

## Alum held in Sri Lanka may be released

By Akbar Merchant

Ramanujam Manikkalingam '85, who has been imprisoned in his home country of Sri Lanka for over a year, may be released under the recent peace accord in that country. Letters from Manikkalingam and from the American Embassy in Sri Lanka suggest that he would be released if the full agreement is carried out, according to Professor of Physics Claude R. Canizares, Manikkalingam's research advisor.

Manikkalingam was arrested on April 19, 1986 under the Prevention of Terrorism Act, after disappearing from his home in Colombo March 27, *The Daily News*, an English-language Sri Lankan newspaper, reported at that time.

(Please turn to page 18)



Tech file photo

Ramanujam Manikkalingam

## Democratic candidates lack core support base

By Niraj S. Desai  
(First of two parts)

"On the Democratic side, no one stands for things the way Hubert Humphrey stood for things," said Charles Stewart III, assistant professor of political science, at the MIT Democratic Club's discussion Wednesday night. Stewart said that this political "rootlessness" in part allowed for the sudden demises of Gary Hart and Sen. Joseph R. Biden (D-DE), and for the ever-increasing length of the presidential campaign season.

None of the 1988 Democratic presidential candidates represents anything larger than himself, Stewart said. Each runs as an individual, not as the leader of a wing of the party.

As a result, no one has a core of supporters on whom he can fall back if he should stumble. Stewart saw Hart and Biden as examples of baseless candidates who stumbled.

"Gary Hart was in the national



Cartoonist Mike Peters talked about politics and his life and drew caricatures of famous people, including Richard Nixon, at Wednesday night's LSC lecture.

Anthony Lee

## Gray lauds interdisciplinary research

By Mathews M. Cherian  
(First of two parts)

President Paul E. Gray '54 stressed a need for an interdisciplinary approach to research and education at MIT in the annual *Report of the President* for the academic year 1987-88. Gray presented the report to the MIT Corporation last Friday.

He also outlined MIT's \$550 million fund-raising drive, entitled the *Campaign for the Future*. [See "MIT plans \$550 million fund drive, Oct. 6"]

Citing the rapid increase in

complexity of technology and the intensified speed of development, he said, "The definition of problems, the nature of the inquiry itself, requires partnership and collaboration among individuals from the very beginning."

The increasing importance of technology in society also requires a greater understanding of technical issues and their economic, social, and environmental implications, Gray said. "From the beginning, MIT's faculty have known that science and technology live in society, not apart from it."

On a technical level, the new approach would imply a "blurring of the historical distinctions between science and engineering," Gray said. But "basic disciplinary research and scholarship have been and will continue to be one of the underlying strengths of MIT."

In his report, Gray described a few of the Institute's initiatives which exemplified the importance of interdisciplinary research. These projects would also benefit from the additional funds expected from the Institute's Capital campaign.

• **Materials:** "Understanding the processing and functions of ... materials draws on fundamental knowledge of physics, chemistry, and biology, and of manufacturing and processing." The Institute's new polymer sci-

## Legal officer favors tightened security

By Andrew L. Fish  
(Second of two parts)

As MIT continues its upgrade of dormitory security, MIT's legal affairs officer has stated his preference for more limited access to Institute residence houses. But Legal Affairs Officer Thomas R. Henneberry does not feel that MIT could be held liable for campus crime, even with its current dormitory security system.

Several administration officials have denied the security upgrade was undertaken because of fears of liability. But the program comes as campus crime and civil lawsuits by its victims have been on the rise nationwide.

Henneberry said he would like to see the Institute adopt a limited access system in all of the dormitories — a system recommended by Campus Police Chief James Olivieri.

Olivieri has suggested that all dormitories have a single entrance monitored by a desk. Such a system is already in place at McCormick Hall and Random Hall.

While Henneberry noted that MIT's "insurers have not yet stated that kind of requirement," the recent rape of a student in Bexley Hall "shows the merit of the system Olivieri has suggested."

From an insurance standpoint, Henneberry was in favor of more controlled access to the dormitories. "I would feel better about it, and our insurers would feel better about it."

But Henneberry said he was not personally exerting any pressure on the Housing Office to tighten security and was merely acting as a "resource," answering specific questions from the Office.

Although Henneberry asserted in 1984 that MIT's security was as strong as it could be without infringing on students' rights, he now believes that more limited access to dormitories would not encroach on students' privacy.

Henneberry's 1984 remarks came in the wake of a successful \$175,000 lawsuit against Pine Manor College. A student who was raped on campus had sued, claiming that the college had provided insufficient security.

While Henneberry asserted that MIT would not be vulnerable to such a lawsuit, several colleges are now facing litigation as a result of violent crimes on their campuses.

Lehigh University now faces a \$25 million dollar lawsuit by the parents of a student who was raped and murdered by another student in her dormitory room. The parents assert that Lehigh provided inadequate security and failed to prevent their daughter's death.

Lehigh maintains that it was not negligent in the murder, and claims that a review of security at the time showed that "reasonable" precautions had been taken, according to *The Chronicle of Higher Education*. But the university has since made extensive security improvements since the murder, the *Chronicle* reported.

Murders on college campuses  
(Please turn to page 18)

## election '88

spotlight for more than three years," Stewart noted. But Hart was forced out of the race less than a week after the Donna Rice scandal began.

Similarly, Biden got caught committing relatively minor sins. Using other people's rhetoric is not unusual in politics. And Biden's plagiarism of a law school paper took place more than twenty years ago.

Stewart believes Massachusetts Gov. Michael S. Dukakis will survive the scandal over his aides' part in the Biden affair — but only because Dukakis has enough money to weather the storm. "Don't we want people to have more than money to fall back on?" he asked.

(Please turn to page 2)

## Kent D. Anderson

Kent D. Anderson G died Saturday night, Oct. 3, on his 24th birthday. He fell from the 6th or 7th floor balcony inside the Hyatt Regency Hotel to a restaurant on the 2nd floor at about 8:15 pm and was taken to Massachusetts General Hospital where he died two hours later. His death was an apparent suicide, according to the MIT Campus Police. The Suffolk medical examiner is still investigating.

Anderson was from Duluth, MN, and lived in Ashdown House. He came to MIT as a graduate student in electrical engineering in September 1986 after receiving his bachelor's degree from Northwestern University. He was a research assistant at Lincoln Laboratory where he had been studying semiconductor devices. He served as a teaching assistant in an electrical engineering graduate course last fall.

His academic advisor, Professor Clifton Fonstad, said Anderson was "very friendly, enthusiastic about the work he's doing, and was doing extremely well with the research." Anderson had published one research paper and was nearing completion on a second paper, his advisor said.

## MIT professor wins prestigious Lasker Award

By Kenyon D. Potter

MIT Professor Susumu Tonegawa was named a co-recipient of the Albert Lasker Medical Research Award. Tonegawa, of the Department of Biology and the Center for Cancer Research, won the Lasker Award for his work on the mechanics of the immune system. The Lasker Award, highly acclaimed by the medical field, is considered second in importance to the Nobel.

Tonegawa discovered that the apparent infinite diversity of antibodies produced by the human immune system is caused by gene rearrangement.

Prior theory has held that the human immune system comprises many pre-existing gene sequences. On detection of a foreign bacteria or virus, a specific gene sequence would key the creation of antibodies to precisely that foreign organism and no other. Since the genetic coding for all antibodies would have to be pre-stored, such a method

would require an almost infinite number of genes.

The present "somatic theory" of the immune system, for which Tonegawa and the others received the award, agrees that antibodies are formed according to key mappings of gene sequences. However, the theory further stipulates that "we inherit pieces of genes," Tonegawa said. These particular gene fragments can then combine, forming an infinite variety of gene sequences. By this process the human immune system can produce the diversity of antibodies necessary to combat the millions of viral and bacterial infections it does.

Tonegawa began his research on the subject at the Basel Institute of Immunology. In 1981, he joined the faculty at MIT. He received the Lasker Award for his discovery and continuing research.

Tonegawa shares the \$15,000 1987 Lasker Award with Philip Leder, chairman of the depart-



Kyle G. Peltonen/The Tech  
Prof. Susumu Tonegawa

ment of genetics at the Harvard Medical School, and Leroy Hood, chairman of the division of biology at the California Institute of Technology, each of whom studied this same question of antibody diversity independently.

He will be presented the award in New York Nov. 20 following an honorary series of lectures given by fellow award winners.

## Democrats plagued by rootlessness

(Continued from page 1)

Stewart said the candidates' lack of a political base has increased the length of presidential campaigns. The first primary ever was held in North Dakota on March 15, 1912. By March 15, 1988, nearly twenty primaries will have been held — half of the total. In 1972, only two candidates announced before the start of the calendar year. In 1984, nearly all did.

Since today's candidates are relatively unknown, they need a lot of time to build name recognition. George S. McGovern, a South Dakota senator, and Jimmy Carter, the obscure governor of a Deep South state, both announced their candidacies, in 1972 and 1976 respectively, nearly two years before the election, Stewart noted.

Unknown candidates also need more time to raise more money. They need more money, in part, because they must hire paid campaign staff. Candidates who do not represent a movement or ideology find it hard to attract sufficient workers for such a long campaign, Stewart said.

### Rootlessness stems from weakening of factions

The "political rootlessness" of the Democratic candidates stems from the breakdown in the Northern and Southern wings of the party, Stewart said.

This "political rootlessness" in the Democratic party stems from the fact that there are no identifiable wings in the party, Stewart said. There cannot be leaders without groups for them to lead.

A quarter century ago, the Democratic party was clearly split into a Southern and North-

ern wing. Men like Lyndon Johnson and Richard Russell, a powerful senator from Georgia, were the acknowledged leaders of the Southern wing. On the Northern side, Hubert Humphrey and Adlai Stevenson commanded similar respect. The battle between the two sides was like "a clash of titans," Stewart said.

But in the past two decades, Northern liberals have met defeat after defeat. The only Democratic presidential candidate elected in the last twenty years was Jimmy Carter, a Southerner. Liberals have been forced to reevaluate their old assumptions. As a result, Northern liberals no longer constitute a real wing of the Democratic party, Stewart argued.

The civil rights battles of the 1960s destroyed the old Southern wing of the party. The Solid South was built upon the political exclusion of blacks, Stewart said. The entrance of blacks into Southern Democratic politics changed the face of Southern politics entirely.

White Southerners, once loyal Democrats, have found their party is increasingly attuned to black opinion. Even old-line Democrats like Sen. John C. Stennis (D-MS) and Sen. Howell C. Heflin (D-AL) now depend on the black vote to keep them in office, Stewart noted.

Some Southerners like former Virginia Gov. Charles S. Robb have tried to resurrect the old Southern power within the party, Stewart said. Super Tuesday, March 8, when almost all of the Southern states will hold primaries and caucuses, was designed to increase Southern influence.

Robb and others like him theorized that Super Tuesday, with so many delegates at stake, would command enormous attention from candidates. It might also encourage a Southerner, like Sen. Sam Nunn (D-GA), to get in the race.

But the strategy has backfired, Stewart said. Nunn did not become a candidate and the only Southerner in the race is Sen. Albert Gore (D-TN), a liberal by Southern standards.

The only candidate helped by the Southern regional primary is Jesse Jackson — precisely the candidate white Southerners did not want to help, Stewart said.

The desire to increase Southern influence was really a desire to increase white Southern influence within the Democratic party. The Southerners wanted a "Great White Hope" like Nunn, Stewart said, instead it looks like they will get Jackson, who can count on a huge black turnout throughout the South on Super Tuesday.

(Next: An analysis of the candidates)

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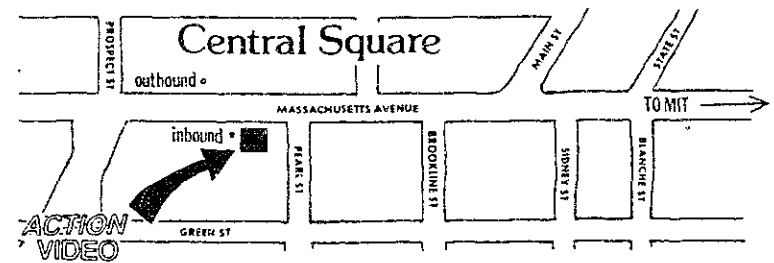
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# news roundup

from the associated press wire

## World

### US helicopters sink three Iranian boats

The Pentagon reported that US helicopter gunships sank three Iranian patrol boats in the Persian Gulf yesterday after an American observation helicopter was fired upon without provocation.

It was the second American military engagement in the region since the United States began escorting reflagged Kuwaiti vessels through the Gulf. Officials say there were no American casualties. At least six Iranian crewmen survived the assault and were picked up by a US patrol boat.

Pentagon spokesman Fred Hoffman said the incident began when a lone US observation helicopter approached three or four Iranian patrol boats in international waters southwest of Farsi Island. He said the US helicopter did nothing provocative and suddenly found itself under fire. The observation helicopter radioed for help from nearby US helicopter gunships, which opened fire, sinking three Iranian gunboats. A fourth boat apparently escaped.

Earlier this week, US intelligence agencies had alerted American military forces to a build-up in the number of Iranian gunboats around Kharg Island, which is also located in the Northern Gulf.

A senior administration official said the US regards the incident as an "isolated incident with no intention of escalation." He added that the United States believes this is "not a situation leading into hostilities."

## Nation

### Falwell quits PTL post

TV evangelist Jerry Falwell said it would take a "miracle of God" to keep Jim Bakker from coming back in six months as head of PTL. And Falwell does not sound like he expects a miracle. He, the television ministry's board, and its top officers resigned this morning. The issue — a federal bankruptcy judge's decision to let PTL's creditors and contributors file a competing financial reorganization plan. Falwell said that clears the way for Bakker to return.

Falwell took over the ministry after Bakker resigned in a sex scandal, and ran it while reports of mismanagement under Bakker unfolded. Falwell says he and his associates cannot sit on a board that — in his words — "could have the slightest potential for the return of Jim Bakker to continue the PTL travesty of the past."

