

Amendments to Blue Ribbon report

(The following is the text of the Cambridge City Council's resolution with amendments to adopt the Blue Ribbon Committee Report. It was adopted Feb. 9, 1987 by a 9-0 vote.)

Resolved: That this City Council accept the report of the Blue Ribbon Committee as the general framework for development in the Cambridgeport Industrial District, and therefore be it

Ordered: That the City Manager refer this plan to the Planning Board and Community Development so that an appropriate zoning ordinance may be drafted, and be it further

Ordered: That the City Manager be authorized to hire a traffic consultant to work with the Community Development and Traffic Department to make detailed recommendations to improve traffic management throughout the whole area and, in particular, to continue the detailed analysis of the University Park plan by Forest City, and be it further

Ordered: That the City Manager instruct the Community Development Department to work in conjunction with representatives of Forest City, MIT and the Riverside Cambridgeport Community Corporation to develop a plan for the implementation of the 300 units of mixed income housing proposed in the Blue Ribbon Committee report, and be it further

Ordered: That the Community Development Department, in its work on these zoning, traffic, and housing issues, take into account the concerns and suggestions expressed by community residents and businesspeople in the public meetings held over the last two weeks at the Council's request; particular attention should be paid to requests for more low and moderate income housing, and to concerns that traffic problems be adequately addressed.

Simplex plan accepted City approves MIT's proposed construction

By Anu Vedantham

The Cambridge City Council on Monday unanimously approved the Blue Ribbon Committee report on proposed construction in Cambridgeport. The Council plans to approve zoning changes in order to implement the plan.

The Blue Ribbon Committee report proposes the construction of three major centers in Cambridge: Lafayette Square, a pedestrian shopping zone; University Park, an entertainment and restaurant complex; and a third area for light industry and housing. The committee was appointed by the City Council.

The Council amended the report, however, with an order proposed by Councillor Thomas Danehy calling for increased housing and for traffic studies, said Bill Cavellini, chairman of the Simplex Steering Committee, a neighborhood group opposed to the report's proposal.

A second amendment, one that would bring the proposal slightly

more in line with the Steering Committee's views on proposed construction will be reconsidered at the Council's next meeting, according to Cavellini.

The Council's decision demands drastic zoning changes for the construction area. Presently, the area is designated "Industrial B," which forbids all housing and allows unlimited building height. Changing these zoning regulations would require at least a two-thirds majority vote in the Council.

Discussion of the report lasted over four hours, with a great deal of dissension and controversy expressed by Councillors and guest speakers. Over 300 people attended the Council meeting, leaving standing room only. Most cheered loudly at criticism of the Blue Ribbon Committee's findings.

Ronald P. Suduiko, special assistant to the Chairman of the MIT Corporation and MIT's representative on the Blue Ribbon Committee, said MIT fully supports the report and will support any necessary zoning changes. Leonard McGiver, representing the Central Square Association of Businesses, also supported the report.

Drew Leff, representative from Forest City Developers, MIT's developer, said that the report allots a minimum of 200 housing units, but Forest City can make no commitment at this time for low and moderate income housing.

Several neighborhood residents spoke against the report. They

emphasized the lack of housing in Cambridge and predicted a sharp increase in Cambridge's social problems. They accused the MIT administration of "indecision, . . . selfishness, and greed."

The Riverside Cambridgeport Community Committee, Boston Building and Trades, the Simplex Steering Committee and the Green Street Tenants Alliance sent representatives to oppose the Blue Ribbon Committee's report.

"We lost a round," Cavellini said after the decision. "[But] this is one round in a long, long struggle that has been going on for 14 years. We will continue to be in the City Council arena, and we plan to take it to the streets again."

Council rejects alternative plan

The Simplex Steering Committee objects strongly to the Blue Ribbon Committee report, arguing that it does not propose enough housing, will result in traffic problems, and calls for the demolition of local business. The committee has formed an alternative plan for the area which would solve these problems, Cavellini asserted.

The Steering Committee presented its plan to the Council Monday night; it was voted down 6-3.

The Steering Committee's plan called for 450 units of housing, but otherwise satisfies the general parameters that the Blue Ribbon Committee plan satisfies, Cavellini explained.

Former spy urges cultural ties

By Derek T. Chiou

There is a hunger for American culture in the Soviet Union, according to Vladimir Sakharov, former agent for both the CIA and KGB, who spoke at a Lecture Series Committee presentation Tuesday. Calling American culture our greatest weapon, Sakharov said that the Soviets would be influenced by American culture, even though their government might not be.

Sakharov was born in Moscow, the son of an important official. He trained and worked as an agent for the KGB, specializing in Middle Eastern affairs. In 1972 he defected to the United States and worked for the CIA. He is now working for the University of Arizona's Soviet studies program.

It is necessary to form a "hu-

man bridge" between Americans and Soviets through non-political and non-military channels, Sakharov said. During the Russian Renaissance between 1956 and 1964, Russian youth's perception of the United States improved through an influx of American movies, music, and other pieces of culture, Sakharov said.

Soviet citizens are somewhat compliant, Sakharov noted. Everything is taken care of; they need not worry about jobs, health insurance, or residences because the government provides for them. The Soviets develop such a strong need for order that they have a great deal of trouble coming to the United States and being given a lot of choices, Sakharov said.

Only officials of the Soviet government are allowed to travel overseas, he noted. When they

do, they are practically required to be married so that they have incentive to return, according to Sakharov.

Sakharov explained that Soviet agents have financial incentives to take overseas assignments. While they are overseas they have the option of having part of their salary issued in golden rubles. These

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Classrooms need renovation

By Katie Schwarz

Several classrooms and large lecture halls will need major renovations in the next few years, according to Dean for Undergraduate Education Margaret L. A. MacVicar '65. These renovations may become one of the objectives of the Institute's upcoming fund drive, she said.

Undergraduate Research Opportunities Programs or student employment.

Kellermann mentioned that although freshmen interested in medical school worry about freshman grades, she knows of only one major medical school that requests them.

Freshmen should relax and let pass/fail ease their transition into MIT, according to Kellermann and Danziger. It should allow freshmen to sample classes and explore majors.

Rush is intense

Opinions on freshman rush were varied; some felt that it was "too much, too soon," but others were especially happy with the week.

"Rush is an incredible time. It initiates us into the MIT experience," Alan Davidson '89 said. "Rush is a lot like MIT life — intense and hellish."

Some complained that fall rush did not allow freshmen adequate time to choose a living group. They also felt it gave freshmen a bad initial image of MIT.

"One week is too rushed about," Pace felt. "We don't want students to think that their four years here are all going to be that crazy."

The largest math and science lecture halls — 26-100, 6-120 and 54-100 — would be prime candidates for renovation. The environment in these halls "puts a strain on faculty and students alike," MacVicar said, because of problems with visibility, acoustics and general environment.

The Planning Office will soon complete a study of all classrooms and large and small lecture halls for MacVicar. Director of Planning O. Robert Simha MCP '57 said the study considers what educational needs the rooms could be made to serve, seeking "what's the right mix and what we can afford."

MacVicar and Simha pointed to Huntington Hall (10-250) as an example of successful renovation of a large hall. The room had austere wooden furnishings like those in 6-120 before it was renovated several years ago.

Dissatisfaction with the large math and science lecture halls

emerged at discussions between MacVicar and lecturers of some of last term's large freshman classes. The lecturers had complained of unusually disruptive and noisy classes, MacVicar said.

The lecture room mood and environment are big factors in student-teacher interaction, MacVicar said, and the physical teaching facilities are a "critical factor in how successful you are in getting the kind of education you want."

Needed: more flexible classrooms

There is a definite shortage of small seminar-type rooms for class sizes of 15 to 30, Simha said. MacVicar perceived a need for more flexible rooms to accommodate discussion-oriented classes as well as blackboard-oriented ones.

Many rooms and lecture halls need better audiovisual equipment, MacVicar stressed, noting

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Admissions based on new criteria

By Vance S. Hampleman

Students applying to the Class of 1991 will be rated more heavily with regard to interpersonal skills and personal accomplishment, according to Bonny S. Kellermann '72, associate director of admissions. While math and science ability will still be crucial in admissions decisions, performance in humanities will be given added weight, Kellermann said at Monday's forum on the freshman year.

The new system should not change MIT's character drastically, but should strengthen diversity, Kellermann said.

One significant move for increased diversity was the large percentage of women admitted to the Class of 1990, Kellermann noted. Although women were recruited more heavily this past year, admission is still "sex-blind," with no sex quotas, she

explained.

Freshman involvement low

About 25 students were present at the forum, an activity of the Undergraduate Association's Student Life at MIT week. Much of the discussion concerned the lack of freshman involvement in campus activities. One problem the students cited was the heavy workload, which kept them too busy to really get involved.

"We need to wake up and look around; there are other things out there besides problem sets and tests," Jeffrey A. Meyer '90 said. "Freshmen can't let MIT overpower them."

"In high school we all got good grades and had time for extra-curriculars," Kimberly A. Pace '90 added. "Now we must make some choices."

Another suggested cause of low freshman involvement was the failure of freshmen to make good use of pass/fail.

"We need to make it obvious to freshmen that their grades are hidden; they can't be released without the student's consent," Kellermann said.

Kellermann and Marie A. Danziger, assistant dean at the Undergraduate Academic Support Office, emphasized that first year grades are not used in awarding

inside

Review: The American Repertory Theatre's "Sweet Table at Richelieu." Page 7.



Zev Waldman/The Tech
Dancers perform during Wednesday's Student Life at MIT Cultural Fair in the Sala de Puerto Rico. Today is the final day of SLaM special events.

Agent calls for cultural links

(Continued from page 1)
notes allow one to purchase items in special shops that are not only cheap, but stock foreign luxury items not available to the average citizen. One overseas assignment could set up an agent for life, Sakharov said.

Soviet-American stereotypes

Both Americans and Russians have stereotypical views each other, Sakharov said. Americans see Russians as glum, boring, uniform in language and dress, and poised to take over the world. Russians see Americans as warmongering cowboys, always after a suitcase of money. These misconceptions on both sides cause misunderstandings that are avoidable and unnecessary, he asserted.

The CIA and KGB both lean too much on these stereotypes in their intelligence reports, Sakharov said. Soviet studies done by the CIA must state things that the agency likes, he explained. Similarly, Russian agents who write reports back to the Soviet Union generally reiterate the official opinion of their government.

Soviet foreign policy is essen-

said. He gave the analogy of a boy who repeatedly exchanges a quarter for pennies and vice-versa, waiting for a clerk to make a mistake. The Soviets must use a policy like this because of their very limited resources, Sakharov explained.

The United States should try to be more aware of Soviet policy when formulating its own, Sakharov suggested.

Operatives' lack of language ability contributes to the CIA's misinterpretation of the Soviet Union, Sakharov continued. Because many college graduates who work for the CIA have little or no ability in the language of the country they are sent to, they are only able to get a feel of the people who can speak English. This paints a rosy picture because those who speak English are generally people who are wealthy and have benefited from American influence, Sakharov said.

KGB agents, however, are required to know foreign languages, Sakharov said. They even receive a salary bonus for knowing foreign tongues — 20 percent for exotic languages and 10 percent for Western languages, he

added.

Because countries are becoming more nationalistic, it is important for agents to speak the language of the country they are in, Sakharov noted.

