in his veins, a woman's larynx and vocal cords, and no Adam's apple.

His pure soprano voice has been widely praised, and we've acquired a block of discount tickets to enable you to hear him sing works by Mozart, Handel, Vivaldi, and others, while garbed in costumes from the movie *Amadeus*.

F. John Adams will conduct the Boston Premiere Ensemble, which will accompany Texel's American debut in Jordan Hall on September 26 at 8pm. This is going to be an unusual event. Don't miss it! *MIT price: \$6.00*

*Tickets are on sale at the Technology Community Association, W20-450 in the Student Center.*

*Office hours posted on the door; call x3-4885 for further information.*

*The Tech Performing Arts Series is a service for the entire MIT community from The Tech, MIT's student newspaper, in conjunction with the Technology Community Association, MIT's student community service organization.*

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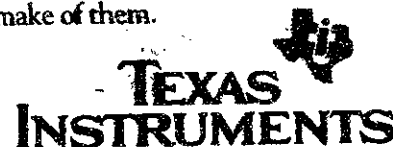
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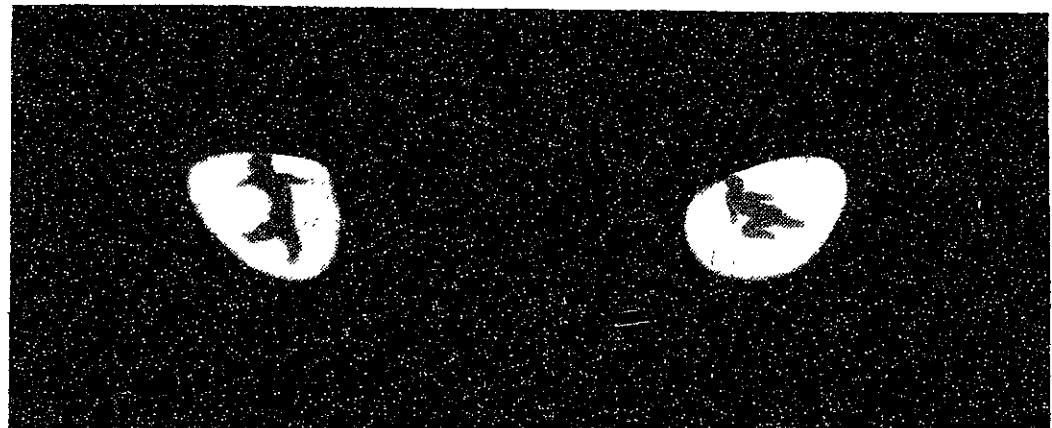
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ARTS

The Shubert's Cats fares well against the definitive British version



(Continued from page 11)  
 cagers of vignettes, there is no one star in an ensemble production with most of the cast on stage most of the time. We can judge each performance individually.

In this case, they are uneven. Frank Matrino, despite a cataphysical case of the darts as the aging Gus is a standout; his theater cat even sounds a little like Jacob. In his other roles he is a delightful hant as the jiving Growlger, and produces a fine character sketch as Bastopher Jones. Accompanying him on the spectacular pop-up book pirate ship is Jessica Molaskes attractively singing Jelly, Lyman Criddlebone. The two provide some of the better musical and dramatic moments of the evening.

One of the most consistent crowd-pleasers is The Rum Tum Tugger, who grows to resemble the rockstar of the moment more and more each year — or is it the other way around? Douglas Graham turned in a fine performance, and catered to the audience enough to elicit the requisite coos.

Janene Lovullo is a fine Grizabella; she belts out the one show-stopper, "Memory," in generally Catholic Broadway fashion, stretching it and lending it interest by the depth of her vocal range. Her character is as well drawn as the limited text allows; as an entertainer who has fallen on hard times, and presumably turned to other forms of entertaining, it is of course

ironic that she is denied the human (rather, feline) contact which comes so easily for the other cats. She is lucky to have both the best music and the best poetry of the evening.

On the other hand, Mungojerrie (Bill Brascan) and Rumpletazer (Andrea Karas) are frankly disappointing. They certainly have the skill to do some stunning aerobatics, and can land on their feet (naturally) and go on singing afterwards; but both the singing and the characterizations disappoint.

Another of my favorite numbers, showcasing Skimbleshanks the railway cat (the Scott Kingald) likewise failed to please. Perhaps the vision of a hastily cobbled together train seems to wear a little thin after too many viewings.