### Robertson admits he engaged in premarital sex

Former TV evangelist Pat Robertson says he expected it to come out when he ran for president. And it did — *The Wall Street Journal* says Robertson's first son conceived several months before Robertson got married. However, Robertson told the *Washington Post* that he and his wife felt their marriage began at the moment of conception, and the Republican presidential candidate says his conduct before marriage took place before he dedicated his life to Jesus.

Robertson has been campaigning in Iowa, where he spoke about a hearing that took place Tuesday in Washington. A House panel was looking into the tax-exempt status of TV ministries, and Robertson said this has a chilling effect on freedom of religion.

## Sports

### Larry Holmes to fight Mike Tyson

Boxing promoter Don King says former heavyweight champion Larry Holmes will come out of retirement to fight current heavyweight king Mike Tyson. The Jan. 23 bout hinges on Tyson beating Tyrell Biggs a week from tomorrow in Atlantic City. Holmes has been out of the ring since losing to champion Michael Spinks in an IBF title bout in April 1986.

No site has been named for the Tyson-Holmes match, which will earn Holmes about \$3 million.

## Local

### Dukakis names new campaign manager

Massachusetts Governor Michael Dukakis has named Harvard Law Professor Susan Estrich his new presidential campaign manager. She succeeds John Sasso, who resigned last week after admitting he distributed the videotape showing that Sen. Joseph Biden had used the speeches of British Laborite Neil Kinnock. The Delaware Democrat later ended his presidential campaign.

Estrich had been the deputy Dukakis campaign manager.

Dukakis told a news conference at the Lafayette Hotel this afternoon that Estrich has the political, managerial, and leadership skills to lead his campaign.

Estrich previously worked for Walter Mondale's presidential campaign in 1984 and the next year was co-chair of a Democratic Party panel charged with finding out what concerned Democrats about the party's rules and procedures. She still is a member of the party's national committees.

## Weather

### The Big Chill

If you thought last night was chilly, just wait until Monday morning. A large cold area of high pressure in southwestern Canada is headed our way for late in the weekend. Ahead of this feature, winds will be turning southwesterly, thus making Saturday the last "warm" day in many to come.

**Friday:** Mostly sunny and cool. High 57° F (14° C).

**Friday night:** Clear and cool but not as cool as previous nights. Low 49° F (9° C). Winds becoming southwesterly 5-10 mph.

**Saturday:** Sunny early then clouding up with a few afternoon showers, winds southwest 15-25mph. High 66° F (20° C). Showers ending Saturday night (snow showers/squalls in northern New England) and turning colder, low 43° F (6° C).

**Sunday:** Brilliant sunshine, breezy and cold. High 49-54° F (9-12° C), low 36° F (2° C).

**Monday:** Some cloudiness arriving. High 55-61° F (14-16° C).

Forecast by Michael C. Morgan

Compiled by Earl C. Yen

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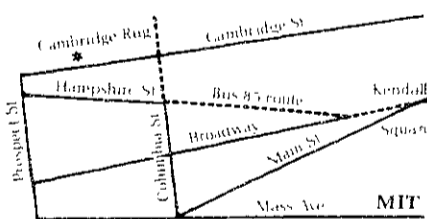
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# opinion

## Editorial

### Confronting the fear of AIDS

When we face a danger, we often choose to be blind. We think that tragedy will never find us, even as it befalls others. We like to believe simple measures can guarantee our safety.

To some of us, Acquired Immune Deficiency Syndrome appears to be a danger that lies at the periphery of our lives. Ignoring the deaths that are day by day growing in number, we believe the disease will never touch us or the ones we love. Meanwhile, some of us are all too ready to judge and isolate the people whom we mistakenly see as the only targets of the disease. In doing so, we absolve ourselves of a responsibility in our own sex lives.

But we're all targets, and tactics of ignorance will not save us.

MIT has decided to install condom machines in its dormitories as part of a preventive measure against the spread of the deadly disease. Is the Institute overreacting?

Unlike some other colleges, the Institute has chosen to face the truth. Many of its students are sexually active. By making condoms more accessible to students, MIT is not condoning widespread sexual activity, but presenting those who are sexually active with the responsibility that must come with a sexual life.

Certainly, this should not be the sole step. The use of condoms will not stop the spread of AIDS. Moreover, condoms do not guarantee total protection against the disease. The MIT Medical Department must work in the coming years to educate community members and caution them that there are no guarantees. As long as Institute officials understand this — viewing preventive measures as only an initial step — then their efforts will be worthwhile.

"Fear can be useful when it helps people avoid behavior that puts them at risk for Acquired Immune Deficiency Syndrome," wrote Surgeon General C. Everett Koop in his report on AIDS. "On the other hand, unreasonable fear can be as crippling as the disease itself."

His words ring with truth. We must avoid the mindless fear — the one that leads to false solutions and quick judgements. But we must be afraid enough to not only protect ourselves but educate ourselves and each other no matter how awkward or even "distasteful" such education can be.

Until we develop a cure for AIDS, sex education and preventive measures are the only instruments we have at our disposal to combat it. We cannot afford to shirk from this truth, nor can we allow ourselves to sink into hypocrisy.

For we will soon see the price of our lies, past and present. Four years from now, 270,000 people will have contracted AIDS, and 179,000 will have died.

## Column/Thomas T. Huang

### Reagan dozes through crisis

Maybe Bob Woodward was right. Tragic though it may be, John Hinckley and his gun just might have loosened a few of the president's screws back in 1981.

For earlier this week, Reagan warned Democrats that a defeat of the Bork nomination would come over his "dead body," inviting a fight that would be both wasteful and hurtful to all parties. Aside from perhaps raising false hopes among liberals, Reagan's statement epitomizes what has become the Senile Presidency.

In pleading senility, the president absolves himself of culpability for his past, present and future crimes and misjudgements. In pleading senility, the president also chooses to ignore the social context in which we live — a country of elites and masses, rich and poor, male and female, liberal and conservative, white, black, brown, yellow, red, homosexual, heterosexual, bisexual, religious, atheistic, political and apolitical. To say that the Constitution is not alive and changing is to say

that this country and its people are not alive and changing.

If we are to believe the president, he seems to have slept through many things, including the work of justices who believed that the US Constitution was never and will never be a document interpreted in a social vacuum. Waking grudgingly, Reagan was ready to take on all comers with the clumsy Bork maneuver.

He seems also to have napped through some major initiatives in foreign policy that were being concocted by his executive branch and being hidden from Congress — initiatives that eventually involved such hotspots as the Middle East and Central America. As Reagan plodded almost obliviously past the Iran-*contra* hearings this summer, he resembled a director whose movie had become so caustic — and at the same time so muddled — that one could only watch with a mixture of anger and sullen humor, waiting anxiously for the end.

We liberals could afford sullen

humor at the time, because we fully expected last year's revelations — if not to lead to impeachment, which they should have — to at least ring the death knell for the Republicans in 1988. We thought that, after eight years, finally the public would be able to see how poorly constructed, shallow and misleading a movie it all really was.

In view of recent events splashed across the news page, though, I dread that we too early prophesied such a killing. In fact, it could be the Democratic party that is falling apart, self-destructing before the first primaries of this long, long campaign. We can no longer afford the sullen humor, for the press is watching our leaders very closely, and our leaders are in fact biting each other's heads off, and this will end with a President George Bush or President Bob Dole if we don't get our act together.

Even as we approach Reagan's last year in office, even as the

(Please turn to page 5)

## feedback

### Society must foster pluralism

To the Editor:

This letter is in response to the letter by Rodhill M. Jack '90 ["Affirmative action is no solution to racism," Oct. 2]. We take issue with the letter because it is factually misleading. Jack seems to argue that affirmative action programs are discriminatory, useless and unnecessary. His solution to our problems as a multi-racial and multi-ethnic society is to have "minority peoples" assimilate to some "majority" culture.

Consider first his proposed solution. Jack decries the "dogged pursuit of racial or cultural identity" as destructive and prods "minority peoples" to "value assimilation." While he goes on to encourage the majority to value diversity, clearly the two are contradictory — a nation of assimilated people is not diverse, it is homogeneous. The very phrase "minority peoples" belies the wealth of culture and diversity of the many groups that make up America's non-majority population.

Instead, let us propose (as others have before us) the concept of pluralism — "that state of affairs in which several distinct ethnic, religious, and racial communities live side by side, willing to affirm each other's contributions to the common welfare" ["The American University and the Pluralistic Idea," Brown University] — as an ideal to be embraced.

Jack seems to have an altogether erroneous understanding of the concept of affirmative action. Affirmative action is not a mechanism for favoritism but a means of providing access to groups previously excluded from economic opportunities in this country. Affirmative action programs exist to create opportunities for women and other under-represented groups.

Contrary to his apparent opinion, affirmative action programs have had tremendous successes. Close to home, witness the increase of the female undergraduate population at MIT, a recent development that has had enormous positive impact on this institution.

Similarly, the 31 black students that arrived in September 1969 (as compared to 50 the next year) — after an average of less than

two black undergraduates attended per year in the previous 50 years — forever changed the look, feel, and institutional character and conscience of MIT. These successes were achieved not passively, but via concerted effort, an affirmative action to reach out to those previously excluded.

Despite substantial improvements, all is not well, neither in US society nor at MIT. Statistics continue to show large socio-economic gaps between races and the sexes. Anecdotal information is rife with instances of clear and subtle discrimination against women and minorities in the engineering and business firms that many of us aspire to enter.

MIT has made significant recent progress in attracting female undergraduates and minority administrators; for this we commend it. However, in other areas of minority participation the

### Only affirmative action can repair past injustice

To the Editor:

I take strong exception to the letter written by Rodhill M. Jack '90 ["Affirmative action is no solution to racism," Oct. 2]. It is apparent that Jack has no understanding of what affirmative action is about or minorities in general. His proposed solution to racism is a dangerous threat that would erase what little progress minorities have made thus far.

First let us take a look at affirmative action, which Jack so vehemently opposes. The common misconception about affirmative action, as Jack states, is that it is a form of reverse discrimination, but that is not the case. Affirmative action is merely a way to try to correct the injustices that three hundred years of slavery and oppression have placed upon people of color. The best way to explain this is by what I call the racing analogy.

Suppose that Jack and I were engaged in a car race. He was given a brand-new Ferrari Testarossa with a full tank of gas while I was given a Chevy Chevette with half a tank of gas. The race was started and naturally Jack pulled far ahead at 180 mph

clock on progress has stopped. Eighteen years after 1969 there are less than 70 black freshmen in the entering class, 7 percent of the total. Blacks make up approximately 12 percent of the US population.

Last year, 87 black graduate students were enrolled at MIT, a smaller number than in any of the previous five years and less than two percent of the total number of graduate students. The MIT faculty numbers approximately 1000. Fifteen are black. Five years ago 19 faculty members were black.

Not only are the numbers of minorities that come small, but the environment those individuals enter is hardly the most supportive. "The Racial Climate on the MIT Campus," a report released in 1986, paints a bleak picture of minority students' perceptions of

(Please turn to page 7)

with his superior car, while I lagged far behind in my inferior car without enough gas. What then if the race were paused and I were given exactly the same car as Jack with the same amount of gas? Is it now fair to expect me to catch up to him when he has had such a huge head start? I think that most of us would say no. This is precisely the type of problem that affirmative action tries to correct.

Today's whites have been given a huge head start in the professional world by their forefathers' injustices to blacks. It is quite apparent that success is largely dependent upon socio-economic position, or in the vernacular, "Those that already have are those that get." Most blacks simply do not already "have" because their parents and their parents' parents didn't "have" before them. It is a hard road to travel as a socio-economic underdog. It is a wonder that the small number of blacks who have made it have succeeded at all. For the same reasons that poor whites most often remain poor whites, poor blacks most often remain poor blacks. The only difference

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# TheTech

Volume 107, Number 40

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# opinion

## Dazed voters treat politics as soap opera

(Continued from page 4)

president continues to rant and rave, the recent ousters of Gary Hart and Joseph Biden — and the Dukakis setback — have succeeded in shifting the public's attention from the current administration's gross violations of the law to what one can only describe as the lifestyles of the not-so-rich and not-so-famous.

At a time when this nation should be discussing the hypocrisy of Reagan's brand of conservatism — small government when it comes to the private sector, but big, secret, unaccountable government when it comes to foreign policy — it is instead being directed to the dirty laundry of Democratic leaders.

At a time when we should be trying to understand very complex issues involving war in the Persian Gulf, arms control, the Strategic Defense Initiative, poverty, AIDS, racial and sexual discrimination, foreign interventionism, we are instead more interested in sex involving Hart and videos involving Biden.

Yes, wouldn't it be more simple if national issues could be boiled down to sex and videos — things that can exist without context? Wouldn't the law of the land be more "objective" if the court interpreted the Constitution without heeding social changes that uncover inequities and intrusions? Wouldn't capitalism — the "foundation" of this country — thrive if business did not have to concern itself with social consequences?

Why get so worried, so worked up about it?

In fact, it is possible that Americans are spurning liberalism not just out of self-interest but because liberalism comes so burdened and frazzled with social concern and solemnity. It is possible that liberalism is disintegrating because some of its leading advocates choose not to act like senile innocents, but rather like human beings — failings and all — who actually give a damn about their fellow citizens and the consequences of governmental action.

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

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

Letters to the Editor are welcome. They 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.

## First Amendment protects all expression of ideas

To the Editor:

Alexander Barzel clearly demonstrates that he does not understand the US Constitution ["Pornography debate uses flawed reasoning, Oct. 6]. He says that only speech is protected by the First Amendment.

Is the deed of playing a recording or videotape of a speech made earlier protected? Are the deeds of writing or putting up posters protected? Does the First Amendment only apply to laws made by Congress as it says literally?

The Supreme Court has interpreted the Constitution to answer these questions. The First Amendment applies generally and not only to Congress, as Barzel realizes by saying "freedom of speech," which, as an undisputable right . . ." In decision after decision the Courts have held that "speech" means not only verbal speech, but conveyance of ideas and includes audiotapes, video, posters, movies and writing.

