



Lisette W. Lambregts/The Tech
Boo! The costumed MIT Concert Band during its annual Halloween Concert in Lobby 7 Wednesday evening.

19 vie for Cambridge council

By Morlie L. Wang

Affordable housing is the major issue in the Nov. 3 elections for Cambridge City Council, according to incumbent councillor David E. Sullivan '74. Nineteen candidates will vie for the nine council seats.

The Cambridge Civic Association, the only organized political organization for Cambridge elections, has selected a slate of five candidates, four of whom are incumbents. The remaining 14 candidates are running as independents.

The CCA platform advocates rent control and calls for responsible development. There is a need to control the pace of development in Cambridge, according to CCA Executive Director Jim Marzilli. The market says that consumers want office space, but this creates a gross shortage in affordable housing, Marzilli explained.

Sullivan said that affordable
(Please turn to page 15)

Civic group endorses candidates

By Morlie L. Wang

The Cambridge Civic Association, which is the only organized political organization for Cambridge elections, is advocating a balanced development policy and affordable housing. It has endorsed five of the 19 candidates for the Cambridge City Council election on Nov. 3. The five are incumbents Sandra Graham, Francis H. Duehay, David E. Sullivan '74, Alice Wolf, and challenger Jonathan S. Myers.

The candidates have stated that they will work with the CCA slate and have listed certain platform standards, but according to CCA Executive Director Jim Marzilli, views may vary from candidate to candidate.

The CCA platform includes a three-point plan that will encourage the creation of affordable housing while limiting overall commercial development in Cambridge, Marzilli said.

Marzilli asserted that the CCA plan is the only proposal that deals directly with the problems created by the new development rather than simply opposing development.

The first provision of the plan allows for development at the current zoning levels if additional affordable housing is provided. The plan also calls for rent control and for a one to two percent tax on developers, which would be used for affordable housing.

The CCA opposes the privatization of existing public housing and tenant displacement due to condominium conversion, according to the organization's platform.

The CCA was founded in 1942 when the mayor was found guilty of corruption, Marzilli said. It stands for fiscal development and professional responsibility, he said.

Presently, the CCA writes a platform outlining its views on current issues; candidates with similar stands ask the CCA for its endorsement.

Candidates who want the CCA's endorsement answer a questionnaire and are interviewed by the CCA board of directors, Marzilli said. The directors then choose who they want to endorse.

ODSA investigates fight at Baker

By Darrel Tarasewicz
and Thomas T. Huang

The Office of the Dean for Student Affairs will continue to investigate a fight that occurred in the early morning hours last Saturday at Baker House, even though the students involved have decided not to press any charges against each other. The fight had resulted in a student being forced through a second-story window.

The Dean's Office will decide next week whether the incident should be resolved by the Dean's Office or sent to the Committee on Discipline, said James R. Tewhey, associate dean for student affairs. Tewhey, who has met with the three parties involved, said the fight may have been alcohol-related.

"If the ODSA determines that rules have been broken, appropriate punishment may be enacted," Tewhey said. Options the

Dean's Office could take range from warnings to expulsions, Tewhey added.

Following a private party at Baker House called "Oktoberfest," which involved a drinking contest, an intoxicated male Baker senior — Stylianos Platakis '88 — persisted in asking a Baker freshman — Jennifer L. Jablonski '91 — out for a date. Jablonski repeatedly refused and later went to tell her boyfriend, who lives at Delta Kappa Epsilon, about the incident.

At 3 am, Thomas G. Dorf '88, another member of DKE, entered Baker House and telephoned Platakis, demanding an apology — with what Platakis described as malicious overtones. When the two students met, a shoving match ensued, and Platakis reeled backwards into a window, shattering it. Platakis was checked for cuts and abrasions at a local infirmary and was released

a few hours later.

An administration official said the police report revealed that the incident did not mark the first time Platakis had been overly aggressive in asking a woman out. Jablonski had last Monday

(Please turn to page 2)

UA: HASS needs greater funding

By Akbar Merchant

The Undergraduate Association Council criticized the recently announced cap of 25 students for discussion sections in Humanities, Arts and Social Sciences Distribution subjects as too high. At the UAC meeting Wednesday, the council passed a resolution calling for increased funding to allow for smaller discussion sections.

William L. Jarrold '89, student representative on the HASS-D Overview Committee, reported that the faculty members on that committee said they could not afford to have smaller sections.

The resolution recommends "that the Administration devote more financial resources to the School of Humanities and Social Science with the goals of allowing more freedom in the choosing of HASS-D subjects, reducing class size, and providing a better humanities experience for all MIT undergraduates."

Jarrold said that the number of

HASS-D subjects is being reduced, so the committee expects enrollments to increase. As a result, the committee chose to break up larger HASS-D classes into "conference" sections.

UA President Manuel Rodriguez '89 said that MIT would need to hire more junior professors or teaching assistants to maintain smaller sections.

Jarrold argued that the humanities department needs more money, noting that the National Science Foundation and Department of Defense do not provide grants for the humanities.

The committee's decision to require all HASS-D subjects to have a three-hour exam during finals week [see "Rules for HASS-D subjects drawn up," Oct. 27] came under criticism from several members of the UAC.

Jarrold defended the proposal. He said that a final in a humanities subject makes it a better class because it requires "compre-



Akbar Merchant/The Tech
William L. Jarrold '89, HASS-D Committee representative.

hensive thinking on the spot."

Association of Student Activities President Mark Kantowitz '89 said that the requirement would add to the academic pressure at MIT.

Jarrold responded that it was not the humanities department's responsibility to reduce pressure since most of it is contributed by other departments.

UA Executive Committee member Howard J. Eisen '89 said that the engineering departments have recognized the pressured environment of long exams and are assigning creative projects and smaller quizzes.

Faculty Fellows program aims to improve student-faculty contact

By Jean Ihm

MIT will soon begin a House Fellows Program, a three-year experiment that will associate faculty members with dormitories in order to promote interaction between students and faculty through informal non-academic activities, according to the Office of the Dean for Student Affairs.

Fellows may undertake activities such as "outings; athletic, musical, or drama groups; poetry and other readings; activities to promote pluralism and to enhance appreciation of diversity of interests within the House;" and debates on current issues, according to the ODSA. The House Fellows are meant to supplement other programs in the houses such as living group based freshman advising, said Dean for Student Affairs Shirley M. McBay.