But the ensemble numbers are as upbeat and pleasing as ever, particularly the catchy catalogue of cats historical and mythical, "Jellicle Songs for Jellicle Cats." The choreography is good, and the 22-piece orchestra (augmented by speakers and copious taped sound effects) sounds larger than it is, despite being hidden behind the scenes.

So by comparison to the New London Theatre, the touring version comes off rather well. We may have missed some of the dazzle, some of the perfection of the West End show, but, in essence "we had the experience."

Broadway fans should forgive my insis-

tence that the New London houses the definitive *Cats*, "now and forever." It is not simply a matter of being first: *Cats* is quintessentially a British show, as Eliot is British writer, despite the accident of a Missouri birth. Happily, this production recognizes this simple fact, and does not try to translate references to Wapping, Tottenham Court, and the old queen. As a result, when Bustopher Jones walks on pat as the caricatured image of an aging British toff, the moment works. If only plays could receive such reverential treatment by Broadway.

Unfortunately, the drive to duplicate the glory, real or imagined, of the original production places a serious damper on the

artistic license of each new company. *Cats* productions in foreign languages, as for instance in Vienna and Budapest, do not suffer from quite the same restrictions; one can see them and still hope to see something new, although the flavor and much of the detail is the same.

But no one in the audience minds. We are happy to immerse ourselves for two hours in the cats world, in the jellie myths. Despite Deuteronomy's efforts to make this into catoptric art, it is not ourselves we see on stage, but something delightfully different. For two hours, we forget the troubles of our own world; and perhaps that is the final reason for the timelessness of *Cats*.

Yma Sumac: still a cult heroine

(Continued from page 10)

vor, usually featuring astonishing vocal effects such as a two-octave glissando. Gone were the more exotic percussion and studio orchestrations, replaced by a synthesizer and scattered congas. This may come as a disappointment to those expecting an evening of campy weirdness. The campiest part of the evening was in the audience — several Nice Young Transvestites in amazingly funny drag garb made themselves as visible as possible. One looked at me for a reaction. I smiled knowingly, warmly.

Yma apologized for "a bad cold," and said she was doing "the best [she] could" for her "dearest friends." Clearly an experienced showperson, she acknowledged applause with a simple, endearing gesture. She also navigated her singing to keep her levels throughout the most complex passages of the show. The sound man was not busy that night!

I was a little disappointed by the lack of quirky, upbeat tunes that made her famous, and her closing number, "Mambano #1," indicated why. For whatever combination of reasons, she had great difficulty keeping up with the frankly intricate vocal acrobatics required for the song. She apologized that it wasn't her best, but wanted to give it to us anyway.

After the show, the weirdest part of the evening occurred. Yma came out and signed autographs. I had noticed that I was among the youngest in the audience, but when many fans started producing mint first pressings of *Xtabay* and *Mambo*, I was a little amazed. When a woman older than I told Yma that her mother had introduced her to the music when she was a little girl, I was befuddled. But when people started producing programs to be signed "to my great-granddaughter" and they started recollecting seeing her in "Vegas 1952" and telling about flying in to see her, and people told me, "The line for autographs wasn't this long the first few nights," I pinned it down square. Yma Sumac is the oldest, and maybe strangest, cult hero ever. Forget the Dead, never mind *Eraserhead*, and don't even tell me about Pee Wee. Yma has outlasted them all. After a 30-year absence, she still has a loyal following.

Three Yma Sumac records remain in print: Voice of the Xtabay, Mambo, and Legend of the Sun Virgin, all on Capitol. During the summer, Yma joined Bette Midler, James Taylor, and Ringo Starr in recording an album of Walt Disney songs on A&M Records.