Adam L. Dershowitz '89

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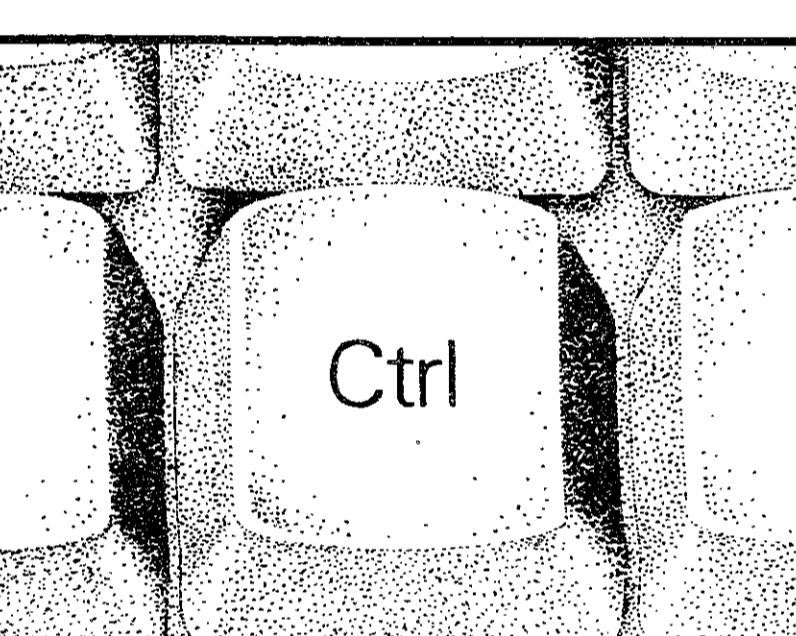
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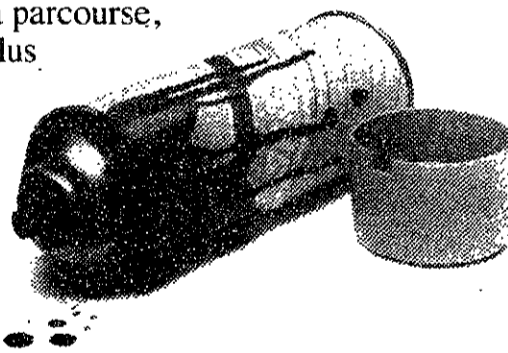
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# opinion

## Blacks need support, not assimilation

(Continued from page 4)

MIT. Based on responses to written and telephone surveys the report portrays generally negative and critical views by black alumni of MIT: "While many recognized the long term value of the analytical and problem solving skills gained from an MIT education, most suggested that the costs were high."

This may be so for all students, but specifically for black students: "It is clear to them that racism in the living and learning environments was not an incidental but a fundamental factor in these high costs."

Contrary to Jack's assertions, separation as a means of support is a positive mechanism for blacks. Chocolate City, a predominantly black living group, and minority support services such as Project Interphase and the Black Students' Union Tutorial Program were cited repeatedly by alumni for their positive reinforcing effect on black students. Chocolate City, specifically, is an alliance of mutually supportive students primarily due to cultural and social ties, not to the imposed racial segregation of

the past (and in some places, the present).

We concur with Jack that affirmative action programs have not and can not be a complete solution to problems of racism and economic inequality in society or higher education. The solution, however, is not to dismantle that which is at least partially responsible for the gains of the past, but to strengthen it. At MIT this is of primary importance since both the number of minorities and the prospects for positive change are dismal.

This MIT administration seems content with the achievements of previous administrations. After great advances in the late 1960s and early 1970s, progress in attracting and retaining minorities at all levels of the Institute has been minuscule. One year after the publication of the racial climate report we have seen and heard vehement criticism primarily of its methodology, but no action on its recommendations. Whatever its flaws, the problems depicted in it are real and, without reponse, will remain.

Continued and renewed effort to increase the number of minor-

ity students and faculty and to retain present students must be a priority of the administration if the goal of pluralism is to be achieved at MIT. Rhetoric is not enough. Enhanced recruitment and financial aid efforts are required to increase the number of incoming minority undergraduates. Departments and department heads must stop hiding in the shadows of the Institute and actively seek out potential minority graduate students and faculty.

Efforts must be made to improve the MIT environment for minorities and other students. An ethnic studies program would help educate all students and is most desirable. Education can only increase understanding and a commitment to understanding. We invite the MIT administration and community to join us in our efforts towards this goal.

Bernard Loyd G  
Chairman, MIT Black Graduate  
Student Association  
Florence R. Rolston '88  
Co-Chairman, MIT Black  
Students' Union  
Gontran D. Fortune Jr. '88  
Vice President, National Society  
of Black Engineers, MIT Chapter

## Cultural ties give support to minorities

(Continued from page 4)

is that a higher percentage of blacks are poor, and they still have racism to help keep them poor. But even those who are able to break out of the vicious cycle of poverty have problems ahead in their quest to reach professional status.

Blacks are effectively locked out of many positions of power and success simply because one of the unspoken requirements is often that one's family must have already been in a position of power. The "old boy" network of power is passed down from generation to generation of white men like a family heirloom. This is not because blacks are unqualified — quite the contrary. A black with a college education can expect to be employed at the same professional level and pay scale as a white with only a high school education. Clearly many blacks are overqualified for their present jobs. This explodes the myth that affirmative action means promoting minorities to positions for which they are underqualified.

What I found particularly disturbing was Jack's notion that blacks should assimilate into the larger white community. The simple fact is that in almost every study done of blacks all or most of the positive factors have come from a feeling of shared culture and community. Note that one of the unanimously positive experiences of blacks at MIT — cited by the Report on the Racial Climate done last year — was living in Chocolate City or a predominantly black living group. I wonder, then, why Jack thinks that Chocolate City should no longer exist.

These cultural ties which Jack wants to erase are the very ties which have held the black community together. It is these ties that have kept the black community strong under the onslaught of slavery, oppression and discrimination. If Jack really thinks that assimilation is so wonderful, then I invite him to assimilate into my culture. I have no desire to be assimilated into Jack's white culture. I already have mine.

Edward N. Page '89

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### WHO'S AFRAID OF VIRGINIA WOOLF?

Written by Edward Albee.

Directed by Richard W. Freeman.

Starring Michael Goodson, Jackie Bain (and Gaila Newburg, John Sharian).

September 29 to October 25.

At the New Ehrlich Theatre.

By JULIAN WEST

**D**IRECTOR RICHARD FREEMAN says of Edward Albee's passionate and haunting masterwork: "[He] cuts through American academic and intellectual chauvinism to reach the core of human emotion... need." Freeman's production itself pierces the verbal and emotional smokescreen of the play, laying both meanings and characters clearly before us.

Without such clear directions through Albee's minefield of wit and sarcasm, we might find ourselves lost indeed. The action of the play centers around a marriage held together in part by an absent child — who turns out in the final act to be imagi-

nary. This is only the first level of illusion.

George and Martha, a middle-aged couple, live in a New England college town. He is an assistant history professor who married the President's daughter, and despite her ambition has been passed over for promotion ever since. With his career going nowhere, and social life restricted to cocktail parties and (possibly fictitious) faculty games of "musical beds," their attentions are naturally concentrated on each other.

The focus of George and Martha's life together is a never-ending series of biting verbal attacks which pepper the play with some of the richest and most rewarding language in the North American theatre. Fortunately, Michael Goodson and Jackie Bain render the dialogue comprehensible, if not always transparent, and we are able to see their characters as people, and rather interesting ones at that. For if the action of "Who's Afraid..." is not to be taken entirely seriously, the characters certainly are, and the games they play are very serious indeed.

Michael Goodson, rapidly emerging as a standout among the New Ehrlich company, plays George with clarity, rapacity, and a murderous wit. His George mixes metaphors and drinks with the same natural ease, and Goodson seems to employ the experience of all of George's 46 years in lording it over his young guests and holding his own with his wife.

Martha, not George's intellectual equal, has learned to draw level with him by a variety of devices, most notably her parentship and her promiscuous sexuality. Bain reveals a sensual side of Martha right from the word go, when she enters in the first scene with a Bette Davis impression.

George and Martha live in a world of constant verbal foreplay, and Goodson and Bain seem to have this down to a fine art. Their physical gestures, by contrast, are correspondingly less refined, and the sexual nuances of lighting cigarettes and always, always pouring drinks are appropriately bare and clumsy.

They create for us, in the intimacy of the New Ehrlich, a sense of intimacy in a

20-year marriage with few secrets left, but much still to learn. When husband and wife share a joke, or a reference to past events, they convey familiarity, so that we understand it to be an inside reference. A real sense of the past is created, and eventually exploited to good effect.

The secondary characters, Nick and Honey, exist only as foils for George and Martha and as spectators of their verbal swordplay. John Sharian, a bleached-blond pretty-boy, is appropriate as the All-American boy who is a biology whiz but no match for George's jabs or Martha's sexual know-how. But he is inconvincingly naive and, unfortunately, not up to his billing as a man with "biology on his side."

Gaila Newburg's Honey is sufficiently naive. She wears, however, almost permanently a grating, if appropriate grin. Though both Newburg and Sharian are perfectly competent, we are happy for the most part to relegate them to the background and focus on the real action. At centre stage, Goodson and Bain put on a riveting performance.

## The under-levels of society are unfolded in Balm in Gilead

### BALM IN GILEAD

By Lanford Wilson.

Directed by Paul Dervis.

September 17 to October 24.

At the Alley Theater.

By SAL VAF AEI

**"W**E LOOK FOR PLAYS that are viscerally stimulating while you are watching them, and intellectually provocative once you've left the theater," says Paul Dervis who founded the Alley Theater in 1978. On that score Balm in Gilead is certainly a success. Certainly it helps to provoke and overwhelm an audience of around 30 (this is a small theater) to have a cast of 22 who have all clearly worked hard on their parts. The hall is periodically plunged in darkness and members of the cast, followed by spotlights, join the audience and engage in tangential monologues to focus on the life history of the individual characters or on how they view the totality of their worlds.

The story centers around a 24-hour Manhattan coffee shop located in a neighborhood where the "less-respectable" live. The cast we face includes a whole assortment of low lifers: prostitutes, pushers, gigolos, bums, junkies, hustlers, hit-men



Jacqueline Grad and C.J. Nolan in *Balm in Gilead*.

and... a woman, Darlene, who has just descended from higher levels of society. Through the unfolding of the drama, we watch the transformation of Darlene's character.

It is highlighted through an 8-minute monologue by Jacqueline Grad (Darlene) on Darlene's past history set against the background of a Waltz. The harsh reality she discovers has lessons to teach. Everyone is for himself (*saive qui peut*); the conversations are really parallel mono-

logues, a discussion between individuals and a wall. Hence, the absurdity of Darlene falling in love with Joe, the small time pusher, who could not care less about her feelings. After Joe's failure in "business" (according to Brecht, bandits are nothing but businessmen), and subsequent murder by the local heroin distributor chain, Darlene's character is transformed to the world it finds itself in. Then the play takes off into a replay of the first few scenes, and she proclaims: "We are all trapped in this,

and we ain't moving anywhere!"

Throughout the play, the bums play the same function as the Chorus in Greek tragedies. The set design is quite naturalistic, and since the physical location of the stage is so unconventional and the distance between the stage and the audience so undefined, this writer almost thought he had walked into a 24-hour Manhattan coffee shop, until he noticed how the prices on the menu reflected those of 1966, when the play was written!

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## ARTS

# Let Dramashop admit you to their evening of secrets

## MIT DRAMASHOP

Three one-act plays  
Directed by Derek Clark, Barak Yedidia,  
and Julie Theriot.

By JULIAN WEST

**T**HE NAME OF THE GAME played in this weekend's trio of one-act plays is "I've got a secret." Most of the characters are holding out on one another, and frequently on the audience as well.

One of the principal secrets examined is female sexuality, discussed throughout the evening by a number of men.

The curtain-raiser is Peter Shaffer's *The Private Ear*. Though not up to the level of Shaffer's best full length efforts, it is a nice little character study, and, as an étude, rather diverting.

Bob (Jory David Bell '90) is a disturbingly familiar character: a nerd whose social skills are such that he has never had a date. A low-level City worker, he has little drive for his job, or much else — with one exception.

A classical music buff, he is only at ease when talking about his record collection. He nicknames his stereo Behemoth (which he, or Bell, can't quite pronounce), and he manhandles his records, but he is otherwise a mainstream opera maniac. Like Peter Grimes, he "lives alone and has hopes and dreams about the way life should be."

When his date arrives, one can see what attracted him to her: she is as inept as he. Doreen (Kim Fusaris '90) is a moderately pretty office stenographer with nothing to her days and little to her nights.



Brian Linden and Amy Mitchell give a sizzling performance

Courtesy MIT Dramashop

Bell is excellent when alone, preparing for his unaccustomed date with a familiar-looking urgency and discombobulation. He is less good in a later, similarly exaggerated first-kiss scene, which becomes more than a little painful, but he has the portrayal of verbal social dysfunction down.

The dialogue is fine, but some of the more important transitions are poorly motivated: when Bob suddenly announces "I'll let you in on a secret," we have no idea why he is choosing Doreen for such

an honor, or even that a conscious choice has been made.

**T**HE OUTSTANDING PIECE of the evening, in all respects, was *Hopscotch*, Israel Horowitz' comedic drama about two people meeting in a park in Wakefield, Massachusetts. The direction, by Barak Yedidia '89, is faultless, the acting and staging exceptional and the play fascinating.

Amy Mitchell W '88 and Brian Linden '88 are brilliant, creating two very real, if

puzzling, characters. The dialogue is consistently witty, full of one-liners, and a vindication of the richness of the vernacular. Linden's lines, not quite delivered in a dry deadpan, are full of interest, and Mitchell's, consistently sarcastic with an edge of sexuality, are at times captivating.

Mitchell begins the play by playing hopscotch, a relaxing activity to which she turns several times later. As with all Elsa does, there is an element of sensuality to the repeated action, so when she challenges her offstage observer with "Like what you see?" it is in a way an address to the audience. We will have the same impression later when she asks "did it ever occur to you that I might be special?"