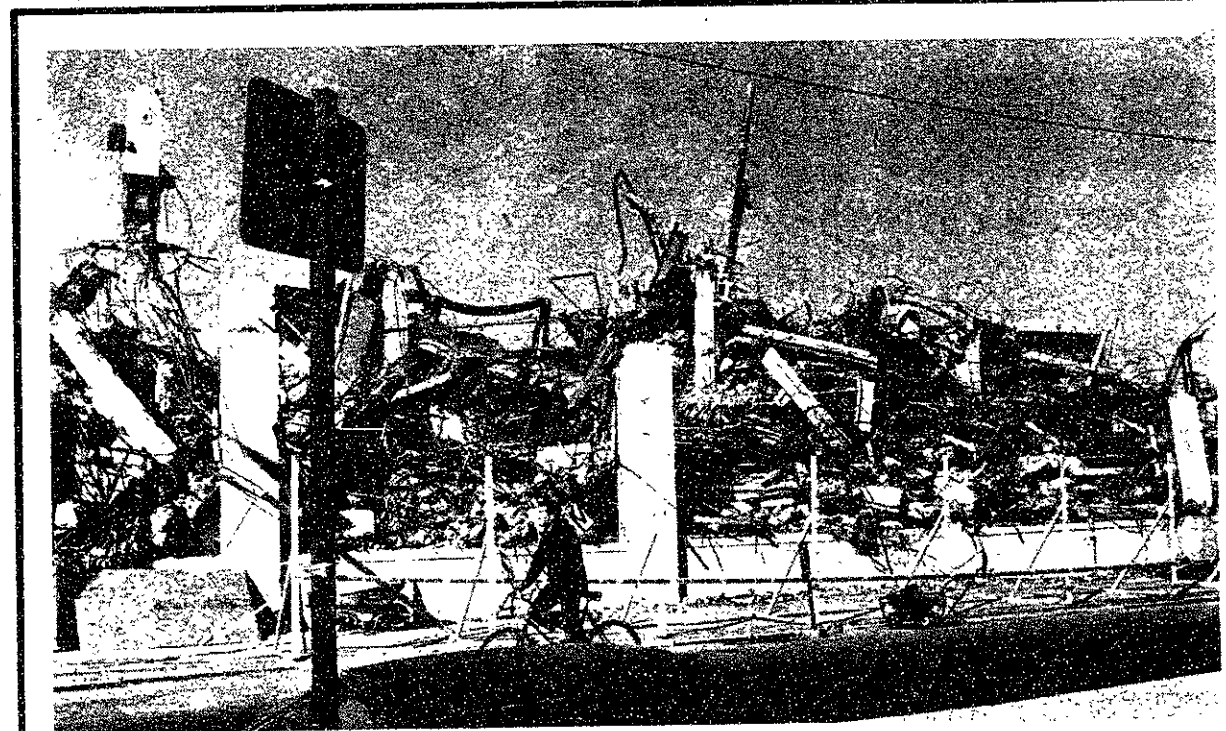
The ODSA aims to initially include one house with a dining hall, a house without a dining hall, a smaller house, and a graduate house in order to evaluate how the program operates in different environments, McBay said.

While the program was initially one of the freshmen initiatives being administered by the Undergraduate Academic Support Office, it is now being administered separately by the ODSA with funds provided by the Provost's

office.

The Provost has initially provided funds for five or six houses, each with five or six fellows, she said. Each fellow will be given \$2000 to cover expenses for activities with their house residents.

The ODSA has been in contact
(Please turn to page 2)



Sarath Krishnaswamy/The Tech
The end . . . The TRW building on Ames St. has finally been completely demolished. The event drew spectators throughout the day last Saturday.

inside

Weeds, a story of a convict writing about convicts, captures the realism of prison life.
Page 8.

Dizzy Gillespie celebrates his 70th birthday at Nightstage.
Page 8.

Gloria Raymond performs with *Pro Arte*.
Page 9.

Baker brawl prompts investigation

(Continued from page 1)

filed with the MIT Campus Police charges of sexual harassment against Platakis, but has since retracted them. "When I went to the Campus Police on Monday, I had just wanted to offer my side of the story," Jablonski said. "I did not realize that in doing this, I had automatically pressed charges." She acknowledged that Captain Anne P. Glavin had explained to her at the time that Platakis' advances could constitute harassment.

Meanwhile, Platakis said he would not press charges against the DKE member who allegedly punched him.

Nevertheless, the investigation will be carried to completion. As Barbara Fienman, campus activities director, said, "The Dean's Office has decided that we will speak directly to members of Baker's house government to aid in determining what happened that evening."

According to Jablonski, the incident began when she and two of her roommates entered the dormitory's elevator to go up to their sixth-floor room. Platakis, who also lives on the sixth floor, joined them. The police report indicated that Platakis then leaned over Jablonski, who was standing in the corner of the elevator, and began asking her out for a date, according to an administration official. Jablonski repeatedly turned him down, but he persisted, according to the report.

"At that point my roommates and I just walked into our room and he followed," Jablonski said. According to the official, Platakis managed to get his foot in the door and began to insult Jablonski's roommates. "He was very

verbally abusive with my roommates," Jablonski said.

Although Platakis acknowledged that he had got his foot in the door, he claimed that the most abusive thing he said was that "one of the roommates [was] a shrimp." Moreover, he said, "This harassment business is really overblown, because she had her two roommates in the room, plus there was another guy screaming at us to keep quiet. I really don't see what I did wrong in the situation."

Jablonski went to DKE to tell her boyfriend about the incident. Dorf, who was in the vicinity, recalled that she was "virtually in tears" when she came. "When I went to Baker at about 3 am that morning, I wanted to get an apology from him so that Jennifer had a safe place to go back to," Dorf said.

Dorf claimed that even though he was followed by a few brothers, he was the only one who entered the dormitory. Dorf then telephoned Platakis from the lobby of Baker. "I just told him: 'Do you want to apologize outside of Baker or do I have to go up?'"

Platakis claimed that Dorf was hostile: "He gave me the choice of whether I wanted to fight behind Baker or outside my room. . . . At that point I ran down the stairs, not thinking that he may have been already in the building."

Dorf said that, "A few weeks ago, Steve had approached a female friend of mine who was from Simmons College at a party and was similarly obnoxious in his behavior" — a charge which Platakis denied. Nevertheless, Dorf contended that the previous incident had not been a motiva-

tion for the fight, as he had not known of it until the night after he punched Platakis.

Platakis also said that Dorf had been violent before. During a pool game which Dorf lost, "He smashed a mirror, overturned furniture, and was ready to really beat me up," Platakis said. He added that only through exiting via a back door, was he able to escape. Dorf said this description was inaccurate.