Although diversity of languages allows the Soviets a better understanding of other countries, languages present barriers within the Soviet Union itself, Sakharov said. There are 146 different languages spoken in the Soviet Union, and some parts of the country have a very hard time communicating with other parts, he explained. Because of the socio-economic system of the nation, Russians are essentially locked into their home city, he said.



Tom Coppeto/The Tech
Vladimir Sakharov, former agent for both the CIA and KGB, speaking in Kresge Auditorium on Tuesday.

Planning Office studies lecture hall renovation

(Continued from page 1)
that it is now difficult to reliably show slides in a typical classroom. She also suggested that Project Athena may someday provide many classrooms with facilities for class demonstrations.

Renovations a top objective for School of Science

The faculty perceives a "lack of large lecture halls conducive to good teaching," said Dean of Science Gene M. Brown. He favored funding major renovations through the Institute's imminent fundraising campaign.

There are many technical problems in renovating the older lecture halls, warned Senior Vice President William R. Dickson '56. "There is not a heck of a lot that you're ever going to do with 26-100," he explained.

Replacement of the old wooden seats with modern upholstered ones would entail rebuilding all the platforms, he pointed out.

Building codes require a minimum distance from the front of a seat to the back of the chair in front of it, he explained, and since the new seats would be larger than the old ones the rows would have to be farther apart.

"You can eat up the better part of a million dollars very quickly," he said.

Brown ranked physical upgrades in general as one of the School of Science's top priorities in the fund drive, along with support of students, support of faculty salaries, and research funding for junior faculty.

He expected that the Academic Council will also see lecture hall renovation as a "fairly high priority."

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ON CAMPUS

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news roundup

from the associated press wire

World

Aquino signs new constitution

Philippine President Corazon Aquino signed a newly ratified constitution on Wednesday that restores to the Philippines a US-style democracy which had been dismantled by dictator Ferdinand Marcos 14 years ago.

Aquino signed the new charter in a televised ceremony, in which she led her Cabinet and members of the Supreme Court in swearing allegiance to the new constitution, the eighth for the nation since its revolution against Spain in 1892.

The new constitution provides for a presidential system of government and a bicameral legislature. Congressional elections are scheduled for May 1987. *(The Boston Globe)*

Local

Condom ads may be acceptable

Sixty percent of Rhode Islanders polled in a recent survey favor condom advertisements on late-night television to help combat the spread of AIDS. The telephone survey of 414 Rhode Island adults was conducted Feb. 7-8 by pollsters Wolf Fleming and Associates. *(AP)*

New animal rights proposal posed in Cambridge Council

Two Cambridge city councillors have introduced a new animal rights ordinance that calls for far less regulation of animal research in Cambridge than a measure proposed in September by animal rights activists.

The new ordinance, proposed by Cambridge City Councillors Frank Duchay and Alice Wolf, would require all institutions conducting animal research in Cambridge to file reports on animal research with the health commissioner, who would be responsible for investigating complaints about the treatment of animals used in research or product testing. *(The Cambridge Tab)*

Nation

Commission links National Security Council to Nicaraguan rebels

A special White House commission investigating the Iran-contra affair has uncovered new information linking the National Security Council to private efforts to aid the Nicaraguan rebels during a period when such activity was banned by law, according to sources familiar with the commission's work.

The commission, headed by former Senator John Tower of Texas, announced Wednesday that because of the "recent acquisition of new material," it would need an extra week to complete its report.

The nature of the new material was not disclosed. The commission is now scheduled to issue its report on Feb. 26.

Other Congressional investigative committees have also turned up evidence that National Security Council aides worked with the Nicaraguan "contra" rebels even though such involvement was restricted by law.

Sports

Olympic Games may accept professional tennis players

The Executive Board of the International Olympic Committee has adopted a proposal from the International Tennis Federation that would open the way for professionals to play in the Olympics. The players would essentially become "amateurs" during the games, not accepting prizes or endorsements for four weeks.

The full International Olympic Committee must ratify the proposal when it meets in May. *(AP)*

Reagan proposes new health plan

President Reagan proposed yesterday that Congress enact insurance covering the devastating costs of catastrophic illness. The President is recommending that the government cover hospital and doctor expenses under Medicare after a patient pays \$2000 out of his or her own pocket. Under the proposal, Medicare premiums would go up about \$60 per year.

Though some Congressmen are praising the proposal, it has drawn fire from Congressman Claude Pepper, who says the plan does not cover Alzheimer's disease, Parkinson's disease, long-term nursing home care, prescription drugs, dental work, or hearing aids. *(AP)*

Weather

Winter is back

Winter is making a comeback with cold, windy and dry conditions. Except for the passage of a weak frontal disturbance tomorrow, we can expect colder and drier conditions through Sunday. Warmer weather should return on Monday.

Today: After a few early clouds, our skies will clear. Cold and windy, with highs in the mid 20's (-5 C). Brisk winds out of the Northwest at 20-25 mph (30 — 40 km/h).

Tonight: Clear and quite cold with city lows in the teens (-10 C); lower in the suburbs. Continued windy conditions.

Saturday: A mixture of clouds and sun, with a chance of snow flurries. Highs below freezing.

Sunday: Clear and cold. Highs below freezing.

Forecast by Robert Black

Compiled by Michael Gojer

UA NEWS

The 1987 UA Elections are coming March 11!

The Following Positions will be open to all Qualified Candidates

Undergraduate Association President/Vice-President — must run as a team

Senior Class - Class of 1987 - Permanent Class Officers (5 year terms)

- President
- Vice-President
- Secretary
- Treasurer
- (2) Members-at-Large
- Class Agent

Classes of 1988, 1989, 1990 - Senior, Junior, and Sophomore Officers, respectively (1 year terms)

- President
- Vice-President
- Secretary
- Treasurer
- Publicity/Newsletter Coordinator
- Social Chairperson(s) - 2 students may run as a team for this position

Candidate Election Packets, Election Rules, and Description of all offices are now available in the UA Office (Bldg. W20-401). Candidate petitions will be due on Friday, February 20.

For Information, Contact Joe Babiec, Election Commission Chairman. (W20-401 x3-2696)

The Undergraduate Association
Student Government at MIT

W20-401

x3-2696

opinion

Column/Thomas T. Huang

Race: a barrier between us

There are barriers between you and me. There are things that should be said, that are often left unsaid. There are things I have experienced which you have not, and vice-versa.

Amid the clatter of forks and knives upon china, we finally find it safe to speak our minds. Maybe it's easier to talk to each other as we stare into our food.

If race is identity, then who am I?

We are sitting in a San Jose truckers' stop which has recently been converted into a Thai restaurant. A gray-haired Oriental woman sits at the counter, staring into space. The waitress serves us coconut soup as people bowl in the lanes next door.

The question at hand is: "When did you come over to America?"

This question surprises me, catches me off guard. We have been apartment-mates for three months now, can't you tell that I was born here?

Then my surprise turns to anger. I'm American just like you. My parents are Chinese, yours are Polish. It just so happens that I'm not white. But in a world where visual appearance is everything, people assume that I know how to speak Chinese. They don't expect you to speak Polish or German or French or Italian. They assume that I was born in some distant land that, in fact, I've never been to.

Finally, my anger turns to guilt. Hey, wait a minute. Why should it bother me that people think I am a foreigner? The fake answer is: I don't like it when

people make assumptions about my identity. Identity should not be based on appearance. The real answer is: I don't want to be different. I want to belong. I suffer from the ultimate form of xenophobia. I want to eradicate the alien within myself.

This is a dangerous feeling. *If race is pride, where does that pride stem from?*

I know people who have studied their roots. It's very important for them to find out where they came from. But is it possible to live on your own, without knowing your heritage? I don't think so. If you don't know your ancestors, and you don't know your parents' language, it becomes a lot easier to misunderstand yourself, to feel sorry for yourself, to hate yourself. In the same way, it's impossible to understand minorities' problems without knowing something about their heritage.

We are sitting in a restaurant near Stanford University. Under the dim lights of this natural food joint, we discuss race. You ask me, "Have you ever been insulted because you are Chinese?"

"Of course," I reply. My God, don't you guys realize what minorities go through?

"Have you ever wished that you were white?" you ask.

A positive answer implies shame. Isn't one of the most tragic results of racism the shame it often instills in children of color? The question sends me back to the sixth grade, when a high-schooler walked up to me, called me a "gook," and spit in my face. The child asks: "What

have I done to deserve this?"

Yes, then. Yes, there are times I've wanted to be white. I can't lie. It's a very hateful thought, one which I never did want to admit. And so it seems the forces of racism have won.

If race is sanity, then am I schizophrenic?

It's Wednesday night. We are sitting in a cafeteria at MIT, attending the dinner colloquium on plurality. The Institute is trying to come to grips with its racial problems. You turn to me and ask, "Tom, what's it like being an Asian-American at MIT?"

I have often thought of myself as a white man on the inside, a yellow man on the outside, and nobody can see through the disguise. But it's got to be more

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feedback

Student Art fees are excessively high

To the Editor:

Even though there seems to be quite a precedent when it comes to charging extra for extracurricular activities at MIT (the athletic sticker, for example), the fee is generally supposed to be a nominal amount. I guess this is so that people who are really not that interested in the activity will be discouraged from participating. There is really a difference, though, when when it comes to the fees for studio use and classes

at the Student Art Association.

When I arrived here last year, one of the first things I looked into was the clay studio here on campus. I was really looking forward to doing some throwing (making a pot on the wheel, for those not acquainted with the lingo).

At that time, the price for one term of nonclass clay studio use was \$50 (slightly higher if it included classes). I have always been an avid potter but am also a

graduate student so I, like most, have a tight time schedule. I therefore realized that my studio use would be fairly limited. Most activities on campus on which I would spend an equivalent amount of time were much less expensive. I had already paid \$7 for my athletic card and another \$10 for a sailing card. I decided to pay and join the SAA anyway.

Well, this term I was also thinking of "buying" some studio use. Much was my surprise when I discovered that the price was now \$65 regardless of whether or not I took classes.

Talking with people who direct the center, I was told that the high prices were necessary in order to pay for materials and kiln use. The Student Art Association serves about 400 students with a large variety of classes in painting, drawing, etching, photography, and ceramics. For doing all this it only gets about \$1000 per semester from the Institute.

What all this means is that I won't be taking studio time this semester because frankly I can't afford it. If MIT wants to really be supportive of the humanities then maybe it should consider giving a little more attention to things students really use, not just the courses that it obligates them to take.

Chris Correa G

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

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

Cannery strike likely to continue

To the Editor:

Gloria Betancourt, a leader in the ongoing, 17-month-old strike of over 1000 Californian cannery workers, will be speaking at Harvard this weekend.

The Watsonville strike is significant in many ways, particularly as a show of strength and determination of the mostly Chicano/Mexicano workers in response to the Watsonville Canning Company's unnegotiated and unexpected wage and benefits cuts. Other nearby California canneries are also pendent on the outcome of this important strike. A worker's loss would probably signify similar contract benefit and wage cuts for cannery workers as a whole.

Three months after their contract had expired, Watsonville Cannery Co. — one of the largest producers of frozen food products in the world — offered the workers a 40 percent wage cut — from \$6.66 an hour to \$4.75, as well as cutbacks in vacation and health benefits. The cannery also stopped deducting union dues from the workers' paychecks. Taking their initially

unsupportive Teamster's Local 912 by surprise, one month into the dispute the workers themselves organized a Strikers Committee and led the workers into a strike that shut down the plant for 11 days in September. Massive loans — an estimated total of \$18-25 million — enabled the cannery to reopen. Though continuing to operate at increasingly huge losses, the cannery has ar-

gued that it cannot afford to pay the workers more than \$5.05 an hour. It has refused to open its books to the workers, however.