To a person passing through Wakefield, it would not. The remarkable thing about the play — and Mitchell's performance — is that it does occur to us. Elsa is a woman who never had anyone to love her, anyone to hold her attention. She dropped, pregnant, out of high school and has spent the intervening decade in contemplation of the past. All she needs for her Proustian musings are a piece of chalk and a flat stone.

**A**S in his longer play, *Old Times*, the nature of truth in Harold Pinter's *The Collection* is continually under question, particularly when it is truth about past events filtered through memory.

Stella (Alice Paquette '89) has returned from a business trip north to Leeds with a story about a hotel-room affair with Bill (Per-Gunnar Ostby '89). Her husband James (James Harrison '88) is naturally rather interested, and less naturally sets (Please turn to page 16)

## Remembrance: romance, violence in Northern Ireland

### REMEMBRANCE

Written by Graham Reid.  
Presented by the Huntington  
Theatre Company.  
Starring Emery Battis, Kim Hunter,  
and Ross Bickell.  
September 26 to October 18.  
At the Boston University Theatre.

By SAL VAF AEI

Joan: Deirdre, do you like Protestants?  
Deirdre: Course I do. I am having one for dinner.

**T**HIS DIALOGUE TAKES PLACE IN *Remembrance*, a powerful play written by the Irish playwright Graham Reid, about the social implications of the crisis in Northern Ireland. In a world where almost all political crises are portrayed simplistically as fights between the good guys and the bad guys, between East and West, between the terrorists and the Rambos, it is refreshing to see a play that goes beyond the statistics and sensational headlines to explore the human dimensions of such a complex and painful reality as that of Northern Ireland.

*Remembrance* is the story of two Belfast working class families, one Catholic, the other Protestant. They both have lost a son in the seemingly endless cycle of violence that survives from the age of colonialism. In one family we have Bert (Emery Battis), a 68-year-old widower, an ex-soldier for the British army, while on the other hand we have a caring grandmother. These two end up meeting at the cemetery, where they go everyday to mourn their sons. Set against the violent political background, the love affair which develops between them is bound to encounter serious difficulties — the members of both families are set against it.

Bert has a son, Victor (Ross Bickell), whom Graham Reid has done a magnificent job in developing. He is a rude, alienated, violent fellow who works for the security forces as policeman and a torturer. He hates blacks and trade unions. Obsessed with fighting, through violence, what he calls "terrorism," he has become precisely what his ex-wife considers him to be, a fascist. In fact he plans to migrate to South Africa where the "forces of order" are completely let loose on their victims. Victor is quite a repulsive character. But the complexity is that we are led to have a feeling of sympathy mixed with pity for him, since after all he is a human being, like the Catholic nationalists he tortures as a job.

Bickell does a fantastic job of portraying Victor, reminiscent of what Brecht had in mind when he spoke of creating a dis-

tance between the actor and the audience. This distance is required for the latter to maintain a critical attitude without losing itself in the character. As opposed to gangster films, for instance, where we are led to feel sympathy for violent characters, in *Remembrance* we are led to feel sympathy for kindness, not violence.

The caring grandmother, Theresa, is beautifully portrayed by Kim Hunter who made her debut in the premiere production of *A Streetcar Named Desire*. The intense love between Bert and Theresa is a first chance for them to see happiness after years of loneliness. Nevertheless, in addition to Victor who is unable to love because he feels unloved, Theresa's daughters, Joan and Deirdre also react violently to this love affair for fear of losing their mother on whom they depend.

Hence the tragedy. But the beauty in all this is the symbolism: a romance born from the midst of a cemetery built to bury victims of violence. Such is the human capacity to love. Such love and compassion is needed if we are to heal the wounds created by violence, prejudice, and social inequality.

It is important to mention the beautiful set design produced by the highly talented John Falabella. On one side you had the poor Catholic household, on the other side the better off Protestant house. In the center, there was the bench of the cemetery. In the background, through the fog, the shades of gigantic industrial cranes, since this was a play about the life of the working classes. Superimposed on that, a partially destroyed wall, reminding us of the strife that has been raging in that beautiful land.

## New Star Trek fails to get off the ground

### STAR TREK, THE NEW GENERATION

Channel 5. Saturday nights at 8pm.

By DAVID M. J. SASLAV

**W**ELL, I'M DISGUSTED. After holding my breath all summer (and believe me, it was quite a task), after writing "October 3rd" all over my calendar, walls, books, and pets, the new *Star Trek* finally came. And went. And flopped.

What an insult! This was an incredibly derivative piece of iconoclasm for "Trekkers" everywhere. A soupy, mushy mixture of four or five of the plots from the original show, *Star Trek, The Next Generation* failed to entertain me one bit.

What a disappointment! From Gene Roddenberry, I expected something thoughtful, deep, and invigorating. What



I got was two hours of surface-level-only entertainment. Each characterization led me to the brink of interest, only to drop me off into a miasma of stereotype, sugar, and general Battlestargalacticness.

What awful dialogue! I've yet to memorize any of it (and I doubt I ever will, seeing as how I've already reused the VCR tape), but I distinctly remember thinking

to myself, "What a stupid thing to say!" at least four or five times over the course of the evening.

What a shame! It got to the point where the people who had gathered with me to watch the dawning of "The New Age of Star Trek" began cheering — for the commercial breaks. At least Madison Avenue has learned that characters who shout out *non sequiturs* and demonstrate ignorance of information they obviously possess are

simply not taken seriously by the American public these days.

What gratuitousness! To what end (other than blatant sentimentality, quite out of place in any premiere episode) was a 137-year-old McCoy (played by a still-talented DeForest Kelley) marched down an Enterprise corridor, grumbling about (guess what?) the perdition of transporter beams and Vulcans? Utterly maudlin.

What a waste of time! When I think of the millions of hopeful viewers who blew twice as many viewer-hours just to watch two space jellyfish hold hands to the theme of *E.T.*, I can't help wondering whether it isn't time to mount a massive letter-writing campaign, similar to one undertaken in the late 60's to bring a TV show back to life, only this time to put one out of its misery.

ARTS

On The Town

Compiled by Peter Dunn

Ongoing Theater

**Endgame**, by Samuel Beckett, continues through October 10 at the Emerson College Mainstage, 69 Brimmer Street, Boston. Tickets: \$5 general, \$3 students. Telephone: 578-8785.

**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 enjoyed by three visiting gods to be virtuous in a world of harsh economic reality, continue through October 10 at the American Repertory Theatre, Loeb Drama Center, 64 Brattle Street, Cambridge. Performances are Tues-Sun at 8 pm with matinees Sat-Sun at 2 pm. Tickets: \$13-\$26. Telephone: 547-8300.

**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, continues through October 18 as a presentation of the Huntington Theatre Company at the Boston University Theatre, 264 Huntington Avenue, Boston [see review this issue]. Tickets: \$12-\$27. Telephone: 266-3913.

**Balm in Gilead**, a drama by Lanford Wilson, continues through October 24 at the Alley Theatre, 1253 Cambridge Street, Cambridge [see review this issue]. Performances are Thurs-Sun at 8 pm. Tickets: \$10. Telephone: 491-8166.

**The Three Women**, the American premiere of the multimedia epic of lust and the supernatural, continues through October 24 as a presentation of Theatre 8, at the Performance Place, 277 Broadway, Somerville. Performances are Thurs-Sat at 8 pm and Sat at 10 pm. Tickets: \$10 general, \$6.50 students. Tel: 623-5510.

**Who's Afraid of Virginia Woolf?**, Edward Albee's bawdy, seething drama, continues through October 25 at the New Ehrlich Theatre, 539 Tremont Street, Boston [see review this issue]. Performances are Tues-Fri at 8 pm, Sat at 5 pm and 8:30 pm, and Sun at 2 pm. Tickets: \$12-\$15. Telephone: 482-6316.

**Shebopina**, a musical set in a '60s hair styling salon and featuring period music, continues through October 25 at the Wilbur Theatre, 246 Tremont Street, Boston. Performances are Tues-Fri at 8 pm, Sat at 6 and 9:30 pm, and Sun at 3 pm. Tickets: \$19.50-\$27.50. Tel: 423-4008.

**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.

**Old Possum's Book of Practical Cats**, continues through November 7 at the Shubert Theatre, 265 Tremont Street, Boston. Performances are Mon-Sat at 8 pm, matinees Wed & Sat at 2 pm. Tickets: \$21-\$40. Telephone: 426-4520.

**Nonsense**, the heavenly musical comedy that features five singing, dancing, romping nuns, continues indefinitely at the Charles Playhouse, 74 Warrenton Street, Boston. Performances are Tues-Fri at 8 pm, Sat at 6 pm and 9 pm, with Thur and Sun matinees at 2 pm and 3 pm respectively. Tickets: \$15.50 to \$26.50. Telephone: 426-6912.

**Shear Madness**, the long-running comic murder mystery, continues indefinitely at the Charles Playhouse, 74 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. Telephone: 426-6912.

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

**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.

**Giselle**, the romantic 19th century classic of a frail peasant girl who is happily betrothed and then cruelly betrayed, is presented by the Boston Ballet at the Wang Center, 268 Tremont Street, in the heart of the Boston Theater District. Continues through October 11 with performances Wed-Sat at 8 pm and Sat-Sun matinees at 2 pm. Tickets: \$18.50-\$32.50 [student rush tickets \$7.50]. Telephone: 542-1323.

Ongoing Exhibits

ON CAMPUS

**Fischli/Wesler: States of (In)Balance**, film and photographs exploiting suspenseful sequence and precarious balance in both improbable man-made constructions and natural processes, continues through November 22 at the MIT Bakalar Sculpture Gallery, List Visual Arts Center, 20 Ames Street. Gallery hours are weekdays 12-6 and weekends 1-5. Telephone: 253-4400.

**Jenny Holzer: Signs**, the first traveling museum exhibition of this contemporary American artist, noted for her provocative writings utilizing a variety of media, continues through November 29 at the MIT Hayden Gallery, List Visual Arts Center, 20 Ames Street. Gallery hours are weekdays 12-6 and weekends 1-5. Telephone: 253-4400.

**Inner Spaces: New Macrolens 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.

OFF CAMPUS

**Sky Light**, a highly visual kinetic sculpture exhibit by five artists from the MIT Center for Advanced Visual Studies, continues through November 8 in the atrium of the new wing of the Boston Museum of Science. Hours are Tues-Sun 9 am-9 pm. Telephone: 589-0100.

**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.

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.

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

**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.

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.

**Three Photographers**, an exhibit of work by three Boston-area photographers, Beisy Fuchs, Linda Mahoney, and Bonnell Robinson, continues through October 30 at the Simmons College Trustman Art Gallery, 300 The Fenway, Boston. Gallery hours are Mon-Fri 10-4:30. Telephone: 738-2124.

**The Silver of Tiffany & Co., 1850-1987**, pointing out the distinctive Japanese and repossé 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 Ave., Boston. Tel: 267-9300 ext. 445.

**Terry Winters: Schema**, 75 small drawings in graphite and watercolor scheduled to coincide with the exhibit at the Museum of Fine Arts, continues through November 29 at the MIT Reference Gallery, List Visual Arts Center, 20 Ames Street. Gallery hours are weekdays 12-6 and weekends 1-5. Telephone: 253-4689.

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

**EI Lessitsky, Russian Artist**, an exhibition of varied work by one of the leading artists of the European avant-garde between the two world wars, continues through November 29 at the Harvard University Sackler Museum, 485 Broadway, Cambridge. Admission: \$3 general, \$1.50 seniors and students. Telephone: 495-2197.

**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.

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

**Selections from the David and Sandra Bakalar Collection and Unbound Days: Collages by Rita DeWitt** continue at the Photographic Resource Center, Boston University, 602 Commonwealth Avenue, Boston. Gallery hours are Tues-Sun 12-5 and Thurs until 8 pm. Admission: \$2 general, \$1 seniors and students. Telephone: 353-0700.

The fall season at the Institute of Contemporary Art opens with **Dong 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.

Friday, Oct. 9

CLASSICAL MUSIC

The MIT Brass Ensemble performs in a noon-hour courtyard concert in the Building 14 Sculpture Court. No admission charge. Tel: 253-2906 or 253-ARTS.

The Boston Symphony Orchestra performs Haydn's *Symphony No. 94*, "Surprise," Brugh's *Violin Concerto No. 1*, and Schumann's *Symphony No. 2* at 2 pm in Symphony Hall. Also presented October 13, 23, and 24 at 8 pm. Tickets: \$15.50 to \$41. Telephone: 266-1492.

The Boston Chamber Music Society performs works by Schumann, Martinu, and Dvorak at 8 pm at Jordan Hall, 30 Gainsborough Street, Boston. Tickets: \$7 to \$15. Telephone: 536-6868.

THEATER

MIT Dramashop presents **An Evening of One-Act Plays**, including Harold Pinter's *The Collection*, Peter Shaffer's *The Private Ear*, and Israel Horowitz' *Hopscotch*, at 8 pm in Kresge Little Theatre [see review this issue]. Also presented October 10. No admission charge. Telephone: 253-2903.

DANCE

**Sanjaku Juku**, the controversial Japanese performance company, performs *Jomon Sho (Homage to Prehistory)* at 8 pm at the Boston Opera House, 539 Washington Street, Boston. Also presented October 10. Tickets: \$16.50 to \$22.50. Telephone: 492-7578.

North Atlantic Ballet Company, with Cambridge Chamber Ballet, presents its fall repertory concert at 8 pm at Cambridge Rindge and Latin High School, Theater Arts Building, 1660 Cambridge Street, Cambridge. Tickets: \$8 general, \$7 students, \$5 family rate. Telephone: 354-4804.

FILM & VIDEO

LSC presents **ET: The Extraterrestrial** at the Photographic Resource Center, Boston University, 602 Commonwealth Avenue, Boston. Gallery hours are Tues-Sun 12-5 and Thurs until 8 pm. Admission: \$2 general, \$1 seniors and students. Telephone: 225-9179.