Tewhey stands by alcohol policy

"In private parties, enforcement is in the students' hands," Tewhey said. "It is true that in this instance we could have had a potential disaster." Under MIT's current alcohol policy, dormitories that hold private parties need not obtain a liquor license or have a MIT Campus Police patrolman present.

But he said his support of MIT's alcohol policy has not changed.

Tewhey did concede that if there were a provision in the alcohol policy which allowed stricter enforcement of private parties, "it's conceivable this incident would have not resulted this way."

According to Tewhey, Baker House has had a prior history with alcohol-related incidents. He explained how a private party held last term on Registration Day became violent.

"In that incident several fights broke out over the possession of a keg," Tewhey said. "That case led to a hearing in the Dean's Office and resulted in Baker losing party privileges for two or three months."

New program links faculty to dorms

(Continued from page 1)

with each of the Institute Houses about the Fellows Program. "I'm pleased with the response we've gotten," McBay said. Ashdown House has already been selected for the program; the others will soon be identified, she said.

Each of the houses involved in the program has been sent a letter asking which faculty members the house would like to designate as its House Fellows. Ashdown House alone has made a definite commitment to the program, having already identified its fel-

lows. Other houses will be able to select their House Fellows and either contact these faculty directly or ask the ODSA to do so. The process will depend on the specific houses, McBay said.

"As with the freshman initiatives that started a year ago, we have the same idea of being flexible," McBay said. At this point, she said, there are no strict guidelines for the way the program will operate.

Since it is in the experimental stage, the ODSA's objective is to learn the kind and extent of faculty-student interaction that will be appropriate for each participating house. Differences will appear, McBay said, because of the varying sizes and facilities of the dormitories.


Provost John M. Deutch '61 will soon appoint a faculty member as Senior Fellow, who will then act as coordinator and director for the program, McBay said. Housemasters and residents of houses that are participating will be responsible for activities

involving the house and their fellows; they will select their House Fellows with the help of the Senior Fellow. Faculty members may also be nominated or volunteer themselves to be fellows.

Fraternities have also expressed an interest in having House Fellows, though they were not included in the original plan. Some fraternity houses have had faculty as associates. McBay expects that these faculty will pinpoint five or six fraternities, each to which one Fellow will be associated.

A memorial service for Thomas Trobaugh G will be held in the Experimental Media Facility (Building E15, Lower Level) Monday evening Nov. 2 at 7 pm.

A fund for Tom's infant son Jaron has been set up. Those wishing to contribute may send checks made out to "Jaron Lewin-Trobaugh Financial Aid Trust" to Betty Dexter E15-495 (3-5864).



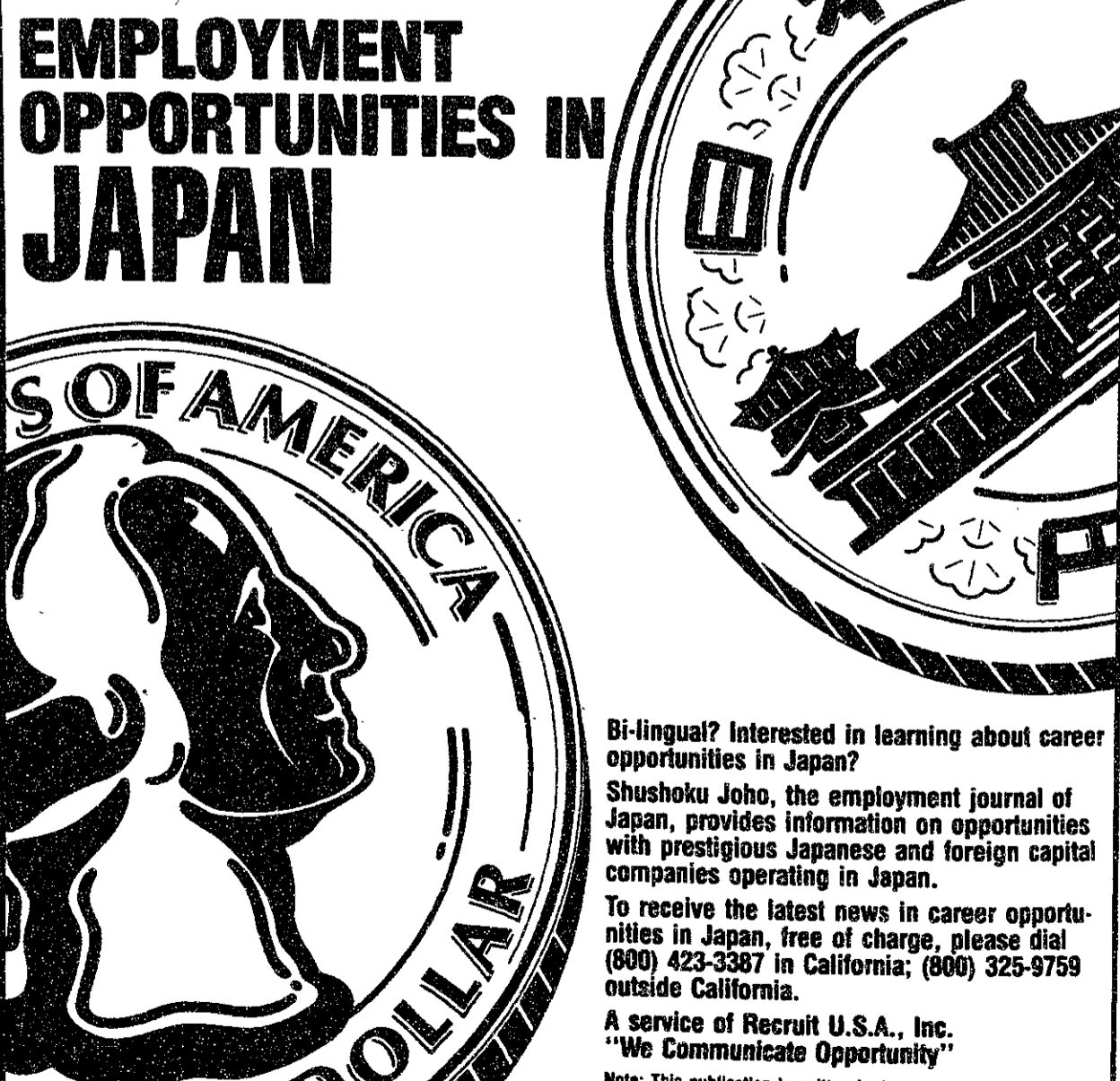
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news roundup

from the associated press wire

World

Soviets say summit will take place before end of year

The Soviets say there will be a superpower summit in the US before the year ends. A foreign ministry spokesman said the two sides have reached agreement on an agenda, which includes an agreement on a treaty to eliminate medium- and short-range nuclear weapons. The spokesman did not mention a summit date, but one Soviet official said the Kremlin is talking about holding the meeting in the first week of December.