To date, not one of the over 1000 striking workers has crossed the picket line and it does not look like they will until a more just contract can be negotiated.

Laura Perez
Somerville, MA

Review titles are contradictory

To the Editor:

What kind of journalism is it when one reads three titles for the same article, the first saying "Platoon," the most truthful film about the Vietnam War," the second, "Vietnam War is honestly portrayed in 'Platoon,'" and the third, "Platoon" is flawed by mythical and stereotypical characters?"

You may answer that it is journalism that recognizes both good and bad. One title could reflect all that.

The realism of a representation lies not in its contents, but in our

relationship to its medium. We see film as a possibly realistic medium: we can believe it literally. But whether or not the movie has been truthful (which is not the same as realistic) is a question I will leave to the people who have been there.

If "Platoon's" faults are redeemed then, as Peter Dunn argues, it is not thanks to some "realism" — which it owes to our acceptance of the conventions of its own medium — but thanks to the beauty of some shots and sounds.

Raphael Fischler G

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opinion

Ethnic pride: identity crisis

(Continued from page 4)

complicated than that. Too many Chinese people have contributed to my existence for their traces to have been swept away by American culture.

It reminds me of Ray Bradbury's story, "Dark They Were, and Golden-Eyed," in which colonists on Mars, to their horror, bear children utterly alien to the parents. Mom and Dad, you must have realized this was going to happen.

The white Tom answers you: "It's hard to say." The yellow Tom, on the other hand, doesn't answer. I haven't been able to get him to come outside. He's not just an outer disguise. I know he's in there, hidden, someone I have to come to terms with.

There are barriers between you and me. There are barriers within

"Platoon" did not resemble "Commando"

To the Editor:

I was surprised to see Arnold Schwarzenegger's name in the list of "we won the war" Vietnam films in Peter Dunn's review of "Platoon."

Apparently he has not actually seen "Commando." It has nothing to do with Vietnam, and its politics are not at all blatant. Its makers apparently understood that people go to adventure movies for violence, not politics.

In fact, things are quite ambiguous in the beginning of the movie. The hero's daughter has been kidnapped by officials of the deposed government of an unspecified Latin American country in order to force him to assassinate the head of the new government, which he had helped to gain power. At this point one can project one's own politics on the movie by choosing an appropriate recent revolution or coup for our hero to have been involved in.

But things get more specific later on in the movie, when he breaks free from his captors and goes to their base on a Californian island to free his daughter. This raises the question, "What group of soldiers and officials of a deposed government would have the clout to get away with running a military base in the United States?"

Apparently Schwarzenegger was massacring *contras*.

Robert G. van der Heide G

classified advertising

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myself. To break the barriers — that's the hard part. For how can I hope to understand you, if I can't even understand myself?

How can I hope to change the world, if I can't even change the

world within me?

(Editor's note: Huang is a graduate student in computer science. He is a regular columnist and was editor in chief of The Tech, Vol. 105.)

Erratum

Two errors appeared in a letter ["Report should be read in context," Feb. 10] written by John S. Wilson Jr., associate in the Financial Operations Group.

The first sentence of the sixth paragraph should read:

"Stating that racism is in the constitution of this country becomes an understatement when one recognizes that racism is in the Constitution of this country."

Also, the final paragraph should read:

"Perhaps the essential message embedded in the Black Alumni Survey is the feeling that many seemed to have of being unknown and unwelcomed in the MIT environment. To put it in personal terms, the anguish arises not so much from the fact that you do not know me, but from the fact that you continue to view me and treat me as if you do. Perhaps we can all strive to know each other better — in the name of a better MIT environment and a better world."

CLUE #2
SR&D



RULES

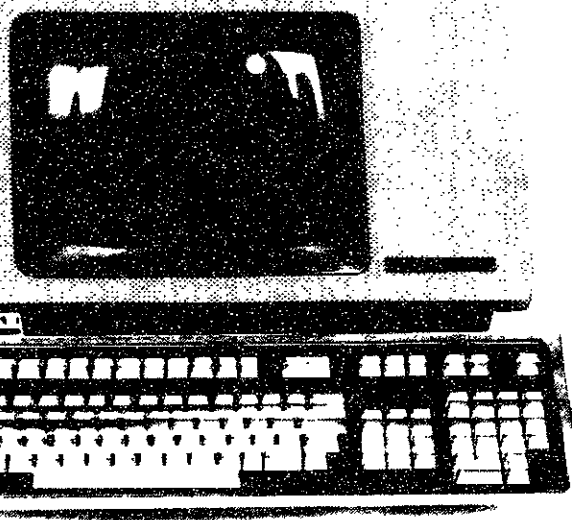
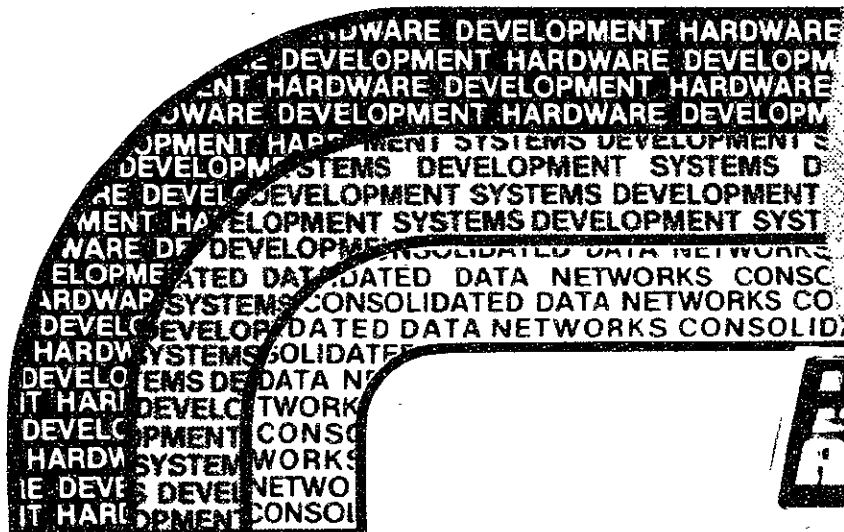
Only members of the 1989 undergraduate class may enter. Members of the Ring Committee are not eligible. One answer per envelope allowed. Winning entry will be determined by the earliest postmarked envelope sent to address below. The name of the distinguished Alumnus, name of first student to solve the riddle and explanation of clues will be announced at the Class of 1989 Ring Premiere, March 5 in the Bush Room. **BONUS** — The first person to correctly explain all the clues and identify the Alumnus will receive his/her 10K ring tree.

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ARTS

On the Town

Ongoing

THEATER

Beau Jest Moving Theater, a company dedicated to a style of movement theater that combines singing, acting, dance, mime, and satire, returns to Boston at the New Ehrlich Theater, 539 Tremont St., Boston. Wed-Sat nights at 8 pm and Sun at 2 pm. Continues through March 1. Tickets: \$7 and \$10. Telephone: 482-6316.

"**Candida**," by George Bernard Shaw, is a comedy about a very wise and desirable woman surrounded by her husband and a very brash young man infatuated with her. At the Lyric Stage, 54 Charles St., Boston, through March 8. Call 742-8703 for performance times, ticket prices, and reservations.

The American Repertory Theater presents the premiere of Ronald Ribman's "**Sweetable at the Richelieu**," a play set in a gracious and elegant European spa which features a cast of bizarre, touching, and mysterious characters [see review this issue]. At 8 pm at the Loeb Drama Center, 64 Brattle St., Cambridge. Continues through March 15. Tickets: \$12-\$25. Telephone: 547-8300.

"**End of the World with Symposium to Follow**," by Arthur Kopit, is a darkly funny play about how our nuclear strategy can thrill us to death — a comedy of annihilation where show business contemplates the Big Sleep. At the American Repertory Theater, 64 Brattle Street, Cambridge, until March 18. Tickets: \$12-\$15. Call 547-8300 for times of performances and reservations.

"**Nite Club Confidential**," by Dennis Deal, is a fresh, funny, fast-paced musical that parodies the sophisticated night club scene. At 7:30 pm at the Next Move Theater, One Boylston Place, Boston, for a four-week engagement. Tickets: \$19.50-\$26.50. Telephone: 423-5572.

ater, One Boylston Place, Boston, for a four-week engagement. Tickets: \$19.50-\$26.50. Telephone: 423-5572.

EXHIBITS

★★ **CRITICS CHOICE** ★★
An exhibit of delightful and amusing portraits of the British by Neal Slavin, entitled "**Britons**," is presented at the Clarence Kennedy Gallery. A collaboration of the Polaroid Corporation, the *London Times*, and the National Museum of Photography, Film, and Television of England. Through Feb. 21 at 770 Main Street, Cambridge. No admission charge. Telephone: 577-5177.

The "**Installation Project at Mobius**," with works by Polish emigre Ewa Kuryluk and Bart Uchida of Boston, continues through Feb. 21. The Mobius gallery at 354 Congress St., Boston, is open Wed-Sat, 12-5 pm or by appointment. Telephone: 542-7416.

An exhibit of lithographs by Josef Albers entitled "**Homage to the square**" is presented by *Bauhaus Boston* at the Carpenter Center at Harvard University. Continues through Feb. 24.

The **Bauhaus exhibition**, a collection of buildings, paintings, tables, teapots, weavings, sculptures, metal work, graphics, and advertisements envisioned and created by a small group of students in the famous workshop/school in pre-Hitler Germany, continues at the MIT Museum until Feb. 28. No admission charge. Telephone: 253-4444.

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

"**Power & Gold: Jewelry from Indonesia, Malaysia, and the Philippines**," an exhibi-

tion of jewelry from Southeast Asia presented in the context of village cultures where ritual jewelry embodied a deeper cultural significance, continues at the Museum of Fine Arts until March 22.

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

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

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

The exhibition of important drawings from the late fifteenth to early twentieth century, entitled "**Selected Drawings from the Collection**," continues at the Isabella Stewart Gardner Museum, 2 Palace Road, Boston, until June 1. The exhibit includes Michelangelo's late "Pietà" and Raphael's "Papal Procession." Admission: \$3 suggested donation. Telephone: 566-1401.

Friday, Feb. 13

★★ **CRITICS CHOICE** ★★
Boskone XXIV, the annual weekend long Boston science-fiction & fantasy convention, begins today at the Sheraton-Boston Hotel and continues through Sunday, Feb. 15. This year's Guest of Honor is C.J. Cherryh.

POPULAR MUSIC

Hüsker Dü with **The Feelies** and **Christmas** have rescheduled their concert tonight at the Orpheum to March 20. Telephone: 482-0650.

Soul Asylum, **Big Dipper**, and **Agitpop** perform at the Rat, 528 Comm. Ave. in Kenmore Square. Admission: \$6. Telephone: 536-9438.

Shake the Faith, **Laprad**, and **The Tribe** perform at Jacks, 952 Mass. Ave., Cambridge. Telephone: 491-7800.

Slicky Boys, **Black Cat Bone**, and **Inside Out Burst** perform at T.T. the Bears, 10 Brookline St., Cambridge. Admission: \$6. Telephone: 492-0082.