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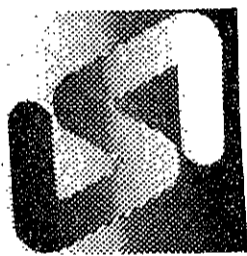


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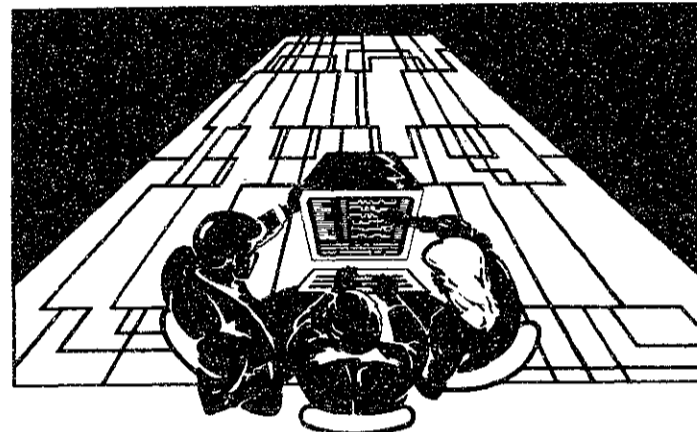
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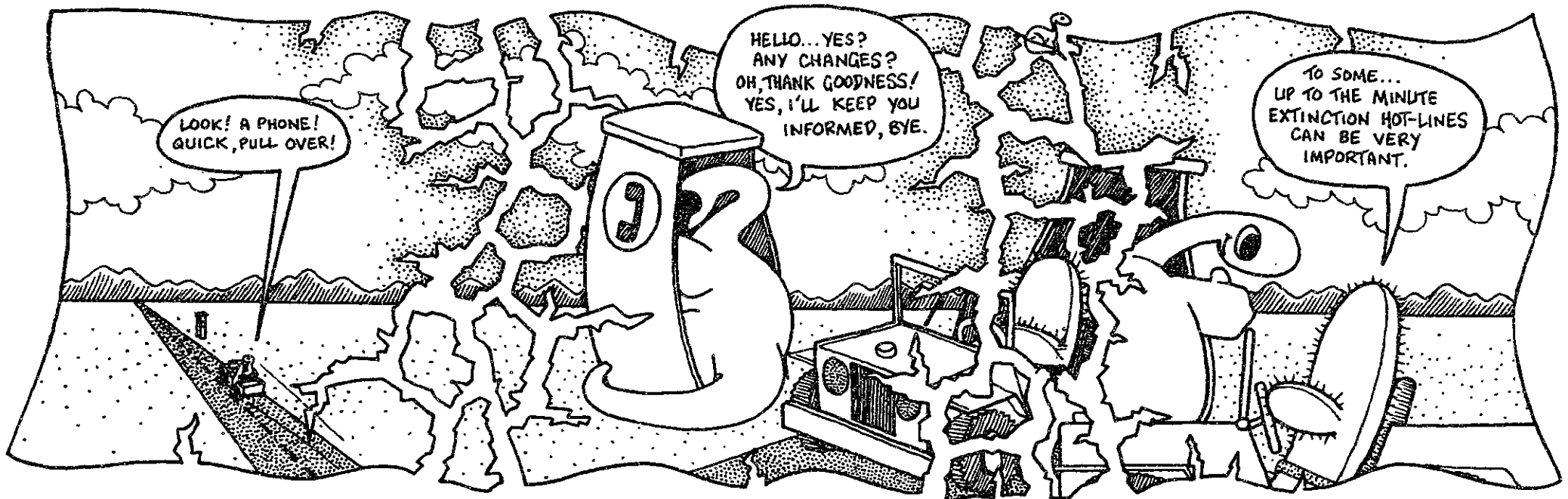
Students should be able to program, and have some knowledge of interface devices and/or digital design.

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# UA requests funding increase

(Continued from page 1)

the newly formed Student Council on Educational Policy, and \$2000 for UA public relations and "outreach programs."

While he was a bit hesitant about the Course Evaluation Guide funds, Rodriguez feels confident that the UA will receive the other monies.

Rodriguez said that without the budget increase, the UA would simply run out of money this term.

## UA budget shrinks

The UA made the following observations in its request for more funding:

- the UA budget has remained constant at \$56,300 for the past several years, meaning a decrease in real dollars for the same period;

- requests for funds to the UA have been accelerating during the same period;

- the Finance Board has been spending an average of \$25,000 annually from its invested reserve, but that fund is now depleted. These factors "cause concern that the Finance Board of the UA lacks sufficient funds to maintain or improve student activities at MIT."

As the UA's budget has not substantially increased for nearly a decade, inflation has eroded its purchasing power. Rodriguez saw adverse consequences of the shrinking purchasing power.