The White House is not going as far as the Kremlin on the summit question. Reagan said he is not going to make any announcements before he meets tomorrow with Soviet Foreign Minister Eduard Shevardnadze, who is coming to Washington with a message from his boss, Mikhail Gorbachev.

Nation

Reagan nominates former Harvard professor for Supreme Court

Rather than selecting a candidate likely to win easy confirmation, President Reagan has picked a Supreme Court nominee who may bring a renewal of the bitter debate that led to Senate rejection of Robert Bork. Reagan's choice is Douglas Ginsburg — a federal Appeals Court Judge, former Harvard Law School Professor and one-time head of the Justice Department's antitrust division.

Ginsburg's selection is seen as a victory for Attorney General Edwin Meese. White House advisers reportedly favored federal judge Anthony Kennedy, who also had bipartisan support on Capitol Hill. In Ginsburg, Reagan has selected a conservative who is seen by some Senate Democrats as an ideologue in the mold of Bork.

One conservative member of the Senate Judiciary Committee vows that Ginsburg will be confirmed. Utah Republican Orrin Hatch says he is throwing down the gauntlet. Hatch says he will not allow Ginsburg's confirmation hearings to be marked by the "lies, innuendoes and distortions" he claims were heard in the Bork hearings.

Local

Students protest anti-Halloween sanctions at UMass

About 100 UMass-Amherst students marched on the administration building yesterday to protest curbs on Halloween guests and parties. Student government leaders pounded on Chancellor Joseph Duffey's locked door and some chanted, "Save Halloween."

The students contend the strict crackdown on what has traditionally been a fun time at the campus is an overreaction by the administration to a fracas, involving hundreds of students, that broke out last October following the baseball World Series.

Student Senate President Joseph Demeo predicts students will simply ignore the administration's ban on guests during the football and holiday weekend. The football team takes on undefeated intrastate Holy Cross, the top-ranked Division I-AA team in the country on Saturday afternoon.

Rubes®

By Leigh Rubin



The world's longest chess match between Vladimir Lipovitch and Ivan Zundorfski was disqualified from The Guinness Book of World Records when both players were discovered to be deceased.

Sports

Dallas Green resigns as Cubs manager

Dallas Green surprised Chicago Cubs fans today by resigning as president and general manager of the National League Club. The move, according to the 53-year old Green, comes after "philosophical differences" with ownership. Green's job goes to Tribune Company executive John Madigan, who will run the Cubs until they hire a director of baseball operations. The Tribune Company owns the Cubs.

The Cubbies hired Green in October 1981, and in 1984 the team broke a 39-year post-season drought by winning the NL East. It's been downhill since.

Anderson wins AL manager of the year

After taking his Detroit Tigers to a come-from-behind victory in the American League East, George "Sparky" Anderson has been named AL Manager of the Year by the Baseball Writers Association. Milwaukee's Tom Trebelhorn finished second in the voting, with Tom Kelly of Minnesota third.

Anderson collected 11 first-place votes from a panel of two writers from each American League city. Over the final two weeks of the season, Anderson's Tigers won four 1-run games from the Toronto Blue Jays, including three straight on the last weekend. Detroit finished with 98 victories. Anderson was also named Manager of the Year in 1984.

Weather

Mild times ahead

A low pressure center located over the Great Lakes will move to our north during the next 24 hours. With the low following this track, most of its associated precipitation should fall to our north. The precipitation could fall as snow in northern areas and areas with appreciable elevation. After the storm exits our region Saturday morning, mostly sunny, milder weather is indicated thru early next week.

Today: Sunny with afternoon increasing clouds. High 54°F (12°C).

Tonight: Partly to mostly cloudy with showers developing after midnight (most showers to our north).

Saturday: Clearing. High 53°F (12°C).

Sunday-Tuesday: Partly cloudy and milder each day. Highs in the 60's (°F). Lows in the mid-40's (°F).

Forecast by Michael C. Morgan

Compiled by Earl C. Yen

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opinion

feedback

IAP has lost original focus

To the Editor:

The letter printed in *The Tech* on Oct. 27 from Aimee Smrz '88, Mary Condello '89 and Nicholas Nerman '89 in behalf of themselves and 64 others ["IAP survey results don't reflect student views"] advances discussion effectively and helpfully.

IAP was initially a time of many wide-ranging activities. The tone of the activities was innovative and enthusiastic.

The spectrum of activities extended from a Lobby 7 all-Institute party sponsored by then Chancellor Paul E. Gray '54, to a four-week intensive version of 8.02, to a contest to design and build a giant yoyo which was tested from the top of Building 13, to brass ensemble concerts.

A theme that ran through the month was that we wanted to do things *together* — faculty, students, and staff. This didn't rule out time for quiet afternoons in reflection alone, or long ski weekends, but it did bind us together in a mutual desire to be more of a community than the semester's pace of problem sets, lab reports, papers due, proposals due, and classroom preparations had permitted.

It is widely perceived as true, however, that over the years the sparkle of IAP has dimmed. Except for a few glitters each year, community, innovation, and intellectual excitement have atrophied. Students and faculty spend less and less time together: be it climbing mountains or playing chamber music or experimenting with a new "Contexts"

pilot course.

When I became dean two years ago I visited many departments, met with undergraduate education committees, wrote to a selection of faculty, studied the 1984 IAP Policy Committee review of IAP, and listened to students as individuals or as group representatives in order to gain a sense of how IAP is faring.

I found some people strongly in favor of a return to the two-semester system of pre-IAP, with finals after Christmas. There are also people who believe that the second semester should begin in January and commencement should come a month earlier — making a four-month summer.

Other people see January as a regular semester of specially tailored subjects, thus inventing a quasi-trimester year. There are people who believe all students should be able to leave the campus to jobs, internships, and independent studies and pursuits.

There are still other people who see January as a time for 3, 6, 9, 12-unit experimental subjects and minicourses added to the current spectrum of activities. Some people envision January as a festival of humanities, arts and social sciences opportunities — unfettered by competing engineering and science problem sets and scheduled laboratory subjects. And, other people feel IAP should be a time to float free of any activity at all.