Nervous Eaters and Boston favorites, **The Neighborhoods**, perform at 8 pm at the Channel, 25 Necco St., Boston. Tickets: \$4.50 advance/\$5.50 day of show. Telephone: 451-1905.

Reggae sensation **Ziggy Marley**, with **Right Time**, performs at 8 pm at the Paradise, 967 Comm. Ave., Boston. Tickets: \$12.50. Telephone: 254-2052.

The Sun Rhythm Section, a sextet whose members (Paul Burlison and D.J. Fontana included) have been playing rock-and-roll since its beginnings, performs at 8 pm and 11 pm at Nightstage, 823 Main St., Cambridge. Tickets: \$8.50 advance/\$9.50 day of show. Telephone: 497-8200.

THEATER

★★ **CRITICS CHOICE** ★★
MIT Dramashop presents the **American premiere** of "**Northern Star**," by Stewart Parker. At 8 pm at Kresge Little Theater. Also Feb. 14. Tickets: \$5 (\$4 students/seniors). Information: 253-2877. Reservations: 253-4720.

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A panel discussion with Rabbi Avy Weinstein, Rabbi Richard Meirowitz, and Rabbi Susan Harris

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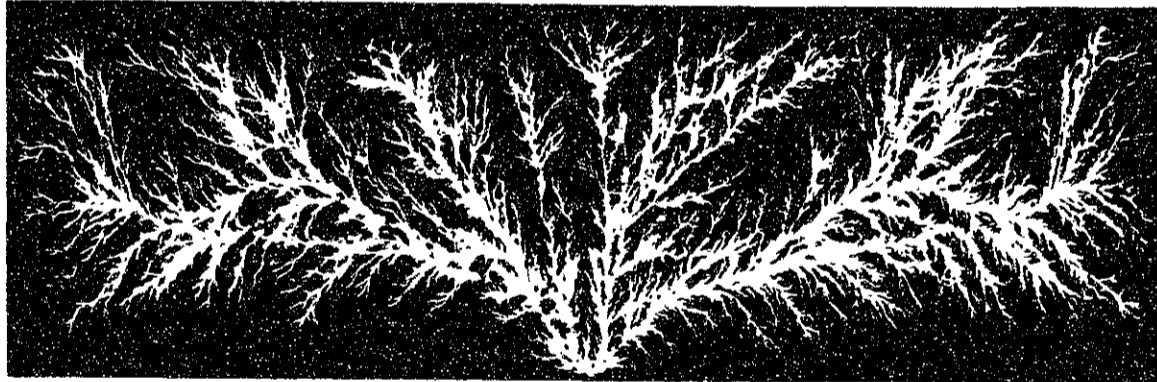


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ARTS

Ribman's "Sweet Table" overflows with puzzling and frustrating ideas**SWEET TABLE AT THE RICHELIEU**

Written by Ronald Ribman.

Directed by Andrei Serban.

At the American Repertory Theatre, Loeb Drama Center, 64 Brattle Street, Cambridge. Telephone: 547-8300. Continues through March 15.

By BARBARA A. MASI

WHY DID CESARE BOTTIVICCI, the clairvoyant in Ronald Ribman's "Sweet Table at the Richelieu," look like a werewolf? This and other questions were on everyone's minds after viewing the world premiere of Ribman's play last Wednesday night at the American Repertory Theatre (ART). Cruel witticisms said with a smile, a bored, bejeweled upper-class, and an elegant mountain spa were the base upon which Ribman built some lovely, but unfinished, ideas.

The play's opening scene was a miniature of the entire work. A young woman (Lucinda Childs) in a thin black coat stands smiling up at a clear blue sky. Suddenly the sky turns white, transforming the moment. She finds herself wandering,

alone and lost, in a snow storm. An old woman (Elizabeth Franz) and her driver appear out of the storm in a sleigh. The old woman calls her to get in, but the disoriented woman does not understand. As the sleigh is about to leave, the young woman, finally realizing her plight, gets in.

The sleigh was heading toward the Richelieu Hotel, an exclusive spa, where the bragging old woman, Frau von Kessel, says she goes every year. A vicious argument ensues as the old woman, dressed in a heavy fur coat, refuses to share her blanket. The old woman throws bizarre insults at the young woman: "Why should I share with the lower class? . . . You should have your ovaries removed!" They arrive at the hotel where a reservation has mysteriously been made for the young woman under her name, Mrs. Cendrars, and her luggage delivered.

At this point, I thought the play was going to evolve into a variation of Sartre's "No Exit." But although Sartre's themes are also of lost souls, hiding behind masks, and hell being the presence of other people, there is something peculiar and unique about the reality of Ribman's plays. A familiar scene is presented, which

then flickers and dissolves into ridiculous or frightening tones.

The setting and plot seem familiar enough. Like an overstuffed Victorian drama or a lavish 1930's film, tuxedoed and gowned characters parade into the sumptuous great room of the Richelieu Hotel where the guests collect for an evening of harmless chit-chat and who's-who. But, visually, the set is fantastical, playing out Frau von Kessel's complaint that, "The world degenerates until nothing is left that one recognizes." A huge sweet table dominates, overflowing with chocolates, pastries, sticky sweets of all kinds. As the characters enter, they go directly to the table to gorge themselves.

The Richelieu's guests are the international jet set. Mimosa Klein (Harriet Harris) is a famous novelist, Frau von Kessel is the wife of a famous bath fixture manufacturer. And are we in for an evening of harmless chit-chat? The characters do not merely insult one another in glib, harmless ways but rip relentlessly into one another, attacking each other's prides and illusions.

Richelieu's inhabitants thrive on intense cruelty especially if they are married to one another. Familiarity breeds contempt. Mimosa Klein hisses to her lover, Franco Boupacha (Thomas Derrah), that he is a dwarf and tells him about all her other love affairs. He laughs, as if she has told a clever joke, and asks her if she would like some dessert. He laughs again as he returns the insult — she writes supermarket trash.

Henri Dusseau (Nestor Serrano) hates his wife (Sandra Shipley) so much that he pushes her off a sofa as he tries to kiss the neck of Mimosa. Dr. Atmos (Jeremy Geidt), who announces that he is not really a physician, tells everyone that Mrs. Cendrars' husband is divorcing her.

Just as this clever interplay becomes terminal, just as everyone in the room has been insulted into painful numbness, their little fantasies revealed in the name of fun, Cesare Bottivicci (Ken Howard), the clairvoyant, enters in a blaze of white light and the sound of singing birds. He looks like a werewolf. He says he looks that way because he is completely honest with himself. Oh. And he is completely honest with everyone else. In a tense, overdramatic moment he places his hand on Frau von Kessel's forehead in a clairvoyant way and sees that she is a nasty old woman. Referring to the characters' destinies he warns, "The future is already there. It is just waiting for someone to notice it."

Ribman's use of language is finely crafted and poetic, especially in Bottivicci's speeches. As he places his hand on Frau

Dusseau's forehead, he whispers, "She sits in an arc of the beauty of light and sees the dark beyond. . . . Oh, lady who has outlived her usefulness." Perhaps director Andrei Serban suggested that the actors speak slowly and overdramatically lest the audience miss the play's meaning.

Unlike other groups in the city, the ART is truly a repertory ensemble, and a superb one. Though physically the most powerful and frightening, Ken Howard's sensitive portrayal of Bottivicci was the play's only note of warmth or humanity. He was the other characters' Great Comforter.

Nestor Serrano, with broad strokes of humor, played his Henri Dusseau as a mustached Dick Dasterdly — a dashing, wicked flirt. When the ridiculous Italian gigolo, Franco Boupacha (Thomas Derrah), pulls a knife on Dusseau, his character is transformed in a moment into one who could murder without thought.

Harriet Harris as the trash novelist, Mimosa Klein, was a chain-smoking, unrestrained artiste. Lucinda Childs as Jeanine Cendrars was remarkably wooden. Childs, best known as a dancer and choreographer, is not an actor.

John Conklin's gorgeous set, in tones of red and brown, was a heathen place of worship with the sweet table its altar. In contrast to the dark, airless hotel, Conklin placed a huge window upstage looking out on glowing, snow-capped mountains.

The opening snowstorm scene was very funny and original. Conklin formed his blue sky and snowstorm from a billowing, white sheet by shining varicolored lights underneath it. The actors zipped themselves out of the sheet as if emerging from a snowdrift.

"Sweet Table" was puzzling. And oddly frustrating. The play alludes to mystical happenings, but never gives any hint as to what these might be. It refers in the dialogue to ideas of unfulfilled destinies, of the unimportance of time, and of degeneration of the world, but does not develop these. It was somewhat didactic in its use of the overflowing sweet table symbolism. Frau von Kessel says, "We're just trying to settle our stomachs with sweets and you keep annoying us with horrors."

Nevertheless, the play's warning is disturbing. "The future is there. It's just waiting for someone to notice it." Bottivicci is the "Sweet Table's" characters' future. He warns them that if they would only know themselves, they could halt the horror of their present lives and their destinies. But they refuse to listen. They continue to stuff themselves at the sweet table. After all, as Dr. Atmos says, "It's still overflowing."



Richard Feldman

(left to right) Frau von Kessel (Elizabeth Franz), Dr. Atmos (Jeremy Geidt), Jeanine Cendrars (Lucinda Childs), and Anthony (Harry Murphy) in a scene from Ronald Ribman's "Sweet Table at the Richelieu."

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The Tech Performing Arts SeriesA service for the entire MIT community from *The Tech*, in conjunction with the MIT Technology Community Association.

Special reduced-price tickets now available for the following events:

Gary Louie

Acclaimed young saxophonist Gary Louie will give his Boston debut recital on Friday, February 13, at 8 pm, at Jordan Hall at the New England Conservatory. The program includes "classical" works for saxophone by Camille Saint-Saens, Manuel De Falla, and Ned Rorem. The recital is sponsored by the Pro Musicus Foundation, and managed by the Wang Celebrity Series. **FREE TO MIT STUDENTS.**

Leontyne Price

Celebrated soprano Leontyne Price, regarded universally as one of the greatest artists of our time, will give a recital in Symphony Hall on Sunday, February 15, at 3 pm. Miss Price will sing a program of songs and arias which include works by Handel, Mozart, Puccini, and Poulenc. Presented by Walter Pierce in the Wang Celebrity Series. **MIT price: \$5.00**

Academy of Ancient Music

Christopher Hogwood and his world-renowned Academy of Ancient Music will perform a program of Haydn, Mozart and Schubert in Symphony Hall on Friday, February 20, at 8 pm. The concert is a co-presentation of the Wang Celebrity Series and Boston's Handel & Haydn Society. **MIT price: \$5.00**

Brandenburg Ensemble

The Brandenburg Ensemble, under the inspired direction of its conductor Alexander Schneider, will perform works of Bach and Telemann in Symphony Hall on Friday, February 27 at 8 pm. Soloists with the Brandenburg in Boston will be Cecile Licad, piano; Marya Martin, flute; and Todd Phillips, violin. The concert is a presentation of the Wang Celebrity Series. **MIT price: \$5.00**

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

ARTS

Friday, Feb. 13

CLASSICAL MUSIC

Gary Louie on saxophone performs works by Saint-Saens, De Falla, Rorem, and others, at 8 pm at Jordan Hall. Tickets: \$5 and \$7.50 [see also reduced ticket prices through *The Tech* Performing Arts Series]. Telephone: 536-2412.