He said student activities and events, even if well conceived, cannot get adequate funding. "Fund-raising is a big time sink — last year for SLAM [Student Life at MIT week], I spent a long, long time going from place to place begging for money," he said.

"When SLAM started we were four-thousand dollars short," Rodriguez said. "I took a big risk and didn't tell anybody, and was able to get the money in time — not too many people are going to take that risk, and things like SLAM are going to happen less."

But McBay was pessimistic about the possibility of a substantial budget increase. She stressed that the Institute-wide budget is very tight, and the budgeting process is very competitive.

Also, the UA has accumulated a reserve fund, violating a fiscal policy prohibiting such funds for Institute funded agencies, McBay noted.

But Rodriguez said the fund, accumulated during the late 1970s, had been totally depleted by years of deficit spending. The lack of the reserve fund has made a bad financial situation even worse, he explained.

McBay insisted that her office is committed to budgeting as much as possible for the student line items (the UA and Graduate Student Council budgets).

"In the past several years, our office has experienced a budget decrease of over 15 percent," she said. "All the line items in our budget except for the student line items have been cut," McBay noted. "I wish to make this emphatically clear — in the years of retrenchment, we have protected the student line items."

Rodriguez said the ODSA was playing a larger role in determining what student events will or will not happen by allowing groups to make direct requests for special event funds.

## Activities fee considered

The UA is also considering implementing a student activities fee to gain control over its budget. With an activities fee, the UA would get its money directly from student's term bills — the money would not have to be appropriated from Institute funds.

On the students' bills, the activities fee would be subtracted from the current tuition and a separate item labeled "activities fee" would appear. Rodriguez said it would be similar to the "house tax" paid in dormitories.

About \$20 of student's tuition currently goes to the UA — this money would become the activities fee. A student referendum as well as administration approval is necessary for an activities fee to be implemented.

Rodriguez said the activities fee would increase interest in the UA. Students would realize that their money is being spent and that the UA Council could raise the fee. This would prompt greater interest in the UA Council and UA activities, Rodriguez said.

Rodriguez noted that house taxes "make for great house meet-

ings" and increased "living group spirit." He said the activities fee would have a similar effect — putting pressure on UA Council members to act responsibly and providing motivation for the student body to get more involved in the UA.

Rodriguez said that living groups might have to reduce their house tax if an activities fee was started. But "living group budgets should be decreased and campus-wide budgets increased," he asserted. "One of the great things about college is learning to talk and listen to other people different from you; in living groups we talk to people like us, which is good for support, but not for learning," he said.

## Endowment fund possible

The Finance Board is also looking into raising a \$2 million activities endowment fund. Such a fund would annually produce about \$120,000; this income would supplement, not replace, money received either from the Institute or directly from the students.



Alice P. Lei/The Tech  
With cutting torches and other instruments of destruction, "construction" workers remodel the Student Center.

# Whitehead considers AIDS facility

(Continued from page 1)

absolutely no risk of infection for those who work in the lab, according to Baltimore.

Baltimore, a 1975 Nobel Prize winner, feels that there should be better government leadership for AIDS research. The commission appointed by President Reagan is "totally inadequate" and only a "minimal response" to an overwhelming problem, Baltimore asserted. "Right now, AIDS research is not at the appropriate priority and it doesn't have the visibility that presidential involvement would give it."

Baltimore co-chaired the National Academy of Science's AIDS Committee, which last year outlined a national strategy for combatting the disease in its report, *Confronting AIDS*.

Also on the committee was Jeffrey E. Harris, associate professor of economics, who makes models of the AIDS epidemic and its economic effects in an attempt to "understand the dynamics of the epidemic — the number of people affected, who gets it, and the incubation period."

Harris also studies the govern-

ment's methods of reporting cases and tries to determine "how many missed cases actually fall through the cracks," Harris said.

Acquired Immune Deficiency Syndrome is not spreading as quickly among heterosexuals as previous reports had suggested, according to Harris. Transmission of the virus between two exclusively heterosexual partners who do not use intravenous drugs is a "rare event," Harris stated in the July issue of *Technology Review*.

"The vast majority of currently infected heterosexuals have received the virus from bisexual men and intravenous drug users," Harris stated.

Harris warned that transmission of AIDS between heterosexuals will be significant in the 1990s if enough heterosexuals become infected.