Institutionally we seem to have lost consensus as to what the objectives of IAP are. This is what makes IAP vulnerable. A dis-

couragingly small percentage of the faculty participate meaningfully in the current IAP. Almost a majority of first-year and second-year students judge the formal attractions of IAP as not sufficient to intrigue them into participation.

With my encouragement, the IAP Policy Committee, led by Professor David Gordon Wilson, began to consider the divergent Institute views about IAP during the past year. The Policy Committee is positioned to view IAP operations institute-wide.

The findings and suggestions of the IAP Policy Committee are important. They have already served us well by drawing attention to the seriousness of the issues involved.

When the IAP Policy Committee completes its deliberations, we should go forward from them using the results as an impetus to more deeply review and rethink IAP. An *ad hoc* special committee will be established for this, with the responsibility to develop appropriate formal recommendations after a careful, broad, and thorough consideration of views.

Full and reiterative interaction and communication within the Institute's faculty and students must follow. For it is to these folk that IAP belongs.

In the interim it is important not to "shoot the messenger" — the IAP Policy Committee — for confirming to us that IAP is not all it could and should be.

Margaret L. A. MacVicar '65
Dean for Undergraduate Education

US-invented *contras* unpopular

To the Editor:

K.J. Saeger's column ["Peace prize rewards useless effort," Oct. 20] does such a poor job defending the United States' war on Nicaragua that I was tempted to ignore it, but it was so morally reprehensible I am compelled to respond.

As Julian West's column ["Arias deserves Nobel Prize," Oct. 23] pointed out, Saeger is not really troubled by the prospect of the Arias peace plan not succeeding. He is worried that it will succeed. He wants the war to continue.

If I am going to kill someone, I had better have a good reason. So much more so for the thousand-fold murder of war. Thus, one does not have to prove that the Sandinistas are God's gift to government to justify peace with them. The burden of proof lies on Saeger to justify his favorite instrument of US aggression, the *contras*.

Let us be clear about peace and aid to the *contras*. The United States is not merely helping one side in a civil war. If not for our country, the *contras* would have remained a ragtag remnant of the dictator Somoza's army, cattle rustling in Honduras. Even the *Wall Street Journal* reports (March 5, 1985) "The *contras* never controlled their own weapons and logistics." When Saeger explains that we should applaud the *contras* as an instrument of peace he engages in the crudest doublethink.

Now and then the Reagan administration tries to justify its war. For a while, there was a story about stopping arms bound for El Salvador, but this pretext

was so far-fetched it has since been quietly dropped. The *contras* have been justified as providing pressure for democratic reforms. Why armed attack from Honduras by an anti-democratic organization created by a foreign power would make the Sandinistas loosen their political control is never explained.

Finally, there is the implied goal of overthrowing the Sandinistas. In this, the *contras* have utterly failed, and they must continue to fail unless the United States invades Nicaragua directly.

A prerequisite for success in guerrilla warfare is widespread support of the population. There is no evidence the *contras* have this. Their whole *modus operandi* — umbilical connections to the United States, terror raids from Honduras, forced conscription, political games in Washington and Miami — suggests the opposite.

Contrast this with Salvadoran rebels (whom the United States is fighting), who have worked closely with grass roots organizations throughout their country. They also set up alternative local government in areas in which they are strong (for a first hand description, see Charlie Clements' *Witness to War*).

By the same token, the Sandinistas have been successful at mobilizing large segments of the population in support of them. Partly this is due to their leading role in the insurrection against Somoza, which left them in control of the government. Partly it is maintained by dirty tricks and moderate doses of repression (though nothing to compare with the coercion and terror of the

Guatemalan and Salvadoran regimes). Undoubtedly the Sandinistas have garnered some support due to the incompetence and brutality of the *contras*.

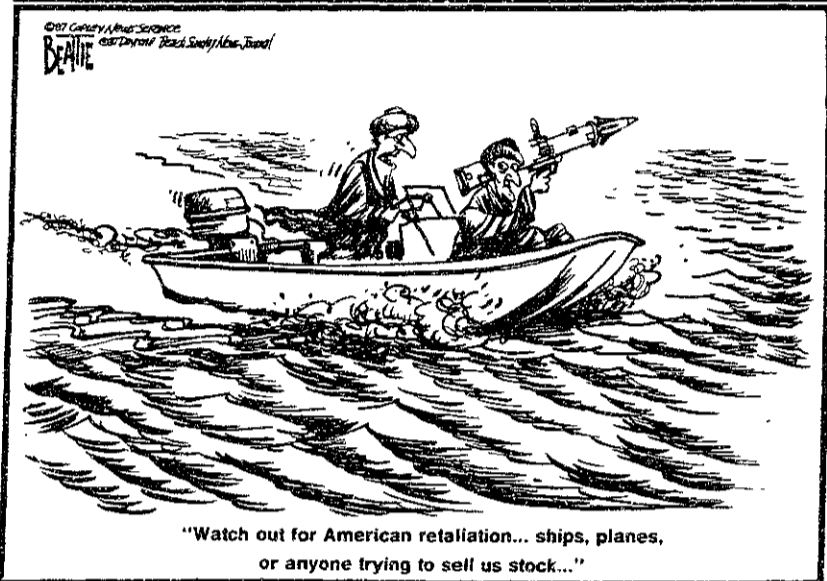
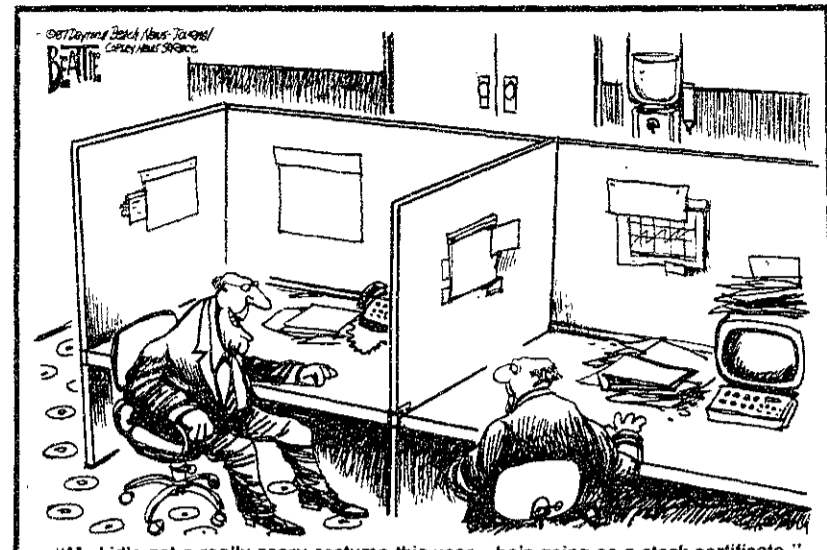
The main reason for the Sandinistas' staying power has been their ability to organize people in a way that responds to basic needs. Giving land to thousands of peasants, fighting for worker rights and fair treatment of women, and building a successful health and education infrastructure protect Ortega and company politically from US/*contra* attack (Joseph Collins' *Nicaragua: What Difference Could a Revolution Make?* describes part of this process).