The Boston Symphony Orchestra with Kurt Masur performs works by Mendelssohn, Mozart, and Beethoven at 2 pm at Symphony Hall. Performance repeated at 8 pm on Feb. 14 and 17. Tickets: \$14.50-\$38. Telephone: 266-1492.

FILM

The MFA continues its film series on *Italian Comedy* with "Il mattatore" ("Love and Larceny," 1960, Dino Risi) at 5:30 pm and "Il federale" ("The Fascist," 1961, Luciano Salce) at 8 pm. Tickets: \$3 members, \$3.50 general admission. Telephone: 267-9300, ext. 306.

The French Library continues its *Valentines on Screen* series with "César et Rosalie" (1972, Claude Sautet) at 8 pm. Also being shown Feb. 14 and 15. At 53 Marlborough St., on the corner of Berkeley. Tickets: \$2.50 members, \$3.50 non-members. Telephone: 266-4351.

★ ★ CRITICS CHOICE ★ ★

Mad Love continues at the Brattle with a Hitchcock double feature; "Vertigo" (1955) with Kim Novak and Jimmy Stewart at 5:15 & 10:00 and "Marnie" (1964) with Tippi Hendren and Sean Connery at 3:00 & 7:45. Also being shown on Feb. 13. At 40 Brattle St. in Harvard Square. Tickets: \$4.75 for the double feature. Telephone: 876-6837.

The Harvard Film Archive continues its salute to Soviet film with "The Unmarked Road" (1985, Vladimir Popkov) at 7 pm (also being shown Mar. 6) and "The Legend of Suram Fortress" (1985, Sergei Paradzhanov & Dodo Abashidze) at 9 pm (also being shown Mar. 7). Also continuing its film series by VES Graduates, the Film Archive is showing "The Fever" (1984, Alex Griswold, Spanish without subtitles) with "India Cabaret" (1985,

Mira Nair) beginning at 7 pm, and "Del and Alex" (1982-85, Steve Ascher) with "Stephanie" (1986, Peggy Stern) beginning at 9 pm. The VES Graduates films are also being shown Feb. 14. At the Carpenter Center for the Visual Arts, Harvard University. Tickets: \$3 for Soviet films, no admission charge for VES Graduates film series. Telephone: 495-4700.

The Somerville Theater at Davis square is showing Jean-Jacques Beineix' visually beautiful "Diva" at 5:30 & 10:15 and Terry Gilliam's hilarious and haunting "Brazil" at 7:50. At 55 Davis Square just by the Davis Square T-stop on the red line. Telephone: 625-1081.

The *Laurel & Hardy Film Festival* begins at the Copley Place Cinema with "Way Out West" at 10:00, 1:40, 5:20, & 9:10 and "Blockheads" & "Helpmates" at 11:50, 3:30, 7:20, & 11:30. Also being shown Feb. 14. Tickets: \$4. Telephone: 266-1300.

DANCE

Dance Umbrella in association with the Boston Dance Alliance and the McCormack Center for the Arts presents *Dance Bound* at 8 pm at the Strand Theater, 543 Columbia Road, Dorchester. Also Feb. 14. Tickets: \$10 (\$8.50 members). Telephone: 491-7377.

A performance by the Northeastern University Dance Theater is being given at 8 pm at N.U.'s Alumni Auditorium. Tickets & information: 437-2247.

Saturday, Feb. 14

POPULAR MUSIC

Bruce Hornsby and the Range with Gary Chapman perform at the Orpheum at 7:30 pm. Tickets: \$13.50 & \$14.50. Telephone: 482-0650.

New Man with Ball & Pivot and Forever 19 perform at 8 pm at the Channel, 25 Necco St., Boston. Tickets: \$5.50 advance/\$6.50 day of show. Telephone: 451-1905.

Mercy Seat, The Glee Club, and Blue Rhino perform at T.T. the Bears, 10 Brookline St., Cambridge. Admission: \$6. Telephone: 492-0082.

The Fat City Band performs rhythm & blues and jazz with a rock at 8 pm and 11 pm at Nightstage, 823 Main St., Cambridge. Tickets: \$8.50. Telephone: 497-8200.

Holly Near performs in concert at 5 pm and 9 pm at the Somerville Theater. At 55 Davis Square just by the Davis Square T-stop on the red line. Telephone: 625-1081.

The annual *Rock Against Romance* is tonight at the Rat, 528 Comm. Ave., in Kenmore Square, with Unnatural Axe, John Felice & His Lowdowns, Queers, and Young Guns. Admission: \$5. Telephone: 536-9438.

Rods & Cones, Circle Sky, and Class Action perform at Jacks, 952 Mass. Ave., Cambridge. Telephone: 491-7800.

CLASSICAL MUSIC

The American Vocal Arts Quintet performs works by Brahms and Schumann at 8 pm at the B.U. School of Music Concert Hall. No admission charge. Telephone: 353-3345.

EXHIBITS

An exhibit of paintings by Richard Abbonizio, abstracted images concerned with the integral nature of paint and resolved mark making, opens at the Basement Gallery, 449 Cambridge St., Allston, and continues through Feb. 28. No admission charge. Telephone: 277-4618.

FILMS

The Soviet film series continues at the Harvard Film Archive with "The Nut Bread" (1977, Arunas Zhebrunas) at 7 pm (also being shown Mar. 6) and "My Home in the Green Hills" (1986, Assya Suleyeva) at 9 pm (also being shown Mar. 1). At the Carpenter Center for the Visual Arts, Harvard University. Tickets: \$3. Telephone: 495-4700.

Films about obsessive love get a French twist at the Brattle with Cocteau's interpretation of "La belle et la bête" ("Beauty and the Beast," 1946) at 4:00 & 8:00 and Melville's "Les enfants terribles" (1950) at 2:00, 5:55, & 9:55. Also being shown Feb. 15. At 40 Brattle St. in Harvard Square. Tickets: \$4.75 for the double feature. Telephone: 876-6837.

Sunday, Feb. 15

POPULAR MUSIC

Meatmen perform with The Bags at 2 pm (admission: \$5 advance/\$6 day of show) and The Drive performs with Big Picture, Good Question, and 1*4*5 at 8 pm (admission: \$3.50) at the Channel, 25 Necco St., Boston. Telephone: 451-1905.

Plan 9, Prime Movers, Maddening Crowd, and Kenne Highland perform at the Rat, 528 Comm. Ave. in Kenmore Square. Admission: \$4. Telephone: 536-9438.

The Yellowjackets, a grooving pop-jazz group, performs at 8 pm and 11 pm at Nightstage, 823 Main St., Cambridge. Tickets: \$9.50 advance/\$10.50 day of show. Telephone: 497-8200.

On the Town

★ ★ CRITICS CHOICE ★ ★
Bim Skala Bim performs at Jacks, 952 Mass. Ave., Cambridge. Telephone: 491-7800.

FILM

★ ★ CRITICS CHOICE ★ ★
The Harvard Film Archive's *Film Realities* series focuses on France with Jean Vigo's "A propos de Nice" (1929-30) and "Zéro de conduite" (1933) beginning at 5:30 pm and Jean Renoir's "Toni" (1934) at 8 pm. The Archive continues its salute to Soviet film with "Sheherazade's 1002nd Night" (1984, Takhir Sabirov) at 5:30 pm (also being shown Feb. 27) and "Tango of our Childhood" (1985, Albert Mkrtychian) at 8 pm (also being shown Mar. 7). At the Carpenter Center for Visual Arts, Harvard University. Tickets: \$3. Telephone: 495-4700.

Because the Orson Welles Cinema has yet to recover from last year's fire, the Somerville has inherited the 24 Hour Sci-Fi Marathon. From noon Feb. 15 to noon Feb. 16 at 55 Davis Square just by the Davis Square T-stop on the red line. Telephone: 625-1081.

February is Conservation Month at the Milk Street Cafe.



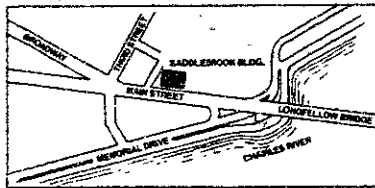
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ARTS

Sunday, Feb. 15

CLASSICAL MUSIC

★ ★ CRITICS CHOICE ★ ★

Leontyne Price performs a program of songs and arias by Handel, Mozart, Puccini, and Poulenc at 3 pm at Symphony Hall as part of the Wang Celebrity Series. Tickets: \$18, \$20, \$28 [see also reduced ticket prices through *The Tech* Performing Arts Series]. Telephone: 497-1118.

Opera scenes based on the Faust Legend are performed at 3 pm at the Isabella Stewart Gardner Museum, 280 The Fenway, Boston. No admission charge (\$2 contribution suggested). Telephone: 734-1359.

The New American Music Festival presents Boston Musica Viva performing "Emily Dickinson Songs," "Sonata a Quatro," "Six Etudes for Solo Piano," and other chamber works at 8 pm at the Northeastern University Alumni Auditorium. Tickets & Information: 437-2247.

On the Town

Chamber Music in the Gallery at 8 pm at Wellesley College Jewett Art Gallery. No admission charge. Telephone: 235-0320, ext. 2028.

Monday, Feb. 16

FILM

The Brattle does a double dose of Luis Bunuel in their *Mad Love* film series with "Wuthering Heights" (1954) at 4:15 & 7:40 and "Susana" (1951) at 6:00 & 9:30. At 40 Brattle St. in Harvard Square. Tickets: \$4.75 for the double feature. Telephone: 876-6837.

The Somerville Theater presents last year's big hit with Paul Hogan, "Crocodile Dundee," at 8:00 and the very funny "The

Gods Must Be Crazy" at 5:45 & 10:00. Also being shown Feb. 17. At 55 Davis Square just by the Davis Square T-stop on the red line. Telephone: 625-1081.

Tuesday, Feb. 17

POPULAR MUSIC

Birdsongs of the Mesozoic, a band that plays punk, jazz, classical, car-wreck music, performs from 9 pm to 1 am at Nightstage, 823 Main St., Cambridge. Tickets: \$5. Telephone: 497-8200.

CLASSICAL MUSIC

The Muir Quartet performs at 6 pm at the Isabella Stewart Gardner Museum, 280 The Fenway, Boston, as part of the *B.U. Faculty Scholarship Concert* series. Also performing Apr. 12. No admission charge (\$2 contribution suggested). Telephone: 734-1359.

JAZZ MUSIC

New England Conservatory Jazz Ensembles perform at 8 pm at Jordan Hall. No admission charge. Telephone: 262-1120.

FILM

The Harvard Film Archive continues its Tuesday *French Film* series with Marcel Carné's epic "Les enfants du Paradis" (1945) at 5:00 & 8:30. At the Carpenter Center for the Visual Arts, Harvard University. Tickets: \$3. Telephone: 495-4700.

★ ★ CRITICS CHOICE ★ ★

Again the Brattle delves into French film for its *Mad Love* series with Godard's "Prénom: Carmen" (1983) at 4:15 & 7:50 and "La drolese" (1980, Jacques Doillon) at 6:00 & 9:40. At 40 Brattle St. in Harvard Square. Tickets: \$4.75 for the double feature. Telephone: 876-6837.

THEATER

"Fifth of July," by Lanford Wilson, a heart-warming comic drama about personal discovery when an Independence Day family celebration brings three generations together for a weekend, opens today at 8 pm at the B.U. School of Theater Arts,

264 Huntington Ave., Boston. Continues through Feb. 22. Tickets: \$4 and \$5 (\$2 tickets available to students and seniors). Telephone: 266-3913.