"According to my research, the virus that causes AIDS has already infected about 900,000 individuals in this country. Barring major changes in sexual behavior and intravenous drug use, we can reasonably expect about 2.5 million people in the United States

to be infected by early 1991," Harris stated.

"Unless we suddenly find a drug that halts the progression from initial infection to full-blown AIDS, I estimate that the toll of the epidemic will reach about 250,000 cases by early 1991. Since the disease has a long incubation period, most of the people who will contact the disease by that time are infected now," Harris stated.

"We still do not have a clear picture of the extent of heterosexual transmission, and there are risks we can't even quantize. Those risks can be minimized, however, by the careful use of condoms and by controlled sexual activity. Our only protection now is prevention," Baltimore said.

Proposals to do work related to AIDS abound in various other MIT departments, Harris noted. He cited people in the Sloan School of Management and the Department of Political Science who are interested in modeling the epidemic in trying to understand AIDS and how it will relate to the blood supply.

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## Group to study hazardous chemicals

(Continued from page 1)

cal's initial contribution of \$200,000 per year for at least the next two years set the program in motion, Ehrenfeld said.

No other company has joined the program yet, although some have shown interest, according to group member Sarofim. "Other companies are nibbling, but have not bitten yet," he said.

Thilly has also submitted a proposal to the National Institute of Health for research funding.

### Current research

Sarofim, who studies combustion and incineration techniques, described how the various disciplines come together to complement each other's work. "If you have hazardous waste, you either bury them or burn them," he noted. Sarofim explained that the applied biology department examines the health effects of burning, while the civil engineering studies the construction of burial sites.

Current research includes studying alternative methods of manufacturing chemicals that would reduce wastes or toxic by-products. Techniques to destroy existing hazardous wastes also require more research. Incineration methods have reached a level where 99.9999 percent of materials can be burned into harmless substance, Sarofim said.

"We need an integrated effort," Thilly said. He is currently conducting research on genetic changes and birth defects resulting from low-level exposure to chemicals in the environment.

Marks is researching solid-waste management and water resources in the civil engineering department. A critical area would be to understand the pathways of contaminants in the soil.

In the Center for Environmental Health Sciences, Thilly heads the Health Effects group in measuring changes in the environment caused by chemicals traveling into households and the workplace through various pathways. Current research include determining the kinds of "complicated mixtures" in the environment, methods to measure these chemicals in the human body and what happens on the genetic level, Ehrenfeld said.

### Low number of managers due to perceptions, Weatherall says

(Continued from page 1)

line, is managed by an MIT engineer, Weatherall added.

But many companies still favor those with a master's degree in business administration (MBA), Weatherall said. MBA holders often get top slots in technically-based companies whether or not they have had any prior technical training, he asserted.

Furthermore, corporations are so preoccupied with maximizing their profit, according to Keyser, that they fail to see the merits of an engineering degree. Engineering graduates have proved to be capable executives, he said.

Marketing is the corporations' primary concern, Weatherall said. "You don't need a technologist to prove to the nation that Tide is still number one."

Japanese and West German societies do not share this outlook, Weatherall noted. The leadership of technically-based companies in both of these countries is with engineers, not MBAs.

Based on Weatherall's own studies, MIT engineers are very interested in attaining executive positions. One questionnaire given out to graduating students in 1985-86 by the Career Services Office revealed that a large portion of MIT engineers want to become managers.

The Hazardous Substances Group is searching for more ways of getting the public involved in decisions regarding hazardous chemicals in their neighborhoods. Making the public aware of such programs will motivate research and study of how to solve this complex problem, Ehrenfeld said.

### Policy decisions

Hazardous substances emanating from all sources, including chemical use, manufacturing by-products and waste disposal, will be studied. "The current process [of making policy] doesn't seem to work very well," Roos said. Conflicting technical evidence from different sectors — industry and government, for example — creates difficulties in achieving results, he added.

On the policy side, there is a need for coalescing research results and determining how they affect the public, according to an article in *The MIT Report*. The basic goals of the policy and negotiation group are to set up a basis for siting and other decisions that affect the environment, to "fundamentally change the system" of policy regarding liability and cleaning up, and to bridge the parties in environmental disputes to effect compromise, Roos said.

Working toward these goals will require research in negotiation, real estate development, and liability issues. The work will include research at the Sloan School of Management in addition to CTPID research. Roos is the coordinator of this effort.