It is precisely this political success that Saeger sees as totalitarian. It does not matter to him that opposition parties can now hold rallies, that independent news is returning to radio, and that the opposition newspaper now freely publishes "stories uniformly hostile to the government" (*Christian Science Monitor*, 10/19/87). He will ignore the 1990 elections, just as he undoubtedly ignored the 1984 elections.

Seen through the proper ideological glasses, any good the Sandinistas do is just a facade as long as they stay in power. Any evil the United States does is justified if it possibly hurts the Sandinistas.

It is not even clear that the *contras* have hurt the Sandinistas. It is brutally clear that they have brought much carnage and misery to Nicaragua, and for this we are to blame.

Barry A. Klinger G



The Tech

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opinion

feedback

US foreign policy costs lives

To the Editor:

K.J. Saeger argues in his column ["US military strikes were small, direct," Oct. 27] that, under the watchful eye of Ronald Reagan, "the military has slowly become an effective part of foreign policy." He supports his argument with the examples of Grenada, Libya, and recent actions in the Persian Gulf, adding that "liberal self-flagellation is sickening and irresponsible."

What is sickening and irresponsible is Saeger's blatant omission of fact. Does he know how many American servicemen died in Beirut and on the *Stark* "under the leadership of Ronald Reagan?" Would he describe our position in these cases as that of an "expert swordsman" or a "principled gunfighter?"

Earlier in the column, Saeger claimed there is a pattern to US involvement in armed conflicts in the twentieth century: "At first the United States would stand unyieldingly behind isolationist policies, and thus, with the west-

ern world on the brink of disaster, would be forced into a massive war."

Although this formula could be applied to the two World Wars, what relevance does it have to the Korean and Vietnam conflicts? A client state was attacked without warning in the former, and our policy was interventionist in the latter.

Lastly, Saeger describes Reagan

MIT handled suicides with care and support

To the Editor:

I am writing in reference to Thomas T. Huang's column about the recent suicides at MIT ["On the students we have lost," Oct. 23].

It is natural that we as a community search for an explanation to these unexplained tragedies. I know that after Jeffrey Liebman's suicide, we all felt partially responsible for his death. We racked our minds for ways in

as "a man more interested in the future than in the latest opinion polls." If this were true, why isn't Reagan entertaining any real solution to the budget deficits his administration has created? Any solution is likely to be somewhat politically unpalatable in the short run, whereas Reagan's inaction on this issue belies his interest in our economic future.

Stephen J. Fromm G

which we could have prevented his death. Wasn't our love enough?-

The only thing more destructive than shouldering this guilt, however, is blaming somebody else for the loss. In essence, Huang has done just that.

Unlike Huang, I have been extremely impressed by the candor and sensitivity with which MIT has treated the recent suicides. Most impressive has been the love and concern which Dean Robert M. Randolph has shown to all of Jeff's friends and relatives. He has taken our loss and made it his own. For this, I thank him.

Rather than criticize, I would like to encourage MIT and especially Randolph to continue with their most recent efforts. I am sure that the past couple of weeks have been just as difficult for MIT as they have been for us students.

Elaine Cohen '88

Halloween Spectacular



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opinion

feedback

CIA represents US interventionism

To the Editor:

Do MIT graduates have the honesty, superior intellectual ability, and unimpeachable integrity to violently overthrow popular democratic governments? I was quite disturbed to see this question seriously asked in the October 20 issue of *The Tech*. It appeared in an advertisement for the Central Intelligence Agency.

Ironically, the ad was located next to an article about US intervention in Nicaragua ["Historical drama meets stark reality in Nicaragua"], a country whose harbors were mined illegally by the CIA, resulting in condemnation of the United States by none other than the World Court.

At first I wasn't sure how to react to the ad. Upon contemplating the relative success of demonstrations against the CIA on campus in past years, I decided that the best thing to do was to simply present the MIT community with a factual history of CIA covert action.

I found the following facts by looking up "CIA" in an average textbook on American foreign policy:

- Faced with the elimination of forced labor and the prospect of having to rent out some of its land in Guatemala, the United Fruit Co. complained to the Eisenhower administration about "communism" in Guatemala. In response, the CIA overthrew the government in 1954, replacing it with a coup that harshened conditions and led to many bloody years for the people of Guatemala.

- In 1964 the people of Chile democratically elected Salvador Allende as their president despite \$3 million in aid which the CIA funneled to the opposing candidate. Nixon saw Allende only as a Marxist who did not represent the interest of the United States, particularly the giant corporation of ITT, which offered the CIA \$1 million to defeat Allende.

Following Allende's popular reelection in 1973, the CIA did succeed in ousting Allende by bombing his Presidential Palace, killing him. The new military regime of General Augusto Pinochet seized control of the universities, disbanded political parties, and suppressed the press. Pinochet ended about 100 years of democracy in Chile, and is still in power today, violating human rights right and left.

I personally had assumed that students as well-educated as those at MIT would be familiar with such atrocities of US foreign policy until I began discussing them with my friends. My disappointment with the gaps in Americans' knowledge of their own history has compelled me to write.

The injustice did not start with, nor has it ever been limited to the CIA; it has become an integral part of American foreign policy in today's world. From Iran and Uganda to South Korea and the Philippines, American foreign policy has often been to support governments that have become known for brutal treatment of dissidents.

From Vietnam to Nicaragua and countless other nations of the Third World about which the American public knows very little, agents of the United States

have made life very unpleasant, preventing the success of alternative economies.

In the examples I have listed it is quite clear that America is intent on pursuing not liberty in foreign countries, but the interests of US corporations and the extension of US political and military power.

The scary thing is that we have not outgrown our old ways. The Reagan Administration is currently sponsoring an aid package in Central America which provoked a representative from the human rights groups Americas Watch to remark, "We're getting back to the business of helping governments crack down on their own people."