The Somerville Theatre presents a Steve Martin double bill with **All of Me** (1985) at 5:45 & 9:45 and **Roxanne** (1987) at 7:45. Located at 55 Davis Square, just by the Davis Square T-Stop on the red line. Telephone: 625-1081.

The Brattle Theatre continues its Friday/Saturday film series **Fantastic Weekends** with Jean Cocteau's *La belle et la bête (Beauty and the Beast)*, 1946) at 4:00 & 7:55 and *Stairway to Heaven* (1946, Michael Powell) at 5:55 & 9:45. Also presented October 10. Located at 40 Brattle Street in Harvard Square. Admission: \$4 (good for the double feature). Telephone: 876-6837.

The Harvard Film Archive presents **Sherman's March: A Meditation on the Possibility of Romantic Love in the South During and Era of Nuclear Weapons Proliferation** (1985, Ross McElwee) at 6:45 and 9:15. Also presented October 10. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Tickets: \$3. Telephone: 495-4700.

The Museum of Fine Arts continues its film series **Bertrand Tavernier: A Passion for Cinema** with *La mort en direct (Death Watch)*, 1979) at 5:30 and *Une semaine de vacances (A Week's Vacation)*, 1980) at 8:00. Presented in Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$3.50 general, \$3 MFA members, seniors, and students. Telephone: 267-9300 ext. 300.

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ARTS

On The Town

Compiled by Peter Dunn

POPULAR MUSIC

Heart performs at the Worcester Centrum. Also presented October 10. Tickets: \$15 and \$17.50. Tel: 798-8888.

The Rain Dogs, The Heretix, and Electrica perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Treat Her Right, Blood Oranges, Medicine Mike, and Five-O perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 247-8309.

Shake The Faith, Thelonus Monster, Forever 19, MX, and Feat of Clay perform at the Channel, 26 Necco Street, near South Station. Tickets: \$3.50 advance/\$4.50 day of show. Telephone: 451-1905.

Fleshstones, The Highwaymen, and Ant Farm perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

LECTURES

An Evening of Literary Journalism with Tracy Kidder (author of *Soul of a New Machine*) and Mark Kramer (author of *Three Farms and Invasive Procedures*) is presented at 8 pm in the Boston University Conference Auditorium, 775 Commonwealth Avenue, Boston. Tickets: \$10 general, \$5 seniors, students, and National Writers Union members. Telephone: 353-2510.

Saturday, Oct. 10

CLASSICAL MUSIC

Pro Arte Chamber Orchestra opens its *Mostly Mozart Festival* with works of Mozart at 8 pm in Sanders Theater, just north of Harvard Yard. Tickets: \$6 to \$15. Telephone: 661-7067.

John Zorn and The California E.A.R. Unit are presented by the Fromm Music Foundation at Harvard at 4 pm in Sanders Theater, Cambridge. Tel: 495-2791.

JAZZ MUSIC

Do'a World Music Ensemble performs at 8 pm at the Somerville Theatre, 55 Davis Square, just by the Davis Square T-Stop on the red line. Tickets: \$10.50 advance/\$12 evening of performance. Telephone: 625-1081.

THEATER

The Other Boston Tea Party by Jack Carroll, commissioned to celebrate the Bicentennial of the US Constitution, is presented at 8 pm at the Cambridge Center for Adult Education, 56 Brattle Street, Cambridge. No admission charge. Telephone: 547-6789.

POPULAR MUSIC

The Neats, Tribe, The Matweeds, Runaway Dan, and Big Huge perform at the Channel, 26 Necco Street, near South Station. Tickets: \$3.50. Tel: 451-1905.

Winter Hours, Class Action, and Good Question perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

FILM & VIDEO

LSC presents *An American Tail* at 3:00, 7:00, & 9:30 in 26-100. Admission: \$1.50. Telephone: 225-9179.

Sunday, Oct. 11

POPULAR MUSIC

The Zulus and The Condo Pygmies perform beginning at 9:30 at Nightstage, 823 Main Street, Cambridge. Tickets: \$5. Telephone: 497-8200.

Bang performs at the Channel, 26 Necco Street, near South Station. Telephone: 451-1905.

Marillion performs at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

FILM & VIDEO

LSC presents *Monty Python's And Now For Something Completely Different* at 6:30 & 9:00 in 26-100. Admission: \$1.50. Telephone: 225-9179.

\*\*\* CRITIC'S CHOICE \*\*\*  
The Somerville Theatre presents *Twist & Shout* (Danish, 1986) at 5:45 & 9:45 and *Le déclin de l'empire américain* (The Decline of the American Empire, Canada, 1986) at 7:45. Also presented October 12. Also presented is *Attack of the Killer B's* (or *Schlock Around the Clock*), 13 straight hours of horror/schlock movies running from midnight Sunday to 1 pm Monday. Located at 55 Davis Square, just by the Davis Square T-Stop on the red line. Telephone: 625-1081.

\*\*\* CRITIC'S CHOICE \*\*\*  
The Somerville Theatre presents *The Terminator* (1984), starring Arnold Schwarzenegger, at 6:00 & 10:00 and *Robocop* (1987, Peter Weller) at 8:00. Continues through October 15. Located at 55 Davis Square, just by the Davis Square T-Stop on the red line. Telephone: 625-1081.

The Brattle Theatre continues its Sunday film series *Ghosts and Other Stories* with *Frankenstein* (1931, James Whale), starring Boris Karloff, at 1:45, 5:00, & 8:10 and *Bride of Frankenstein* (1935, James Whale), also starring Boris Karloff, at 3:10, 6:25, & 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 *The Law* (1926, Lev Kuleshov) at 3 pm. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Tickets: \$3. Telephone: 495-4700.

CLASSICAL MUSIC

The Royal Philharmonic Orchestra opens the 1987-88 Wang Celebrity Series with a concert of Brahms and Shostakovich symphonies at 3 pm in Symphony Hall. Tickets: \$22 to \$28. Telephone: 482-2595.

\*\*\* CRITIC'S CHOICE \*\*\*  
A Klezmer concert featuring members of the Klezmer Conservatory Band is presented by the Jewish Music Society of Harvard-Radcliffe Hillel at 3 pm in the Harvard-Radcliffe Hillel Sukkah, Holyoke Street next to the Malkin Athletic Center. Tickets: \$4 general, \$2 students. Telephone: 495-4696.

Pro Arte Chamber Orchestra concludes its *Mostly Mozart Festival* with works of Mozart, Dvorak, and Bergsma at 3 pm in Sanders Theater, just north of Harvard Yard. No admission charge. Telephone: 661-7067.

Monday, Oct. 12

JAZZ MUSIC

Jazz-Rock Fusion David Torn's *Cloud About Mercury* performs at 8:00 and 10:30 at Nightstage, 823 Main Street, Cambridge. Tickets: \$11. Telephone: 497-8200.

FILM & VIDEO

The Brattle Theatre continues its Monday series *Film Noir* with *Possessed* (1947, Curtis Bernhardt) at 4:00 & 8:00 and *I Walk Alone* (1948, Bryan Haskin) at 6:00 & 10:00. Located at 40 Brattle Street in Harvard Square. Admission: \$4 (good for the double feature). Telephone: 876-6837.

Tuesday, Oct. 13

FILM & VIDEO

\*\*\* CRITIC'S CHOICE \*\*\*  
The Somerville Theatre presents *The Terminator* (1984), starring Arnold Schwarzenegger, at 6:00 & 10:00 and *Robocop* (1987, Peter Weller) at 8:00. Continues through October 15. Located at 55 Davis Square, just by the Davis Square T-Stop on the red line. Telephone: 625-1081.

The Harvard Film Archive continues its Tuesday film series *The Great Directors* with *Mervyn Le Roy's Little Caesar* (1930), starring Edward G. Robinson, at 5:30 and *William Wellman's Public Enemy* (1931), starring James Cagney, at 8:15. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Tickets: \$3 single, \$5 double feature. Telephone: 495-4700.

The Brattle Theatre continues its Tuesday *Independent Filmmakers Showcase* with *She Must Be Seeing Things* (1987, Sheila McLaughlin) at 8 pm. Located at 40 Brattle Street in Harvard Square. Admission: \$5. Telephone: 876-6837.

JAZZ MUSIC

Jazz keyboard player/vocalist Tania Maria performs at 8:30 and 11:00 at Nightstage, 823 Main Street, Cambridge. Also presented October 10. Tickets: \$13. Telephone: 497-8200.

Wednesday, Oct. 14

POPULAR MUSIC

\*\*\* CRITIC'S CHOICE \*\*\*  
The Bodeans perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Challee, with Mutabaruka, performs at the Channel, 26 Necco Street, near South Station. Telephone: 451-1905.

JAZZ MUSIC

\*\*\* CRITIC'S CHOICE \*\*\*  
Trumpet player Wynton Marsalis performs at 8:00 and 10:00 at Nightstage, 823 Main Street, Cambridge. Also presented October 15. Tickets: \$17. Telephone: 497-8200.

FILM & VIDEO

The Brattle Theatre continues its Wednesday series *The Films of Val Lewton and Jacques Tourneur* with *I Walked With a Zombie* (1943, Tourneur) at 5:15 & 8:05 and *Isle of the Dead* (1945, Mark Robson) at 3:45, 6:40, & 9:30. Located at 40 Brattle Street in Harvard Square. Admission: \$4 (good for the double feature). Telephone: 876-6837.

The Harvard Film Archive continues its Wednesday series *Classics of World Cinema* with *Max Ophüls' Liebelei* (1932) at 5:30 and 8:00. The HFA also continues its series *Non-Fiction Cinema* with *Land Without Bread* (1932, Luis Bunuel), *Granton Trawler* (1934, John Grierson), *Housing Problems* (1935, Arthur Elton & Edgar Ansey), and *Song of Ceylon* (1934, Basil Wright) at 5:30 and 8:00 in Room B-04. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Tickets: \$3. Telephone: 495-4700.

*Points in Space*, a new video collaboration by Merce Cunningham, composer John Cage, and Elliot Caplan, in association with BBC Television and performed by the Merce Cunningham Dance Company, is presented at 7:30 in Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$10 general, \$8 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

EXHIBITS

Charles Sheeler: *Paintings, Drawings, Photographs*, featuring works spanning Sheeler's nearly 50-year career and exploring his remarkable versatility and originality, opens today at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300 ext. 445.

CLASSICAL MUSIC

The Boston Conservatory Orchestra, with French Horn Soloist Jonathan Menkis of the Boston Symphony, performs works of Mozart, Brahms, and Mendelssohn at 8 pm in Seully Hall, Boston Conservatory, 8 The Fenway. No admission charge. Telephone: 536-6340.

The New England Conservatory Wind Ensemble performs works of Scarlatti/Shostakovich, Binker, Grainger, Mozart, and others at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120.

Thursday, Oct. 15

PERFORMANCE ART

Science Projects, new performance works by New England performance artists whose work addresses scientific concepts, principles, and issues, is presented at 8 pm at Mobius, 354 Congress Street, Boston. Continues through October 17. Tickets: \$7. Telephone: 542-7416.

LECTURES

Mary Karr, author of *Abacus*, will read from her work at 8 pm in the Cronkrite Graduate Center, 6 Ash Street, Cambridge. Admission: \$2.50. Telephone: 547-4908.

Dr. Charles Dickinson and JoAnne Eaton Dickinson present "Plus ça change," a lecture (in English) on the problems of love and sex in Western culture, at 6 pm at the French Library, 53 Marlborough Street, Boston. Admission: \$5 general, \$3 members, seniors, and students (reservations are required). Telephone: 266-4351.

CLASSICAL MUSIC

The Muratore/Hughes Duo, guitar and voice, presents Spanish music of Rodrigo, Gerhard, and Pujol at 12:05 pm in the MIT Chapel. No admission charge. Telephone: 253-2906.

\*\*\* CRITIC'S CHOICE \*\*\*  
Pianist Murray Perahia joins The Boston Symphony Orchestra for a performance of Beethoven's *Piano Concerto No. 5*, "Emperor" and *Henze's Symphony No. 7* at 8 pm in Symphony Hall. Also presented October 16 at 2 pm and October 17 at 8 pm. Tickets: \$15.50 to \$41. Telephone: 266-1492.

The Atlantic Brass Quintet performs works of Handel, Albinoni, Praetorius, and Jan Bach at 12:30 pm in the Federal Reserve Bank of Boston's auditorium, 600 Atlantic Avenue, across from South Station. No admission charge. Telephone: 973-3454 or 973-3368.

The Muir String Quartet performs works of Haydn, Janacek, and Brahms at 8 pm in the Boston University Concert Hall, 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

POPULAR MUSIC

SCC Strat's Rat celebrates Greek Week at 9 pm in Walker. No admission charge with MIT/Wellesley ID. Tel: 253-3942.

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

Daniel Lentz & Group performs at the Channel, 26 Necco Street, near South Station. Telephone: 451-1905.

JAZZ MUSIC

The Aardvark Jazz Orchestra performs works by Mark Harvey at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120.

FILM & VIDEO

The Brattle Theatre continues its Thursday film series *Expressions of Horror* with *The Golem* (1920, Paul Wegener) at 5:20 & 8:10 and *Warning Shadows* (1922, Arthur Robison) at 4:00, 6:40, & 9:35. Located at 40 Brattle Street in Harvard Square. Admission: \$4 (good for the double feature). Telephone: 876-6837.

The Museum of Fine Arts presents a lecture entitled *Oscar Michaux and Black Cinema* along with Michaux's film *Body and Soul* (1925) at 7 pm in Remis Auditorium, 465 Huntington Avenue, Boston. Tickets: \$5 general, \$4 MFA members, seniors, and students. Telephone: 267-9300 ext. 300.

The Harvard Film Archive presents a lecture by Visiting Professor Michael Rubbo and a screening of *Waiting For Fidel* at 8 pm (no admission charge). The HFA also presents *Rouben Mamoulian's City Streets* (1931), starring Gary Cooper and Sylvia Sydney, at 5:30 and 8:00 in Room B-04. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Tickets: \$3. Telephone: 495-4700.