More direct research data will provide more conclusive results on which chemicals are actually harmful to people, Ehrenfeld said. These results can then act as a focus on how policies can be modified. If government can separate out the truly critical problems, then manufacturing chemicals can be safer for people in their environment, thus creating more consistent regulation, he explained.

### Program courses

Four interdepartmental courses have been developed to increase student awareness of the problems associated with hazardous chemicals. These courses are taught by the program coordinators and were first offered in the last academic year.

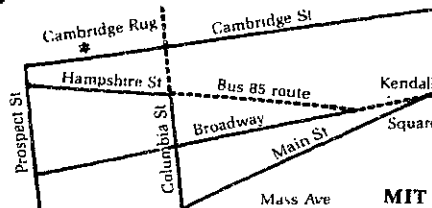
Two courses are being offered this fall and two next spring. They cover sources and control of hazardous substances, effects on the environment, policies and management of dispute resolution, and effects of chemicals on humans.

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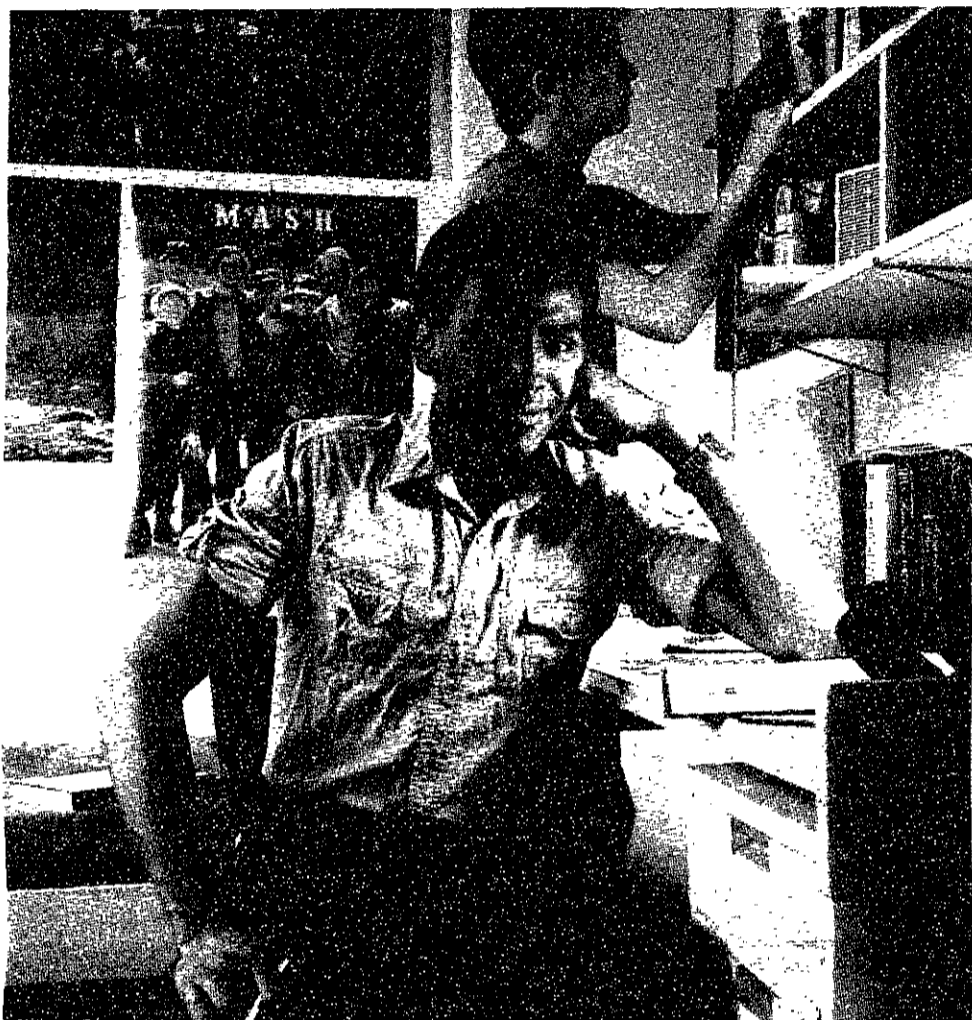
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*Americans At Their Best.*

## New journals aim for "thoughtful opinions" and "alternative news"

(Continued from page 2)

formed. But it was not until the fall of 1986 that he, Richard A. Cowan '87, and Lawrence K. Kolodney '85 actually began working on the publication. In particular, he said, access to desktop-publishing software on microcomputers has helped *The Thistle* to come about.