The worst thing that we can do about such seemingly huge problems, however, is to give up hope, for by doing so we give the foes of human rights a free hand. Ordinary people like you and me can change the world and fight the oppression symbolized by the CIA. The public outcry during the Vietnam War was notable in preventing policymakers from escalating hostilities to the point of using nuclear weapons.

Clearly student demonstrations have saved countless numbers of lives throughout history. So I urge you to educate yourself, join student political groups, demonstrate, and above all, care. But by all means don't let your years at this most influential of American institutions pass you by without enriching your concern for the preservation of peace and freedom throughout the world.

Michael J. Mills '89



feedback

Senate persecuted Bork unfairly

To the Editor:

I am concerned about the reasoning behind the rejection of Judge Robert Bork from the United States Supreme Court.

The most common reason given for rejecting Bork, it seems, was the belief that he is an "extremist" who was "outside the mainstream of American judicial thought."

Sen. Edward Kennedy (D-MA) led the attack on Bork with his statement that "Bork's America is a land in which women would be forced into back-alley abortions [and] blacks would sit at segregated lunch counters. . . ."

It is not necessarily true that Bork's confirmation would have the effect of making abortions illegal. It is not clear how he would vote on the issue, that is, whether he would vote according to the precedent of *Roe v. Wade* or according to his personal view that the Constitution does not guarantee the right to abortion.

The reason for Kennedy's remark about racial segregation is that Bork, in 1963, wrote an article criticizing the section of the Civil Rights Act which would prohibit business owners from refusing to employ black people or admit them to their establishments.

Bork opposed the law because, he reasoned, it violated the property rights of business owners and was based on the idea that a person has the right to be served or employed by someone, whether or not the latter wishes to employ or serve him.

Bork's view is certainly rational, and is not evidence that one morally supports racial segregation. Kennedy's statement implied that since Bork opposed the law, he supports segregation. In my judgement, Kennedy committed an act of intellectual dishonesty.

Bork later changed his position on this issue. In fact, he has

changed a number of his positions. To me, this shows that he is a dynamic thinker who is not afraid to change his views if he thinks he has been wrong.

The most frightening aspect of the campaign against Bork was the criticism of him as an extremist who is outside the mainstream of judicial thought. In other words, only a narrow range of ideological positions is acceptable; anything outside this range is not.

Copernicus, Galileo, and Thomas Jefferson were all outside the mainstream of thought of their time, but are not regarded as evil. Novelist Ayn Rand said that the concept of a "mainstream thought" might be appropriate to a dictatorship, but not to a free society. But many senators rejected Bork, a highly intelligent, qualified judge, as being outside this mainstream. They won this time. It is my hope that they will not win next time.

Alan Maestri '88

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ARTS

Weeds and Nolte capture realism of the criminal's life

WEEDS

Directed by John Hancock.
Starring Nick Nolte.

By RICARDO RODRIGUEZ

WEEDS TELLS THE STORY of the Barbed Wire Theatre acting troupe, composed completely of ex-convicts, as it tours the country performing its play, *The Cage*. The film is based on fact — its characters and story were incorporated from several actual prison drama groups, one of which really did tour the US, as well as Europe.

The film's beginning revolves around Lee Umstetter (Nick Nolte), a convict with a life sentence. Seeing himself rot away, Umstetter begins to read books. Many of them. This in turn leads to Umstetter writing a play, *The Cage*, in which he tries to tell what being in prison is actually like. Lillian Binghamton (Rita Taggart), a San Francisco critic, sees the play (being performed in prison) and is touched. She works for the release of Umstetter, and succeeds. Once out, Umstetter wastes no time in reuniting the prison cast, all of whom have finished serving their time, and the troupe takes off to perform the play across the country.

Weeds breaks new ground by portraying criminals in a realistic, compassionate manner, without the cockiness and cold indifference present in many other films. The lawbreakers are seen as human beings with a desire to change, but who perhaps cannot; it seems so simple to regress to the "old ways" of crime, and prison doesn't seem that bad a price to pay. Indeed, the extent to which lawbreakers remain fixed in their ways is exemplified in one scene, where, upon hearing a police siren, the acting troupe scrambles to hide all their weapons. And one night, short on cash, Umstetter is extremely tempted to rob a grocery store. Luckily, some inner strength keeps him from doing so.

As each troupe member goes through his own personal crisis, his personality is explored. Lee Umstetter's character is explored the most, which leaves the rest a bit

lacking. However, investigating each person completely would undoubtedly take too much time.

The Cage, as performed by the ex-convicts, is an understandably amateurish but a seemingly frank account of prison life. The fact that Umstetter has "borrowed" much of his play from an unknown French convict/writer is a key element in the movie — Umstetter must decide whether to change the play, or be accused of "doing his thing," stealing.

All the actors perform well, particularly Nick Nolte. One actor, J.J. Johnson, who plays Lazarus, is an ex-convict in real life. Racial stereotypes are dealt with in a respectable manner, but flaws still exist. Easily noticed is the fact that the warden from Umstetter's prison, who is seen in a positive light, is white. By contrast, the warden at the prison where a riot breaks out (as a result of the play) is too preachy, rather mean, and black. Whether or not the wardens are modeled after actual ones is unclear.

In any event, *Weeds* is a good film. It feels authentic, and it breaks stereotypes skillfully. Offering a new perspective on crime and prison, it is highly recommended.



Nick Nolte as Lee Umstetter in *Weeds*.

Happy 70th Birthday, Dizzy Gillespie!!

DIZZY GILLESPIE QUINTET

At *Nightstage*.

Thursday, October 22.

By MARK ROMAN

"JAZZ," PROCLAIMED DIZZY Gillespie on the occasion of his 70th birthday, "is bigger and healthier than it ever was." As part of their second anniversary celebration, *Nightstage* in Cambridge presented Dizzy Gillespie in concert on his birthday last week. At a press conference held before the show, Dizzy answered a barrage of questions from local and national music press, many begging for nostalgic reminiscences or for lament over the current state of jazz and modern music.

Gillespie would hear none of the latter and chided reporters for suggesting such things.

Dizzy Gillespie, one of the elder statesmen of jazz and founding fathers of bebop, joked and clowned with reporters, answered questions on a variety of topics, and reassured those present that he hadn't lost any of his strength. "I can still hit all of those upper registers," he said, "I just can't stay up there as long as I used to."