Wednesday, Feb. 18

JAZZ MUSIC

★ ★ CRITICS CHOICE ★ ★

The clown prince of jazz, Dizzy Gillespie, performs with Fort Apache Band at 7 pm and 10 pm at Nightstage, 823 Main St., Cambridge. Tickets: \$15 advance/\$17 day of show. Telephone: 497-8200.

THEATER

"The Day Room," by Don DeLillo, is a comic puzzle about two men sharing a hospital room who worry that "all the ward's a stage." Opens today at the American Repertory Theater, 64 Brattle St., Cambridge, and continues until March 18. Tickets: \$12-\$25. Telephone: 547-8300.

FILM

In conjunction with *Images for Survival*, the MIT Museum is showing the film "Hellfire: A Journey from Hiroshima" at 7 pm. No admission charge. Telephone: 253-4444 or 253-ARTS.

The Harvard Film Archive continues its series *Classics of the Silent Screen* with two great German films, "The Golem" (1920, Paul Wegener) at 5:30 pm and "The Cabinet of Dr. Caligari" (1919, Robert Wiene) at 8:00 pm. At the Carpenter Center for the Visual Arts, Harvard University. Tickets: \$4. Telephone: 495-4700.

★ ★ CRITICS CHOICE ★ ★

The Brattle segues from its *Mad Love* series to its film tribute of Shohei Imamura by showing two films by another great Japanese filmmaker, Nagisa Oshima. At 4:00 & 7:45, "Cruel Story of Youth" (1960), and at 5:55 & 9:45, "The Sun's Burial" (1960). At 40 Brattle St. in Harvard Square. Tickets: \$4.75 for the double feature. Telephone: 876-6837.

Dennis O'Rourke's "Half-Life," a "parable of the Nuclear Age" begins today at the Somerville Theater in Davis Square and continues through Feb. 20. Film times: 6:15, 8:00, & 9:30. At 55 Davis Square just by the Davis Square T-stop on the red line. Telephone: 625-1081.

LECTURES

Edgar Peters Bowron gives a lecture entitled "A Piling of Pelion on Ossa" about the Grenville L. Winthrop Collection at Harvard, a collection noted for its strengths in archaic Chinese jades & bronzes and in British & French art of the eighteenth and nineteenth centuries. At 6 pm at the Isabella Stewart Gardner Museum, 2 Palace Road, Boston. Admission: \$7.50. Telephone: 566-5643.

Thursday, Feb. 19

POPULAR MUSIC

Alice Cooper with Megadeth perform at the Providence Civic Centrum. Tickets: \$13.50 & \$14.50.

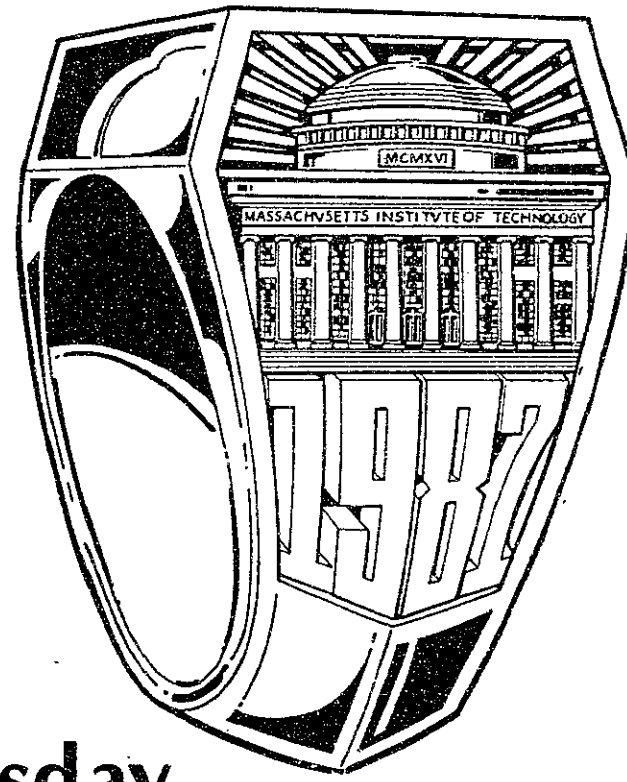
Down Avenue performs at Spit, 13 Lansdowne St., just opposite the entrance to the bleachers at Fenway Park. Telephone: 262-2437.

Einstein Effect, PCB, and Joel Gramolini perform at an 18+ ages party at Jacks, 952 Mass. Ave., Cambridge. Admission: \$5 under 21, \$4 over 21. Telephone: 491-7800.

Anti-zeroes, Take the Veil, and The Essentials perform at T.T. the Bears, 10 Brookline St., Cambridge. Telephone: 492-0082.

Urban Blight come from New York City to perform their blend of rock, soul, and ska at 8 pm and 11 pm at Nightstage, 823 Main St., Cambridge. Tickets: \$6.50 advance/\$7.50 day of show. Telephone: 497-8200.

SENIORS
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Wednesday and Thursday
February 18 and 19
10 - 2, Lobby 10

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ARTS

Thursday, Feb. 19

CLASSICAL MUSIC

The Eurasian Ensemble performs a program of classical music of Asia Minor originating in the courts of Turkish aristocracy at 12:05 at the MIT chapel. No admission charge. Telephone: 253-2906 or 253-ARTS.

The Boston Symphony Orchestra with Kurt Masur performs works by Haydn and Shostakovich at 8 pm at Symphony Hall. Also Feb. 20 (2 pm) and Feb. 21. Tickets: \$14.50-\$38. Telephone: 536-2412.

Music at Noon presents "Brandenburg Concertos V and VI" and the "Pachelbel Canon" performed by The Northeastern Baroque Ensemble at the N.U. Ell Center Ballroom. At 8 pm the New American Music Festival presents "Music for Clarinets and Strings" performed by Tashi with Lucas Foss, conductor & pianist at the N.U. Alumni Auditorium. Tickets & Information: 437-2247.

The New England Conservatory Wind Ensemble performs at 8 pm at Jordan Hall. The NEC Enchanted Circle Series takes place at 8 pm at Brown Hall. No admission charge for either event. Telephone: 262-1120.

FILM

The MFA's film series on Italian Comedy continues with "La voglia matta" ("Crazy Desire," 1962, Luciano Salce) at 5:30 pm and "Tutti a casa" ("Everybody Go Home," 1960, Luigi Comencini) at 8:00 pm. Tickets: \$3 members, \$3.50 general admission. Telephone: 267-9300, ext. 306.

★ ★ CRITICS CHOICE ★ ★

The Brattle begins its series *The Films of Shohei Imamura* with "Pigs and Battleships," a boistering comedy about the damaging effects of the American military presence in the Far East. At 3:45, 5:50, 8:00, & 10:00 and continuing until Feb. 22. At 40 Brattle St. in Harvard Square. Telephone: 876-6837.

Friday, Feb. 20

POPULAR MUSIC

Freddie Jackson performs at 7:30 at the Wang Center, 268 Tremont St., Boston. Tickets: \$18.50 & \$19.50. Telephone: 523-6633.

November Group and Rapture of the Deep perform at 8 pm at the Paradise, 967 Comm. Ave., Boston. Tickets: \$5.50 advance/\$6.50 day of show. Telephone: 254-2052.

Mass, Bang, Pieces, and XLR8 perform at 8 pm at the Channel, 25 Necco St., Boston. Tickets: \$3 advance/\$4 day of show. Telephone: 451-1905.

The Great Divide, Electric Toys, and October perform at Jacks, 952 Mass. Ave., Cambridge. Admission: \$5. Telephone: 491-7800.

★ ★ CRITICS CHOICE ★ ★

Record release party for The Neats with The Turbines, Del Oysters Kids, and Driving Incline at the Rat, 528 Comm. Ave. in Kenmore Square. Telephone: 536-9438.

The Outlets, Rash of Stabbing, and Pirahna Bros. perform at T.T. the Bears, 10 Brookline St., Cambridge. Telephone: 492-0082.

Blues singer and guitarist from Chicago, Jimmy Johnson, performs with his band at 9:00 and 11:30 at Nightstage, 823 Main St., Cambridge. Also Feb. 21. Tickets: \$7.50 on Feb. 20, \$8.50 on Feb. 21. Telephone: 497-8200.

THEATER

The MIT Community Players present "The Lady's Not For Burning," by Christopher Fry, opening today at 8 pm at the Kresge Little Theater. Continues Feb. 21-22, 26-28. Tickets: \$6/\$5 with MIT ID. Telephone: 253-2530.

CLASSICAL MUSIC

The Boston University Chamber Orchestra performs at 8 pm at the B.U. School of Music Concert Hall. No admission charge. Telephone: 353-3345.

Christopher Hogwood and his Academy of Ancient Music perform works by Haydn, Mozart, and Schubert at 8 pm at Symphony Hall as part of the Wang Celebrity Series. Tickets: \$16.50, \$17.50, & \$19.50 [see also the reduced ticket prices through *The Tech* Performing Art Series]. Telephone: 266-1492.

DANCE

Dance Umbrella presents New York's Women of the Calabash, performing music from Africa, Latin America, the Caribbean, and Black America, at 8 pm at The Strand Theater, 543 Columbia Road, Dorchester. Also Feb. 21. Tickets: \$10. Telephone: 282-8000.

FILM

The MFA's film series on Italian Comedy continues with "Risate di Gioia" (1960, Mario Monicelli) at 5:30 pm and "A cavallo della tigre" ("The Tiger's Back," 1961, Luigi Comencini) at 8:00 pm. Tickets: \$3 members, \$3.50 general admission. Telephone: 267-9300, ext. 306.

The French Library continues its series *Valentines on Screen* with "Casque d'Or" (1952, Jacques Becker) at 8 pm at 53 Marlborough St. on the corner of Berkeley. Also being shown Feb. 21 and 22. Tickets: \$2.50 members, \$3.50 non-members. Telephone: 266-4351.

The Harvard Film Archive continues its series on Yugoslav cinema with "Handcuffs" (1970, Krsto Papic) at 7 pm and "The Ambush" (1969, Zivojin Pavlovic) at 9 pm. At the Carpenter Center for the Visual Arts, Harvard University. Tickets: \$3. Telephone: 495-4700.

Saturday, Feb. 21

POPULAR MUSIC

★ ★ CRITICS CHOICE ★ ★
MIT favorites Scruffy the Cat with Last Stand, Coolies, and The Luddites perform at the Rat, 528 Comm. Ave. in Kenmore Square. Telephone: 536-9438.

The Neighborhoods, The Bags, and 1•4•5 perform at T.T. the Bears, 10 Brookline St., Cambridge. Telephone: 492-0082.

On the Town

All ages show at 2 pm with Mass, Bang, and Midnite (admission: \$5). At 8 pm The Fools with Look One Look and Whammo (admission: \$5.50). At the Channel, 25 Necco St., Boston. Telephone: 451-1905.

All ages tribute to Led Zeppelin at 1:30 pm with Union Flag and Beggars Day (admission: \$5). At 8 pm O-Positive, Treat Her Right, and Hue & Cry (admission: \$6). At Jacks, 952 Mass. Ave., Cambridge. Telephone: 491-7800.