Last spring Penn and Lisa Greber '87 drafted a constitution for their "alternative news collective," but it was rejected by the Association of Student Activities, according to Penn. With no money or advertising, the first issue of *The Thistle* was sponsored by \$170 worth of contributions from members and friends, Penn said.

Penn said that there are two realms *The Thistle* would like to cover. The first, he explained, is a "deeper look at MIT and its social interaction and responsibility." The second, he said, is a creative exploration of student life and concerns. "The paper is there to give students an opportunity to write poetry, make drawings, et cetera," Penn said.

However, he said he thought the first two issues were a little heavy on the critical side, and that he would like to solicit more creative writing.

Last Thursday's issue of *The Thistle* included articles on military research at MIT, hazardous waste dumping on the Simplex property, and several poems.

Penn would like *The Thistle* to be used by faculty, staff, and graduate students, as well as undergraduates, he said. Moreover, Penn said *The Thistle* was trying to get some contributions from outside MIT, "so people get a glimpse of what lies beyond Mass. Ave. and Vassar Street."

He said members of *The Thistle* received a positive response from Cambridge residents upon distributing copies of *The Thistle* last Thursday at the talk given by Sgt. Daniel Cobos in 26-100.

The paper is "completely anarchistically run," according to Penn. He said the basic idea is that everyone learns all the steps of producing the paper and decisions are made by a consensus of those working on it. But right now, he said, there are so few people that it's not a really smooth process.

Penn said *The Thistle* was going to try to solicit some funds from MIT, but that they hoped to support themselves from advertising if they do not get any MIT funds. *The Thistle* currently has no facilities, Penn said, but they are trying hard to get an office on campus.

### *Publius* — a forum for "thoughtful opinion"

Hwong said he started thinking in the fall of last year about the idea of starting a forum for political and social opinions, to get people thinking about political issues. Though he had originally considered writing through *The Tech*, he said, he thought with a separate publication he could have more control over the nature of the forum.

Last spring, he, Ephraim Lin '90, Monica Eydt '88, and Rod Mason '87 founded *Publius* and put together some articles, he said.

*Publius* is accepting contributions from the MIT public from all different viewpoints and on issues of any scope, both Institute-related and national, according to Hwong. "There is no political agenda here," he said.

"We're looking for thoughtful opinions," Hwong explained, "not just quick reactions to issues or inflated rhetoric."

The first issue of *Publius*, printed last April, had six pieces, of which only one was unsolicited, Hwong said. Hwong said ideally he would like most of the writing to come in from the public. That issue contained an opinion piece on Ronald Reagan, a perspective of student life at MIT, and a discussion of discrimination against women.

Hwong was optimistic about the number of submissions for the next issue of *Publius*, slated for the end of this month. He said there seems to be slightly more support for *Publius* now, though he acknowledged that it will take some time before it is recognized as a regular publication. He hoped that by October the level of submissions will be high enough that the editorial staff of *Publius* can select submissions based on the quality of writing.

Hwong said he thought that in the September issue, the staff would see some more diversified issues. The first issue contained largely reflections on MIT, he noted.

Hwong said he was wary of the staff doing interviews or investigative reporting, because they "could express a strong bias for the paper." He said he did not want the staff to be selecting is-

suues to spotlight for discussion, but would prefer to concentrate on submissions from the public.

However, he said had no objection to covering issues that were already perceived to be important, such as the potential nomination to the Supreme Court of Judge Robert Bork.

Presently, Hwong said, the paper is staffed by a core of about five people, with perhaps twenty others assisting.

*Publius's* first issue last year was entirely funded by the Undergraduate Association, according to Hwong. He said funding for the rest of this year will depend primarily on advertising, though if necessary *Publius* might ask for money from the UA, MIT funds, or even departmental sources.

*Publius* has no publishing facilities yet, Hwong said, adding that it has been difficult to operate without an office. But he said he thought publication of the next issue will be made a little easier by the use of desktop publishing.

Some areas which *Publius* may try to branch off into, Hwong said, might include arts reviews, or expository writing based on personal experiences. As far as poetry and literature, Hwong said, "we're pretty iffy."

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