Friday, Oct. 16

FILM & VIDEO

LSC presents *Amadeus* at 6:30 & 10:00 in 26-100. Admission: \$1.50. Telephone: 225-9179.

The Somerville Theatre presents the exclusive New England premiere of Margarethe von Trotta's *Rosa Luxemburg* (Germany, 1987) at 5:30, 7:45, & 10:00. Continues through October 22 with *Sat-Sun mainlines* at 1:00 & 3:15. Located at 55 Davis Square, just by the Davis Square T-Stop on the red line. Telephone: 625-1081.

The Brattle Theatre continues its Friday/Saturday film series *Fantastic Weekends* with *Dr. Jekyll and Mr. Hyde* (1931, Rouben Mamoulian) at 4:15 & 7:35 and *The Unknown* (1927, Tod Browning) at 6:15 & 9:30. Also presented October 17. Located at 40 Brattle Street in Harvard Square. Admission: \$4 (good for the double feature). Telephone: 876-6837.

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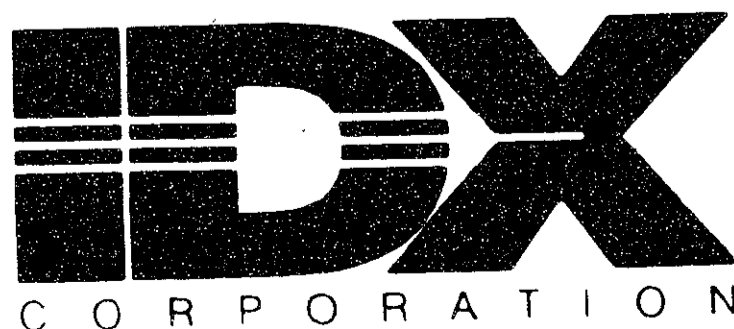
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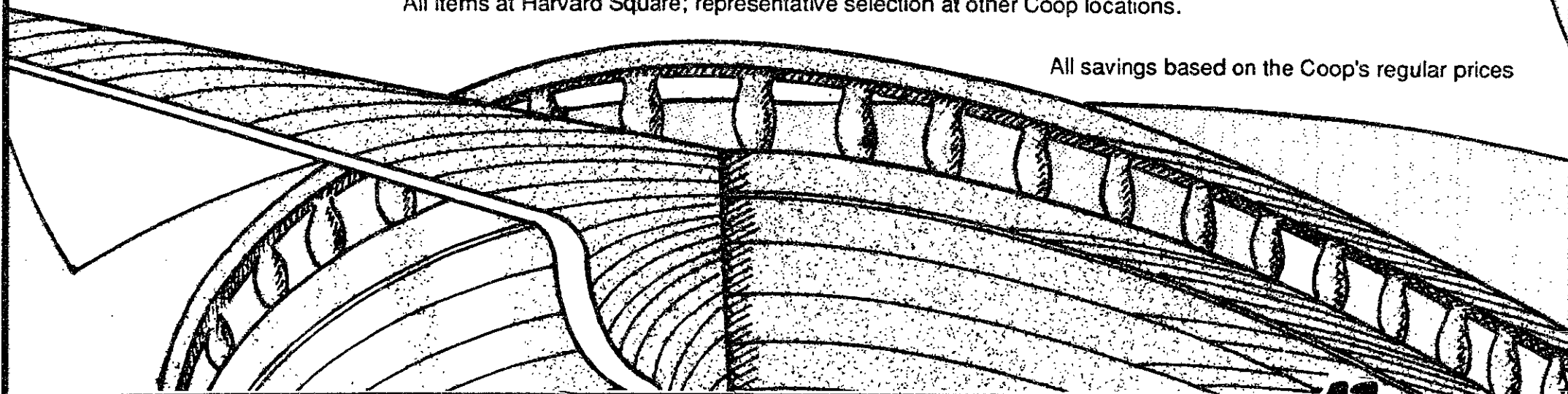
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ARTS

# Director Jerry Belson surrenders to clichéd film-making

**SURRENDER**

Written and directed by Jerry Belson.  
Starring Michael Caine and Sally Field.  
Opening at the Charles & Circle cinemas.

By PETER E. DUNN

ARE MICHAEL CAINE AND SALLY Field over the hill? Neither would quite fit the bill of young urban professional, nor really any other slice of the young voting contingent. So then, what exactly is implied when the film *Surrender* is billed as a "contemporary" romantic comedy starring Caine and Field? Well, any film that makes such a claim certainly cannot be contemporary in the sense that it shares the 1980s fascination with the younger generation.

Sean Stein (Michael Caine) is a wealthy, successful writer who has been taken to the legal cleaners by his several wives and lovers — he no longer has faith in the good-heartedness of females and longs to move to Kuwait because "women can't vote, and you can flog them there." Daisy Morgan (Sally Field) works on an oil painting production line (Andy Warhol, eat you heart out) at Art Extraordinaire Studios and longs to fulfil her potential as a "real" artist. She also longs to meet the man of her dreams, a mold into which her current boyfriend — filthy rich, shallow, uncommitted Marty Caesar (Steve Guttenberg) — most certainly does not fit.

Fortunately, the hopes of Sean and Daisy are realized when they both attend an elegant fund-raiser for the Air and Space Museum and the bash is interrupted by gun-toting gate-crashers. The well-to-do partygoers are stripped both of valuables and clothing, then are embarrassingly tied together in male/female pairs. Is it any wonder that Sean and Daisy are lashed naked together, even over Sean's quite vocal protestations?

The romance between the two then explodes at a frightening pace as Sean later tracks down Daisy and, infatuated with her after their close encounter of the unclothed kind, unabashedly woos the bedickens out of her. Daisy, obviously impressed by this sudden, unrestrained commitment after ages of stubborn inde-



Marty Caesar (Steve Guttenberg) gets physical in his attempt to regain the affections of Daisy Morgan (Sally Field) in *Surrender*.

pendence from her boyfriend Marty, falls hard for Sean. The twist of course is that Sean lies about his wealth in order to find out if Daisy really loves him for himself, telling her that he is (like her) a starving, unrecognized artist.

The comedy then unfolds as Daisy begins to realize that she prefers at least some monetary comforts (which she believes she could regain if she returned to wealthy Marty); as Sean finds out how frustrating it is to pretend to be an unsuccessful writer when he is in fact a very successful one; as the two squabble back and forth over monetary and artistic differences.

*Surrender* has some good things going for it, most notably excellent lighting and a well plotted setup leading to Sean and Daisy's first encounter. The comedy is deftly intertwined with the more touching

moments as mood changes are subtly punctuated with shading and color. This works so well in the early parts of the film that quick changes of tone are brought off without a hitch, as for example when Sean follows up his off-handed quip about moving to Kuwait with the more serious comment just seconds later as he stares out a highrise window, "I don't see people down there — I see animals sniffing each other to see how much they're worth."

Unfortunately, *Surrender* is also handicapped by a stagnant camera style and characters who quickly become tiresome by film's end. Uninspired cutting between medium shots and loose close-ups dominates and there is no camera movement to speak of. As further proof of clichéd film-making, the director more than once resorts to the overly extended-musical interlude as a device to quickly establish a

developing romance.

And if movement is missing in the camera style, character development (or lack thereof) only further reflects this lack of forward progress. While Sean and Daisy seem at first to have interesting tics and foibles, these are never developed or incorporated into the plot except in the most banal of ways. The only way that Sean and Daisy are "contemporary" in any sense is that they share the present infatuation with how money does (or doesn't) affect their lives.

So in the final analysis, *Surrender* has little to substantiate its contemporariness. The camera style belongs in the dark ages. The latter part of the film stumbles on its own repetitive devices. And the theme of money-ruins-love has been quickly made old history with Johnny Carson's diatribes on *The Tonight Show*.

★★★★★  
It's destined to be a cult classic. Nothing is sacred in this hilarious comedy.  
— Paul Sherman, BOSTON HERALD

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# Veteran Punk Rocker Jello Biafra speaks at Brandeis

**JELLO BIAFRA**

Formerly of Dead Kennedys.  
On stage at Brandeis University,  
Wednesday, September 30.

By PAUL SHERER

**"A**TENTION, AMERICA IS NOW UNDER MARTIAL LAW," the voice blared over the public address system. "All constitutional rights have been suspended. Stay in your homes. . . Do not attempt to think, for depression may occur. Your neighborhood watch officer will be by to collect urine samples. Anyone failing to display the mandatory embossed black velvet Mexican painting of Alexander Haig will be shot. Anyone failing to attend prescribed worship services on Sundays will be promptly arrested and sent to a reeducation resort. . . The number one enemy is questions. . ."

With this Jello Biafra walked on stage, dressed in a black leather secret police trenchcoat and dark shades, and launched into an evening of biting political satire and social commentary. The former lead singer/lyricist of the punk band Dead Kennedys brought his distinctively cynical views to stage in a combination of theater, lecture, and discussion at Brandeis University on Wednesday, September 30.

Reading off note cards in a voice dripping with sarcasm, Biafra took a hard look at consumerism, mass culture, drug scares, and censorship attempts by parental and religious groups (including making references to his own recent trial), interspersing this with leftist-oriented attacks on the military, corporations, and President Reagan. But whatever one's political views, the evening was thought-provoking and entertaining.

In the first segment, Biafra talked about



Cover of *In God We Trust, Inc.*

a mock television nature program called Mild Kingdom, featuring "ferocious lions we borrowed from the zoo. Watch them stalk and attack the prey we tied down ahead of time for that perfect camera angle!"

The program cut to "the jungles of darkest Lebanon," to an interview with an American soldier stationed in Beirut. Biafra produced his best surfer accent: "Hey!

Yo! We're the United States Marines. Now, we know how you've been killing each other for at least two thousand years, but, we're here now, so stop all this fight-in' and stuff, OK? Dude! We're here to protect national security here! We're here to protect the families of *Christian* heroin warlords most faithful to the west!"

He then moved on to a long attack on President Reagan, whom he referred to throughout as "Grandpa Caligula" and "Ronald McReagan." He discussed the president's alleged senility, telling about an official dinner in Brazil at which Reagan offered a toast "to the people of Bolivia;" he told of a 1986 campaign rally for Oklahoma Senator Don Nichols, where Reagan "urged voters to support the reelection of Don Rickles."

Throughout the evening, Biafra mixed leftist rhetoric with cutting humor. He ended a diatribe about the Nicaraguan contras by asking if anyone would "be ready for the look on poor Nancy's face when she finds out that the 'freedom fighters' are the ones bringing in all those drugs to our children?"

Changing his target to mass culture, Biafra pulled out a Rambo doll: "Pull the string in his back, rewrite history. Pull the string in his back, and we win the war. . . Don't think about it, kill it, that's what we teach your child. This Christmas, walk tall with — Rambozo the Clown! Kill them all, let God sort them out. *Iron Eagle*, *Top Gun*, war is sexy, war is fun. Eat your G.I. Joe Sugar Bombs for breakfast! Any kid can conquer Libya. Just steal daddy's fighter plane. . . Easy, right? Well, look who came home in a wheelchair." Biafra ripped the legs off the doll and tossed it aside.

The highlight of the evening was a look at the hysterical reaction of parents to current youth culture. The Control Training

Center in California publishes a pamphlet called *The Punk and Heavy Metal Handbook*, where "you can learn the differences of how [your child] could be a hardcore punk, a skinhead punk, a skate punk, a peace punk, a suicidal punk, a cult punk, a pop punk, or a weirdo!" Under Nazi punks the booklet lists Dead Kennedys, who in fact attacked Nazi punks on their album *In God We Trust Inc.*


The book describes how "cult" (i.e., punk and heavy metal) graffiti "is frequently placed underground, under bridges, in flood control channels, and under freeway underpasses, to be closer to hell and the devil." Not as amusingly, listed under "signs and symbols of cult and heavy metal graffiti" is the Jewish Star of David.

Biafra discussed schools which specialize in disciplining "rebellious" youth, including the Heritage School and several others located near Provo, Utah. He told of kidnapping, handcuffing, solitary confinement, and other abusive methods used by these schools, with the end result being teenagers "as calm as zombies."

Some people carry engraved pens or chewing gum to give out to people. Jello Biafra dispenses band names, for which he is frequently asked. Band names, he says, follow the same tried and true formulas. Need a name for your band? How about one of these — Bark on Cue, Black Lung, Pets Eat Their Masters. Shut Up and Buy, John Wayne on Acid, Video Sexpope. Elvis Rehnquist, Bank of Sodom. Motor-sheep.

Biafra went on to discuss his trial for "Distributing Harmful Matter to Minors." The charges stemmed from an insert in Dead Kennedy's *Frankenchrist* album — a poster reproduction of a work by H.R. Giger, a Swiss Surrealist artist and Acade-

(Please turn to page 16)



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Interviews will be held at MIT on October 19 and 20.

\*Cancellations must be made 24 hours in advance

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## ARTS

*If you can endure the sound of Dinosaur Jr., it's worth it*

**EVEN IF AND ESPECIALLY WHEN**  
An album by Screaming Trees.  
**YOU'RE LIVING ALL OVER ME**  
An album by Dinosaur Jr.  
Both on SST Records.

By MARK ROMAN

**W**ELL, WELL. It seems that SST has done it again. The unconventional sounds that come from this California record company have helped to define and legitimize the punk and hardcore music scene on the West Coast, bringing bands such as Black Flag, Sonic Youth, and the Meat Puppets to national attention. The latest work out is from two freshly signed bands, The Screaming Trees and Dinosaur, a.k.a. Dinosaur Jr.

Screaming Trees hails from northern Washington, but this is no group of backward mountain men — sixties sensibilities, hints and touches of the incense and dayglo, but certainly not any part of the psy-

chedelic nostalgia travesty of a few years back. This is a quartet of ugly musicians with an up to date sound. *Even If and Especially When* is the product of modern technology and clean production techniques, all the better to hear the distorted guitar and wall of noise. Great efforts were taken, fortunately, to keep the beckoning sounds of Mark Lanegan's lead vocals from getting lost. The mix keeps him right up front, where you can actually hear some well-written lyrics.