CLASSICAL MUSIC

Cantica Nova, works from the 12th Century Renaissance, is performed by the Boston Camerata at 8 pm at Jordan Hall. Tickets: \$9-\$15. Telephone: 262-5459.

The MIT Concert Band performs its annual *Tour Finale Concert* at 8 pm at Kresge Auditorium. No admission charge. Telephone: 253-2906 or 253-ARTS.

FILM

The Harvard Film Archive continues its tribute to Yugoslav film with "The Birch Tree" (1967, Ante Babaja) at 7 pm and "Dancing on the Water" (1985, Jovan Acin) at 9 pm (also being shown Feb. 22). At the Carpenter Center for the Visual Arts, Harvard University. Tickets: \$3. Telephone: 495-4700.

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ARTS

Sunday, Feb. 22

POPULAR MUSIC

Renowned flat-picker, David Bromberg, performs with his big band at 7 pm and 10 pm at Nightstage, 823 Main St., Cambridge. Tickets: \$11.50 advance/\$12.50 day of show. Telephone: 497-8200.

CLASSICAL MUSIC

Cantica Nova, works from the 12th Century Renaissance, is performed by the Boston Camerata at 8 pm at Sanders Theater, Harvard University. Tickets: \$9-\$15. Telephone: 262-5459.

★ ★ CRITICS CHOICE ★ ★
The Boston Chamber Music Society performs works by Beethoven, Zemlinsky, and Brahms at 8 pm at Sanders Theater, Harvard University. Tickets: \$7-\$10. Telephone: 536-6868.

The New England Conservatory Wind Ensemble performs at 3 pm at the Gardner Museum, 280 The Fenway, Boston (also Feb. 26). The NEC Gospel Jubilee performs at 8 pm at Jordan Hall. No admission charge for either performance. Telephone: 262-1120.

The Classical Quartet performs an all-Mozart program at 8 pm at Wellesley College Jewett Auditorium. No admission charge. Telephone: 235-0320, ext. 2028.

Realities series continues, focusing on Germany with Werner Herzog's "Land of Silence and Darkness" (1971) at 5:30 and Fassbinder's "Ali: Fear Eats the Soul" (1974) at 8:00. At the Carpenter Center for the Visual Arts, Harvard University. Tickets: \$3. Telephone: 353-3345.

★ ★ CRITICS CHOICE ★ ★
The Somerville Theater plays a western double bill with Howard Hawks' "Red River" starring John Wayne & Monty Clift at 7:30 and "Ride the High Country" at 5:40 & 10:00. Continues through Feb. 24. At 55 Davis Square just by the Davis Square T-stop on the red line. Telephone: 625-1081.

at 8 pm at the Concert Hall. No admission charge. Telephone: 353-3345.

The New England Conservatory presents a faculty recital by tenor Ray DeVoll at 8 pm at Jordan Hall. No admission charge. Telephone: 262-1120.

FILM
The Harvard Film Archive continues its Monday series of American Classics with Stanley Kubrick's "The Shining" (1980) starring Jack Nicholson and Shelley Duval at 5:30 and 8:00. At the Carpenter Center for the Visual Arts, Harvard University. Tickets: \$3. Telephone: 495-4700.

The Brattle continues its tribute to Shohei Imamura with "The Ballad of Narayama" (1983) at 3:00 & 7:40 and "Vengeance is Mine" (1979) at 5:15 & 10:00. At 40 Brattle St. in Harvard Square. Tickets: \$7.75 for the double feature. Telephone: 876-6837.

Compiled by Peter Dunn

On the Town



★★★ Betty Blue — Jean-Jacques Beineix, of "Diva" fame, directs this French film that chronicles a searing tale of obsessive love and tormented anguish. The film stylistically follows the moods of Betty (Béatrice Dalle), alternately dark, angry, and hateful, then tender, apologetic, and beautiful. As with Beineix' earlier work, "Betty Blue" is gorgeously photographed in startling colors. Nominated for an Oscar for Best Foreign Language Film. At the Nickelodeon.

★★ Blue Velvet — David Lynch's weird tale of sexual perversity is interesting in its presentation of the seedier side of life, but the humor flaws the film in its incongruity with the serious subject matter. Picked as one of the year's ten best by some of The Tech reviewers and nominated for an Oscar for Best Director (David Lynch). At the Nickelodeon.

★★★ Children of a Lesser God — A beautiful, moving love story between deaf pupil (Marlee Matlin) and teacher (William Hurt) with fabulous acting performances by the principals. Nominated for Oscars for Best Picture, Best Actor (William Hurt), Best Actress (Marlee Matlin), and Best Supporting Actress (Piper Laurie). At Copley Place Cinema.

★★ Crocodile Dundee — Paul Hogan is likeable as the Australian from the

FILM
The Harvard Film Archive continues its tribute to Yugoslav cinema with "Happy '49" (1986, Stole Popov) at 8:00. The Film

Movies on the town

Northern Territories who is invited by a beautiful female reporter to visit the big city. The scenes in the outback are gorgeous but the story bogs down once it moves to New York. At Beacon Hill, Lexington and Somerville Assembly Square.

★★★ Le Déclin de l'Empire Américain (The Decline of the American Empire) — A superb French-Canadian film which humorously dissects the hypocrisies of sexual and loving relationships in modern society. Picked as one of the year's ten best by Tech reviewers and nominated for an Oscar for Best Foreign Language Film. At the Nickelodeon and Harvard Square. (In French with English subtitles)

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

★★★ The Mission — Jeremy Irons and Robert De Niro star in this film about the transfer of South American land between Spain and Portugal and its affect on a Jesuit mission above the Iguazú waterfalls. Splendid location photography and excellent character acting. Picked as one of the year's ten best by Tech reviewers

Monday, Feb. 23

CLASSICAL MUSIC

The B.U. School of Music presents a faculty recital with Michael Zaretsky on viola

and nominated for Oscars for Best Picture and Best Director (Roland Joffe). At Copley Place and Somerville Assembly Square.

★★★ Peggy Sue Got Married — Kathleen Turner and Nicolas Cage star in a Francis Ford Coppola film about what a woman wishes she had done when she was eighteen. Not unlike "Back to the Future" but with less humor and more feeling. Kathleen Turner was nominated for an Oscar for Best Actress. At Copley Place.

★★★★ Platoon — Oliver Stone's film depicting an infantryman's view of the Vietnam war is harrowing and spellbinding but depicts the war as a whole more honestly than it does its individual characters. Nominated for eight Oscars including Best Picture, Best Director (Oliver Stone), and two Best Supporting Actors (Tom Berenger and Willem Dafoe). At the Paris and Harvard Square.

★★★★ A Room With a View — Outstanding adaptation of E.M. Forster's novel, with a sterling performance by Helena Bonham Carter as a youth on the brink of womanhood in Victorian England. Strong support from Daniel Day Lewis and Denholm Elliott. Picked as one of the year's ten best by Tech reviewers and nominated for an eight Oscars including Best Picture, Best Director (James Ivory), Best Support-

ing Actor (Denholm Elliott), and Best Supporting Actress (Maggie Smith). At Copley Place.

★★★★ Round Midnight — Great bebop jazz in Paris during the late 50's is the theme of this wonderful film, an uplifting story of a jazz saxophonist's rise from secluded, lonely greatness to eventual fulfillment. Picked as one of the year's ten best by Tech reviewers with Dexter Gordon nominated for an Oscar for Best Actor at Harvard Square.

★★★ Star Trek IV: The Voyage Home — All your favorite space voyagers return, all with gray hairs, a few more pounds around the waist, and many years the wiser. Not all of the magic of the television series is there, but, unlike the three previous movies, this film takes a much lighter approach to the subject matter. At Cinema 57 and Somerville Assembly Square.

★★★ A Zed and Two Noughts — Two independently wealthy and eccentric brothers see both their wives killed in a car accident, tipping them over the brink of sanity, and both fall in love with the one legged driver of the car. A weird and wonderful tale that is ultimately about the symmetry and absurdity of life. At the Nickelodeon.

Compiled by Peter Dunn from Tech reviews

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- visiting secondary schools
- coordinating MIT student involvement in admissions
- reading applications
- participating in admissions committee decisions

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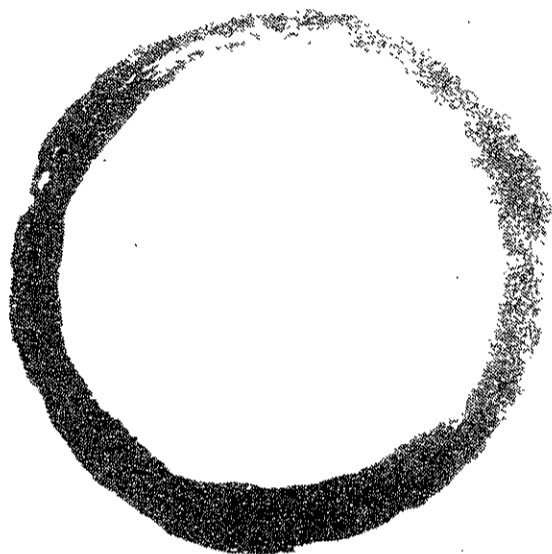
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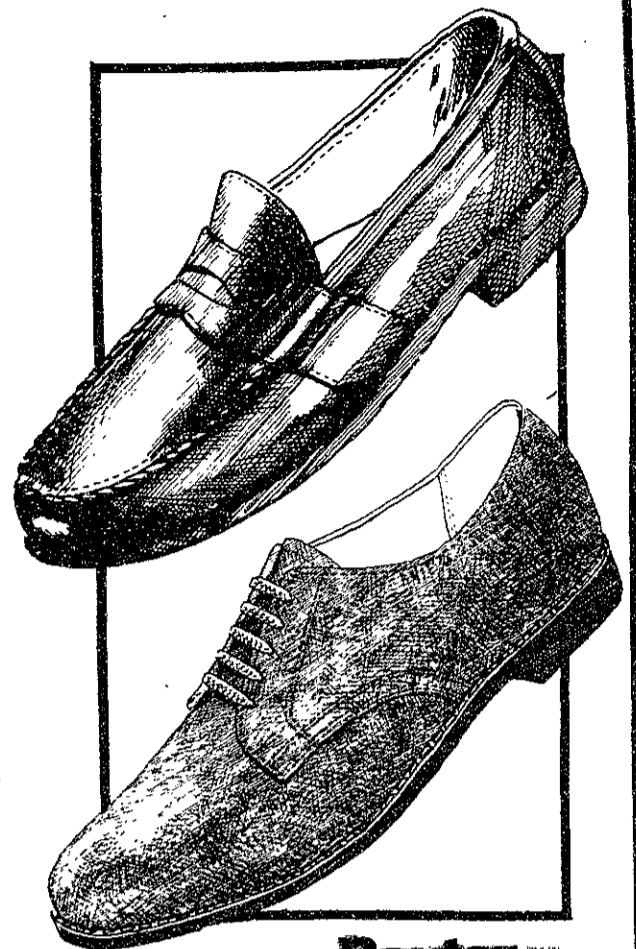
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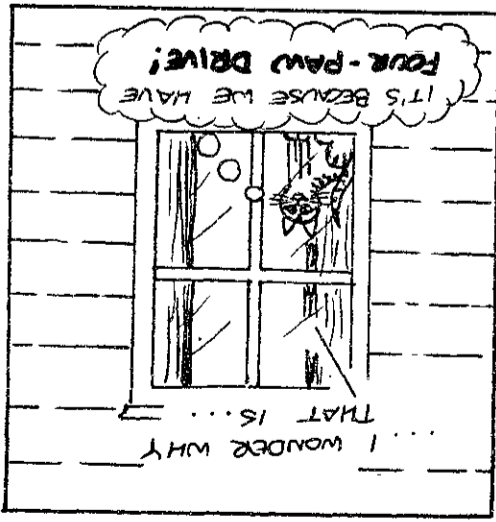
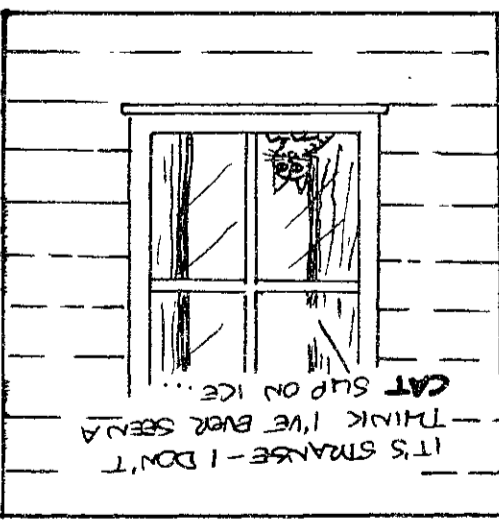
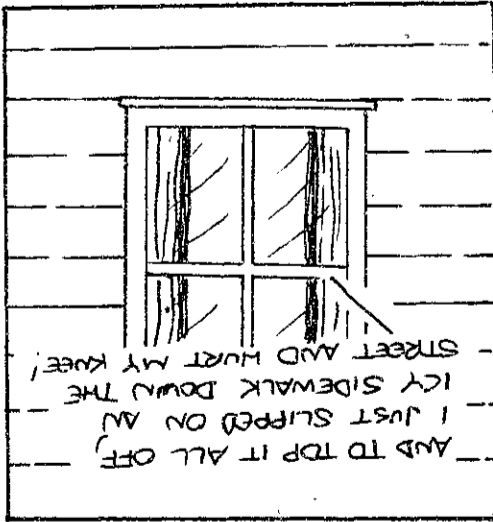
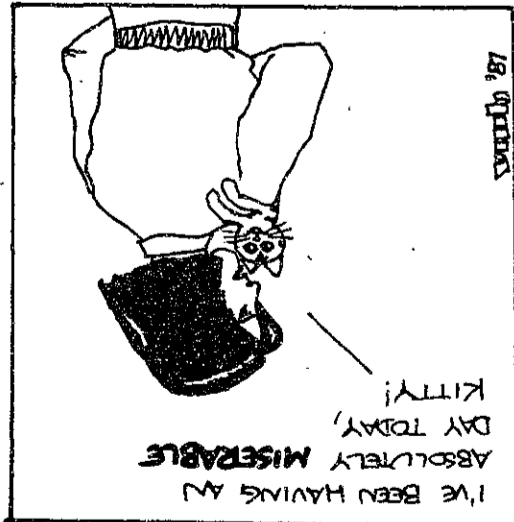
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COMICS

Outside Looking In

By V. Michael Bove



Soup

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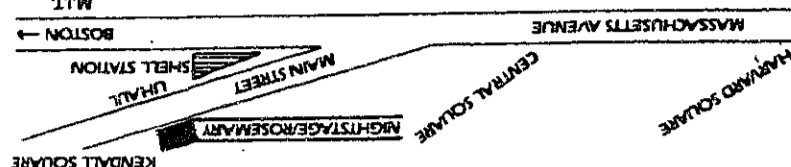
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Bowdoin defeats women's hockey

(Continued from page 16) with more scoring chances.

The MIT team certainly had the faster skaters as its only real scoring opportunities during the first period came on breakaways. But the Engineers did not put this speed to their best advantage as they often relied on slower give-and-go and passes off the boards instead of faster forward passes.

As with the previous period, the Bowdoin goals were not scored over a long period of steady pressure but rather during a short stretch when the Engineers seemed to lose their composure — all three of the goals scored against MIT during the second period came during the final three minutes.

The first Bowdoin goal of the period came at the 17:19 mark as a pass from behind the goal line was redirected into the net. The last two goals, however, seemed to be flukes. An unusual bounce

off the ice scored the second, while the third came as confusion on the MIT bench gave Bowdoin a breakaway.

Although most of the scoring was done in the first two periods, the third was the most exciting. The Engineers, who had earlier had trouble getting out of their own zone, now seemed more at ease. Their passes connected more often. The MIT defense was halting Bowdoin at their own blue line, stopping them from racing up the ice.

The Engineers, with their much improved defensive play, seemed to have clicked, but it was much too late. Despite keeping the puck in the Bowdoin zone, the MIT players could manage few shots onto the net as shots were often deflected wide. The final goal of the game came with only 13 seconds left in the game on a rink-long surge by a Bowdoin player, bringing the final score to 8-1.

Men's hockey defeats Suffolk in overtime

By Peter Dunn

The MIT men's hockey team defeated Suffolk University by a score of 4-3 in overtime last Tuesday at the New Athletic Center. The result of this close and exciting game raised the Beavers' record to 11-4-1.

After an uneventful first period ending in a 1-1 tie (MIT's goal coming from Eric Brown '87), Suffolk took the lead at the 12:14 mark of a faster-paced second period. But their lead did not last long; Rich Zermani '87 evened it up at 2-2 a little over three minutes later.

The third period, sustaining the excitement of the second, saw Suffolk again take the lead with 10 minutes remaining in the game. Fortunately, Zermani again evened the score with less than three minutes to play. Defenseman Rick Russell G won the game for MIT with a goal at the 8:49 mark in sudden death overtime.

Brian Balut '87, replacing at center Jeff Bates '90 who had been injured earlier in the game, helped set up three goals with excellent forechecking. The line of

Brown, Per-Gunnar Ostby '89, and Gary Zentner '90 played exceptionally well despite some problems finishing plays. Peter Gasparini '88 again put in a fine performance in goal, stopping 38 of 41 shots.

The MIT men's hockey teams plays its last two home games of the season next week. The Beavers face Nichols College on Wednesday, Feb. 18, and Skidmore College on Friday, Feb. 20.

Suffolk vs. MIT

MIT	1	1	1	1	-	4
Suffolk	1	1	1	0	-	3

FIRST PERIOD — MIT, Brown (Jessiman, Zentner) 9:31; Suffolk, Zulon (Piracini, Demaso) 11:03.

SECOND PERIOD — Suffolk, Demaso (unassisted) 12:14; MIT, Zermani (Balut, Bates) 15:49.

THIRD PERIOD — Suffolk, Hamilton (Kaynakian, Giuliotti) 9:23; MIT, Zermani (Balut, Jessiman) 17:10.

OVERTIME — MIT, Russell (Balut, Zermani) 8:49.

SAVES — MIT, Gasparini, 38; Suffolk, Bannen, 30.

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sports

Individuals put in impressive performances

(Continued from page 16)

Arnold also exhibited talent with an 8.1 score for her twisting vault, a personal best this season on floor with a 7.25. Her balance beam routine showed some of the most difficult tricks of the meet, including a backwalkover-backhandspring and a front-somi. She finished with a twisting dismount for a score of 7.45.

Pease and Grant made their presence known. Grant achieved a personal best on vaulting with a 7.00 and Pease made an especially strong floor performance in her first all-around competition.

MIT's team score showed a tremendous improvement in just one week, with an overall team score of 119.3, but it was not

enough to take the meet. Salem edged out Albany with a score of 151.75 to 150.8.

The women travel to Connecticut College this weekend and will be home to face Salem State again on Feb. 18.

Rhode Island vs. MIT

VAULT — 1, Arnold, MIT, 8.3; 2, Glover, RI, 8.05; 3, Dusza, RI, 8.0; 4, R. Rocchio, MIT, 7.85.

UNEVEN BARS — 1, Glover, 7.0; 2, Arnold, 6.9; 3, Dusza, 6.55; 4, R. Rocchio, 6.5; 5, C. Rocchio, MIT, 5.5.

BALANCE BEAM — 1, Dusza, 7.3; 2, R. Rocchio, 7.2; 3, Arnold, 7.1; 5, C. Rocchio, 6.2.

FLOOR EXERCISES — 1, Dusza, 8.2; 2, R. Rocchio, 7.65; 3, Wholey, 7.25; 6, Arnold, 6.0.

FINAL SCORE — Rhode Island, 132.5; MIT, 109.3.

MIT vs. Salem State and Albany State

VAULT — 1, Livent, Albany, 8.5; 2, Tiess, Albany, 8.4; 3, R. Rocchio, 8.25; 6, Arnold, 8.1; 13, Grant, MIT, 7.0; 14, C. Rocchio, 6.6; 15, Pease, MIT, 5.6.

UNEVEN BARS — 1, Bellantoni, Albany, 7.95; 2, Vlasaty, Albany, 7.75; 3, Piekos, Salem, 7.65; 10, Arnold, 6.7; 13, R. Rocchio, 5.85; 15, C. Rocchio, 5.0; 16, Pease, 4.1; 17, Pao, MIT, 3.25.

BALANCE BEAM — 1, Nadeau, Salem, 8.2; 2, Russell, Salem, 7.75; 3, Arnold, 7.45; 5, R. Rocchio, 7.2; 13, C. Rocchio, 5.75; 15, Pease, 2.85; 16, Pao, 2.6.

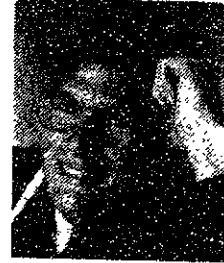
FLOOR EXERCISES — 1, Russell, 8.5; 2, Piekos, 8.25; 3, Cantor, Albany, 7.95; 6, R. Rocchio, 7.8; 12, Arnold, 7.25; 15, C. Rocchio, 6.55; 16, Pease, 5.95; 17, Grerber, MIT, 5.45.

FINAL SCORE — 1, Salem, 151.75; 2, Albany, 150.8; 3, MIT, 119.3.

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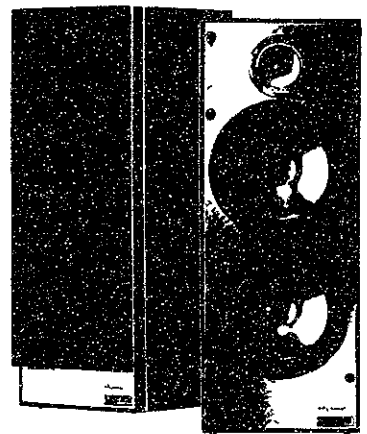
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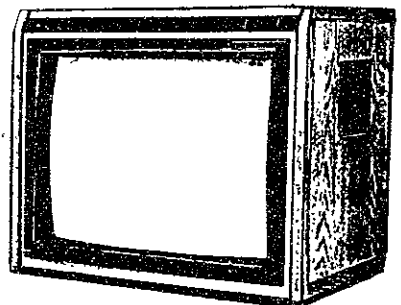
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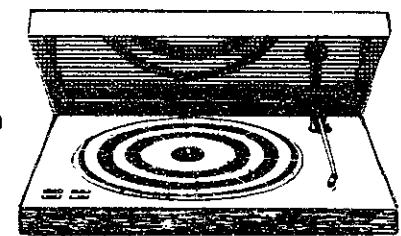
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