The first side of *Even If* opens with those soaring vocals on "Transfiguration." The real good tracks are "World Painted," "Girl Behind The Mask," and "Flying" on the front side: big, *big* guitar sound, double tracked lead vocals and good touches of reverb. Everything about these songs falls together without going retro rock.

Side two gives us "Other Days and Different Planets," where lead guitarist Gary Lee Conner shows us just how many distorted sounds he can elicit from his little



Screaming Trees



Dinosaur, Jr

ol' guitar. Comparisons to Iggy Pop and The Stooges are inevitable, and certainly aren't without merit. The vocals have that peculiar Iggy-esque touch. The rave favorite from the album is "In the Forest" which closes out the second side. It's a decidedly strong finish for a strong album. Screaming Trees is a band destined for well-deserved airplay on progressive stations.

In the same vein as the Screaming Trees is Dinosaur, recently redubbed Dinosaur Jr. A band which comes from just down the road in Amherst, their debut album, *You're Living All Over Me*, takes a different approach to psychedelia. The sound is a lot cleaner and much more polished than the Screaming Trees. But no quieter. All of the tracks here deserve repeated listenings, and there are a handful of standouts. "Cracked" and "Sludgefeast" on the first side and "Raisans" on the second side are the winners. Guitarist J. Mascis and bassist Lou Barlow are responsible for the songwriting here. The last song, "Poledo," was recorded "by Lou on two crappy tape

recorders." No kidding. Further proof that creative individuals are at work on this album, but someone should keep an eye on young Lou — he might do accidental injury to himself. I guess there's no real living unless one is on the edge.

The band is touring in support of the new album with The Screaming Trees. On stage, the band draws enough power to dim the lights of several Boston neighborhoods. The onstage equipment list reads like a sonic weapons arsenal. It is rumored that Boston Edison had rotating brownouts during the recent show at Greenstreet Station in Jamaica Plain. Okay, so I made that up. It's probably still true. Even on record, the recommended listening volume is about 3. Volume was turned up to 11 at the recording studio for your listening enjoyment. Just when Blue Cheer was dead and buried, Dinosaur Jr. comes up with the newest version of the wall of sound. This tour will make its way back through Boston, and if you're able to endure the kind of sound that Dinosaur Jr. makes, it will be well worth your time.

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## ARTS

**Dramashop one-act plays are full of tricks and intrigue***(Continued from page 9)*

out to meet Bill to get to the root of the matter.

All three are contented with their charades, though James expresses a deeper interest in the truth. And although all are concealing something, the really mysterious character is Bill's housemate, Harry (Henry Nowak '90). Harry, it turns out, picked Bill out of a slum and established the talented youngster as a protégé; their unusual relationship emerges as another bizarre element in the circle of deception.

It is an interesting idea on the behalf of director Julie Theriot '88 to play the characters with somewhat less than the full range of human emotions. It turns out to be a strategic error, however, as the play receives an overall air of unreality which should properly arise only from our disbelief in the outrageous explanations, which could be offered in a more conversational way. It also makes the whole process become rather sluggish; even the actions become slow-motion and wooden.

Nevertheless, the actors manage to hold our interest; Ostby, as the attractive and

unconcerned youth, and Nowak, as his self-appointed spiritual guardian are particularly good.

Theriot committed a few tactical errors also: for instance, the presence of a cat on stage, although unavoidably scripted, becomes more of a distraction than it should.

Also, while the idea of having two acting areas delineated by room-shaped blocks of light is sound, it has previously been carried off better, and on this very stage. Getting in and out of doors works adequately, but the created logic is violated when at one point Harrison pushes his arm through an invisible door, and when characters fall right through the walls into the darkness; Ostby delivers one speech lying on his back in what ought to be a corridor.

Perhaps all this, and the unfortunate titters which anticipated any character's walking up to a hypothetical door-chime, should properly be laid at the feet of set designer Michael Malak '89, but it did distract from what was otherwise a fine production.

**The cult of Jello meets Brandeis***(Continued from page 14)*

my Award-winning set designer. The mother of a teen-aged girl who had bought the album found it offensive, and complained to the state attorney general's office. The Los Angeles City Attorney's Office took up the case, arresting and charging Biafra and several others in June, 1986.

The resulting trial was a focal point of the dispute between parental and religious groups trying to protect children from "pornography" and "occult matter," and those who feel that these groups are attempting to impose censorship and violate First Amendment rights. The trial ended with the jury deadlocked 7-5. The prosecutor asked for a retrial, but the judge refused to grant it.

According to Biafra, the prosecution knew the charges would not stick. These groups are attempting to achieve their goals through using this type of trial for harassment and intimidation, without regard to whether they are acting under the spirit of the law. Charges were not filed against the record chain which sold the al-

bum, because it agreed to stop carrying Dead Kennedys albums. This is McCarthy-style blackballing, says Biafra.

Biafra then opened the floor to questions from the audience. Will there be more music from Dead Kennedys? No, due to personality conflicts within the band they will not play together again.

Neither will there be another run for political office. Biafra had earlier run for mayor of San Francisco, on a platform which included a call for the establishment of a Board of Bribery, to set rates for building code exemptions and police protection. He came in fourth out of ten candidates.

Biafra will appear in the upcoming movie *Tapeheads*, a "comedy thriller attacking MTV," in which he will play a district attorney. The film was made by Alex Cox, creator of *Repo Man* and *Sid & Nancy*. In addition, there may soon be an album of Jello Biafra's "lectures." If the album is anything like this show, it is highly recommended.

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# Sri Lankan alum may be released from custody

(Continued from page 1)

Manikkalingam is a member of the Tamil — Hindu — minority. Tamil groups have fought for a separate state from the majority Sinhalese, who are Buddhist. The separatists had received support from neighboring India.

The peace accord signed by Sri Lankan President Junius R. Jayewardene and Indian Prime Minister Rajiv Gandhi in August calls for merging Sri Lanka's predominantly Tamil Northern and Eastern provinces under a semi-autonomous council. Gandhi agreed to deny the rebels bases in India and to station Indian troops in Sri Lanka to police the ceasefire.

Manikkalingam was charged in late February or early March this year, almost a year after his arrest, according to Kathryn F. Fishbach G, a graduate student who worked with Manikkalingam. He and 23 Sinhalese were charged as a pool for being members of a revolutionary group — as opposed to a separatist group. They allegedly belong to the Vikalpa Kamdayama, a southern Marxist group with ties to the Eelam Peoples Revolutionary Liberation Front (a Tamil group).

Fishbach said that the US Ambassador to Sri Lanka stated in a letter last month that nearly 2000 prisoners had been released. Most of the released prisoners were Tamils arrested under the Prevention of Terrorism Act in

## Colleges face lawsuits over dorm security

(Continued from page 1)

are apparently becoming more common — in Pennsylvania alone there have been five since 1983, the *Chronicle* reported.

The amount of crime on campuses is increasing and becoming more violent, said Dorothy G. Siegel, vice-president for student services at Towson State University in Maryland. Towson had conducted a nationwide survey of campus violence.

Campus Police Captain Anne P. Glavin acknowledged that there are some "heavy-duty" violent criminals who "work the college campuses." She said that this makes tighter campus security even more important.

Henneberry, Associate Director of Housing and Food Services, Lawrence E. Maguire, and Associate Dean for Student Affairs James R. Tewhey all said concern about safety, and not liability, prompted the security upgrade.

But Maguire pointed out that the upgrade would be ineffective without student cooperation. He said that the changes were being made "mostly at the request of the students," and that one of the program's main goals was simply to raise awareness about security.

Tewhey agreed, noting that unsafe conditions will exist until "individual students begin to take responsibility for security seriously. He noted that only one week after the rape in Bexley, students were once again propping open locked doors.

Glavin asserted that students who are not concerned about security "put the remainder of house residents in jeopardy."

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the Northern and Eastern provinces. Fishbach noted that some of those released had already been convicted. So Manikkalingam should qualify for release, she said.

Canizares said that Manikkalingam's case is proceeding slowly. There is one hearing a month, Canizares estimated.

That Manikkalingam is charged with being in a revolutionary group instead of a separatist group is a "technical difference," Canizares said. "If they [the Sri Lankan government] wanted an excuse to not release him, they could find one," he added.

There is no way to say that Manikkalingam is definitely on some list of prisoners to be released, Canizares continued. "[Manikkalingam] in his own letters said he is hopeful."

But Canizares noted that the peace in Sri Lanka is very fragile, citing recent incidents of violence in the Tamil areas. Thus, there is a lot of uncertainty as to whether Manikkalingam will be released, he said. "Until it happens, it hasn't happened."

Manikkalingam was actually arrested in March of 1986 as opposed to the reported date of April 19, Fishbach asserted. The Sri Lankan government appears to have implicitly admitted that they had arrested him earlier, she said. When Manikkalingam's lawyers said authorities had to have a "detention order" — an arrest warrant — the authorities said they had one in March, Fishbach said. She added that the government reported Manikkalingam arrested in two different areas.

There was some significance for the government to have Manikkalingam reported as arrested in the East on April 19, Fishbach said. This arrest date would fol-

low a dam burst in the Eastern province. Fishbach speculated that the government hoped people would look at Manikkalingam as a likely suspect since he was an MIT student, presumably an engineer. Manikkalingam majored in physics.

### Better treatment

Fishbach said that Manikkalingam has been getting better treatment since he was moved from an army camp in the East to a prison in Colombo. The army camp was very cramped, about one square-meter per prisoner, Fishbach reported. He is now in a regular prison with the

other alleged members of the group.

Fishbach also reported that Manikkalingam gets regular visits from his sister and occasional visits from his mother, who is ill, and gets food from his family. Fishbach has been in communication with Manikkalingam's family.

Fishbach said she knows that Manikkalingam has been put in solitary confinement on occasion. He teaches English to Tamil prisoners and the prison officials think he may be teaching "subversive" ideas, she said.

Canizares said that communication regarding the matter is

"tricky." "[Manikkalingam's] letters clearly are read." Fishbach has talked to his brother and sister.

Canizares said that he and others at MIT have been writing to Manikkalingam, his family, the US Embassy and Sri Lankan officials to keep the situation "from slipping from view. He added that President Paul E. Gray '54 spoke to the Sri Lankan Prime Minister on his visit to the United States, to make sure Manikkalingam gets "due process." The Prime Minister's visit was in summer 1986, before Manikkalingam had even been charged, Canizares noted.

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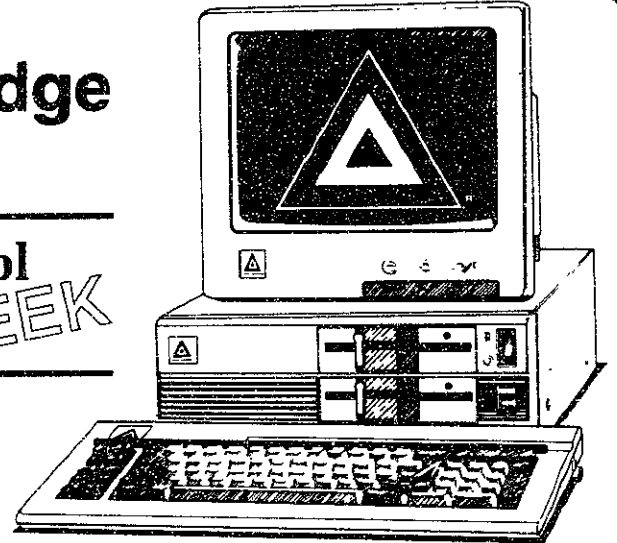
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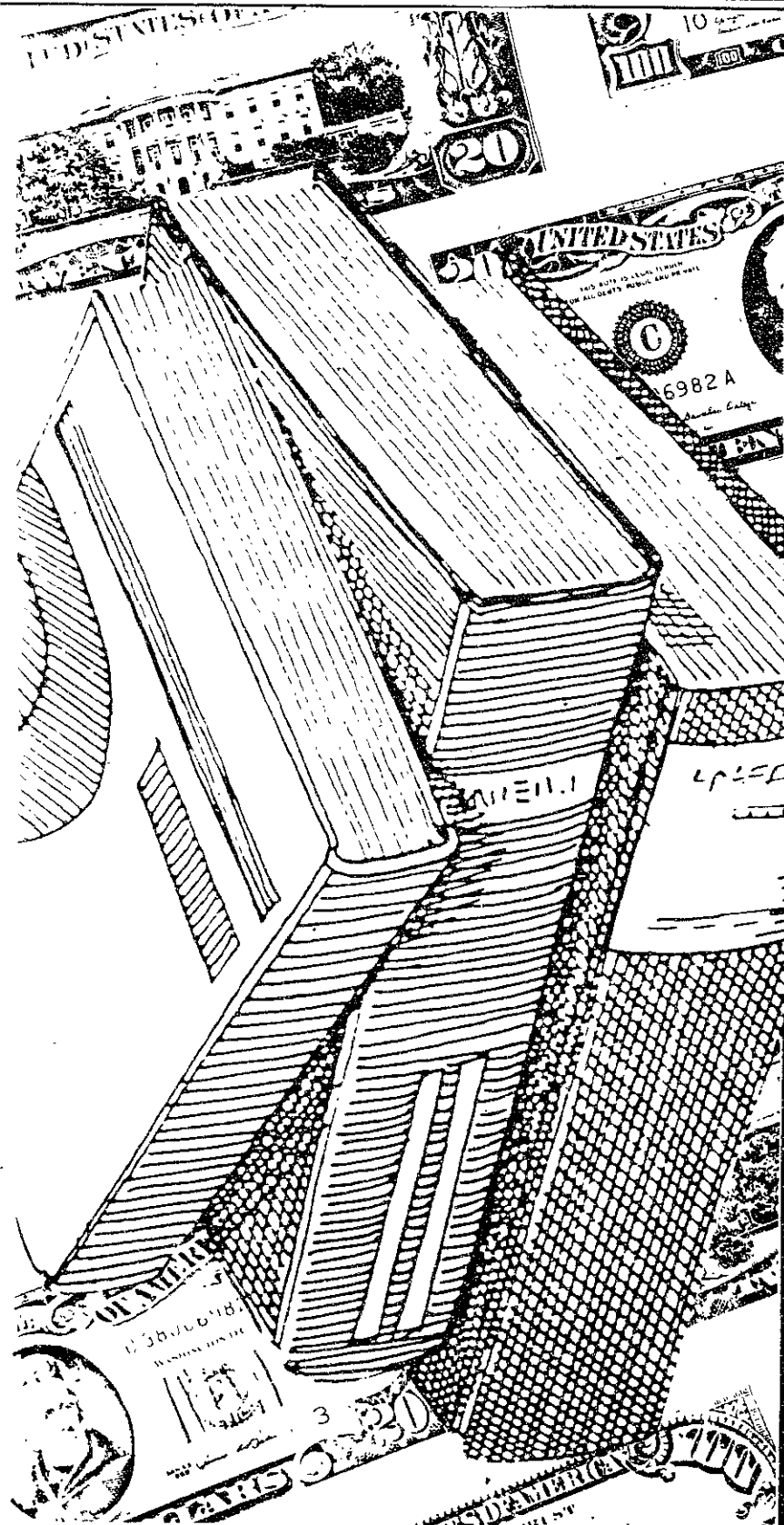
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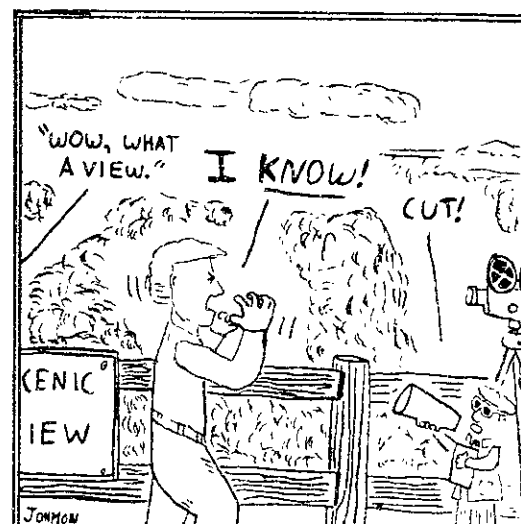
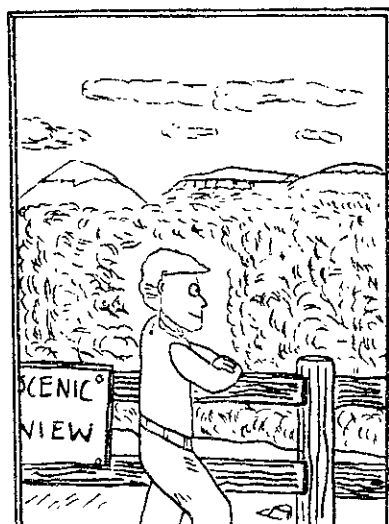
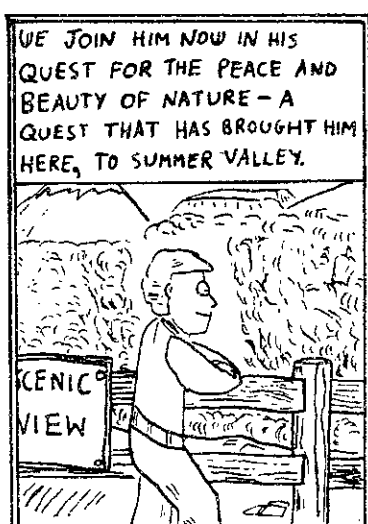
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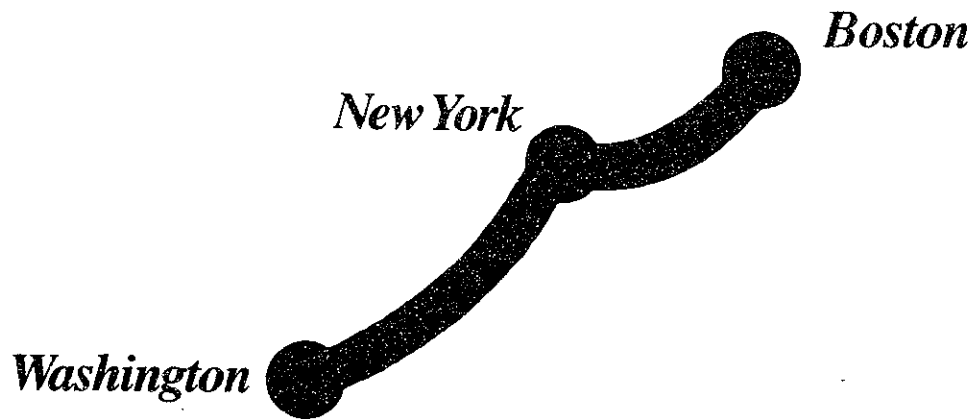
Critters

By Jon Monsarrat

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# sports

## Baseball splits pair with BU

**By Robert E. Potter II**  
Boston University and MIT split a double header on Briggs field last Saturday. MIT won the first game of the double header, beating BU 5-1. But BU came back in the second game to win 11-1 over MIT's second team.

Although BU got a hit in the top of the first, it failed to score. MIT fared much better, scoring four runs in the bottom of the first to take a quick 4-0 lead. The Engineers' early rally was stopped by a diving catch by the BU second baseman.

The second inning was uneventful — BU went down on two strikeouts and a pop fly to second, while MIT's batters all failed to reach base.

BU's batters started hitting in the third. They managed to load the bases, but a clutch double play prevented any runs from scoring.

MIT's luck was no better. Although Pillan K. Thirumalaisamy '90 walked to first, he was caught trying to steal second. Two additional fly outs ended the inning.

Looking like a pro team, MIT handled the fourth inning well. A line out and two strike-outs sent BU to the field quickly. MIT made the score 5-0 in their half of the inning, when Scott T. McFarland '88 hit a home run long hit to center.

### Sports Update

#### Arnold named New England defensive player of the week

MIT defensive back Shane Arnold '88 was selected as the New England Collegiate Football Conference Defensive Player of the Week for his play in the Beavers' 14-7 victory over the Providence Friars. A senior from Cypress, TX, Arnold intercepted three

passes, had three tackles, broke up three passes, and returned a punt. Arnold's second interception and 25 yard return set up MIT's winning score, and the third came on the next to last play of the game to end a Providence drive.

Fullback Hugh Ekberg '88 from Pepper Pike, OH, was named Offensive Player of the Week the following week in the Beavers' 27-20 win over Roger Williams College. Ekberg rushed for 119 yards and scored three touchdowns.

MIT lost the second game of the double header, 11-1.

Fullback Hugh Ekberg '88 from Pepper Pike, OH, was named Offensive Player of the Week the following week in the Beavers' 27-20 win over Roger Williams College. Ekberg rushed for 119 yards and scored three touchdowns.

MIT #1 singles tennis player Ben Spehlman '88 upset last year's top ranked player in New England Division III when he took a straight set victory over Sergio Rodriguez of Babson College 6-4, 6-3. Spehlman, a senior from Golf, IL, lost to Rodriguez twice in 1986-87. Spehlman is 5-0 in singles play.

#### Spehlman defeats Babson player

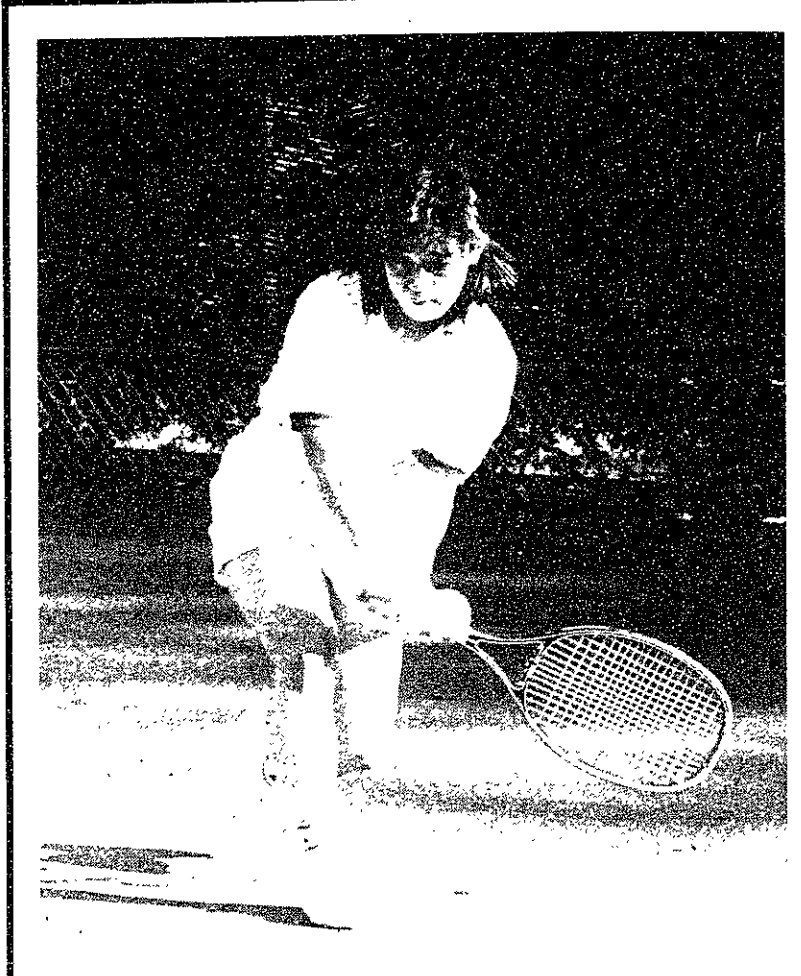
Grant Schaffner '88, a forward for the MIT soccer team seems to have WPI's number. Schaffner scored both goals in MIT's recent defeat of the Worcester school. In 1986 without Schaffner, MIT

#### Schaffner sparkles against WPI

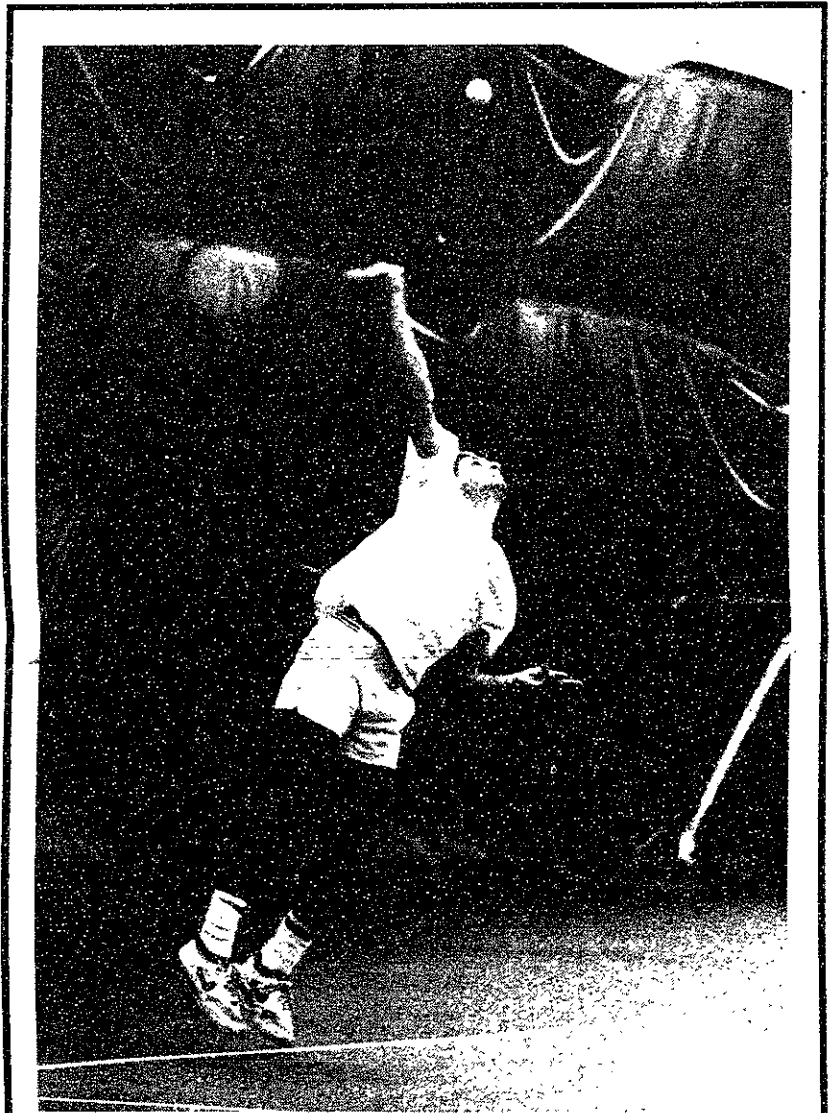
dropped a 2-1 decision to WPI. But in 1985, Schaffner scored all four goals in MIT's 4-2 win. Six of Schaffner's 16 career goals have come against WPI. The game marked the Nigel, South Africa, native's fourth multi-goal game of his career.

#### Seniors place high in X-country meet

Anton Briefer '88 of Milford, NJ, and Rod Hinman '88 from Lewiston, ID, placed second and third in the Southeastern Massachusetts University Cross Country Invitational. Eighteen teams and 144 runners competed. MIT placed seventh in the meet.



Anthony Lee  
Bend those knees . . . Keiko Yamaguchi '88 digs a low backhand out of the court at Tuesday's match vs. Clark. MIT won 9-0, bringing its season record to 7-1.



Richard Brown  
Brian Brown '89 blasts a serve to his Harvard opponent at Wednesday's match. MIT lost, 7-2. The team plays Bentley today at 3 pm.



Tickets available at Bostix, all Ticketron outlets and at the door.  
\$10.00, \$5.00 with MIT ID.  
For information call 253-2877.

## ATTENTION SENIORS

Information Session  
Thursday, October 15, 1987

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Plan to attend  
7:00 p.m. MIT Room 8-105