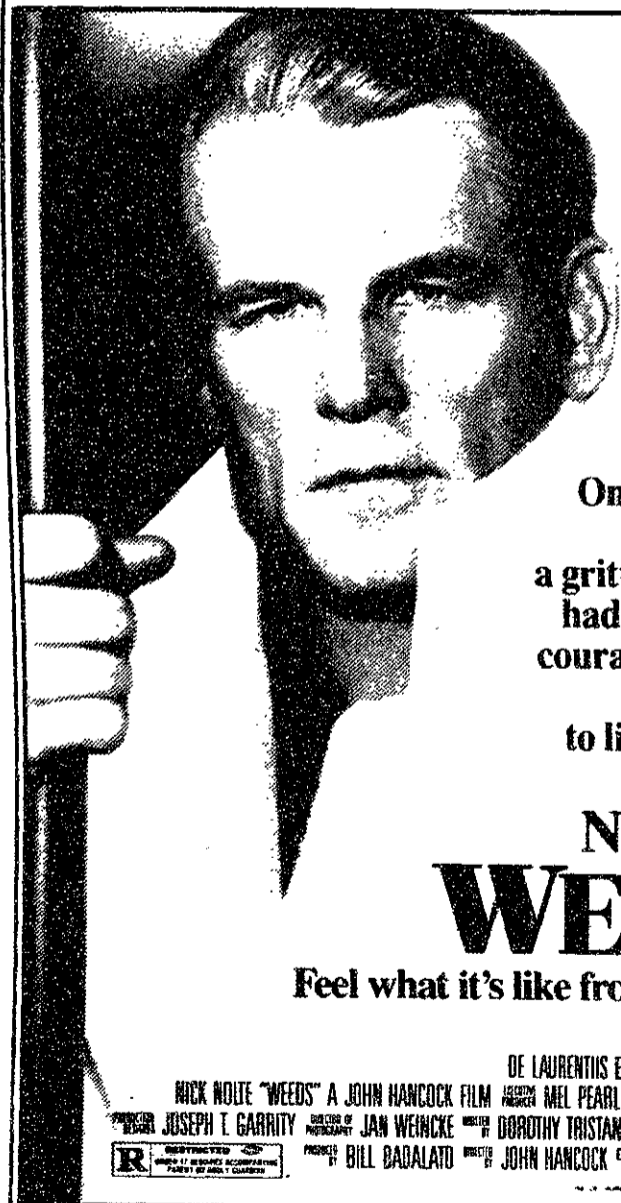
Dizzy went on to give his views on the current music scene, praising rock-and-roll artists "because they have both the rhythm and blues tradition and the rock-and-roll tradition." He went on to predict a unification of music in the Western Hemisphere, saying, "the Cuban sound, and the Latin

American and South American sounds, and the rock and jazz scenes are all going to come together."

"In fifteen or twenty years, you'll be hearing all of these styles together, but each one will keep its own character. You won't be able to put any label on it. I hope I'm around for it, because it'll be something completely different."

At the first show of the evening, it was business as usual for the Dizzy Gillespie Quintet. With the opening notes of "Gillespiana," it promised to be an evening of rock solid bebop. The second tune featured the tenor sax of reeds man Sam Rivers, who spent most of the evening playing soprano. All of the Quintet members had

(Please turn to page 11)



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Nick Nolte
WEEDS

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ARTS

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SONGFEST

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By LISETTE LAMBREGTS

LAST SATURDAY, the Chorallaries and Logarhythms gave their Greater Boston Invitational Songfest. Both MIT groups, as well as the Wellesley Bluenotes and Smith Notables, were in top form, keeping the audience laughing both at their songs and their jokes.

The Wellesley Bluenotes started the concert off with "Blue Moon." Their most memorable song, led by Kristine Kelley, was her old camp favorite, "Junior Birdman," during which the entire audience (in a packed 10-250) stood and participated.

The Logarhythms followed, giving a lively, better than usual performance. One of their best songs, "Ain't No Sunshine When She's Gone," included a soulful solo by Tom Woodman '89.

The Smith Notables had the best between-song routines including Margaret

Bain's "Four people at a funny talkers convention," falling asleep behind the wheel of the car, and, the most popular stunt of the evening, pointing out the subliminal messages on candy bar wrappers, then throwing candy out into the audience (once again, the audience didn't need much encouraging to participate). Their takeoff of "Can't Keep My Mind Off of You," changed to "Can't Keep My Mind on You," was passionately sung by the Notables to an unfortunate member of the Logarhythms.

The Chorallaries ended the evening, giving a wonderful performance of such favorites such as "Jacques Cousteau" and "Old King Cole." The only disappointment was that they did not bring any new songs to their routine.

Overall, the quality of the groups was much higher than in songfests of the past. Their routines were well choreographed and rehearsed, both the songs as well as the jokes in between. The evening would have been worth it for some of the jokes alone.



Members of the Chorallaries sing "Old King Cole."

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Gloria Raymond

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By JONATHAN RICHMOND

PRO ARTE'S second concert of the season continued to show what this organization is best at: providing fresh accounts of the surprising and the new, and finding the surprising in original performances of the old.

David Hoose took an insightful look at Haydn's *Symphony No. 86 in D* to launch the concert. The orchestra was sharply focused and elegant in its approach but, under Hoose's leadership, there was none of the clockwork and mundane that so often

marks performances of Haydn symphonies: His orchestra was a well-oiled clock, but with a human face.

The *Capriccio (Largo)* was especially probing, marked as it was by questions of a Mozartean nature and even a hint of the mysterious in Vivaldi. The *Finale (Allegro con Spirito)*, crystal-clear, saw the orchestra produce a brilliant sound that was deeply satisfying.

The evening's big adventure — Steven Mackey's *Square Holes, Round Pegs*, came next. John Harbison has commented that Mackey's work is notable for its "profusion of ideas," and there was no lack of inventiveness here. Whirlpools of sound produced a spatially-forward sound of many dimensions. At times sound was very dense, and Hoose had the job of synchronizing multi-faceted musical acrobatics simultaneously taking place on different parts of the stage. Rhythms were

precise, layers of texture built to create ever-new effects, and the whole was held together by Hoose with such razor-tight control as to draw the most exciting from this absorbing new composition.

Gloria Raymond ended the evening with Mahler's *Kindertotenlieder*. She was fully at home with the German texts, and her singing was thoughtful and frequently touching. Raymond has a flexible, open, tone, and the ability to paint wonderful colors. After taking us through passages of profound tragedy, she knew how to produce a conclusion that was sad, but also serene and soothing. The only complaint — and it is a minor one — is that there were brief problems of problematic diction and projection. Overall, the performance, like everything else Pro Arte seems to present, was accomplished, considered and on a human scale with which all could empathize.

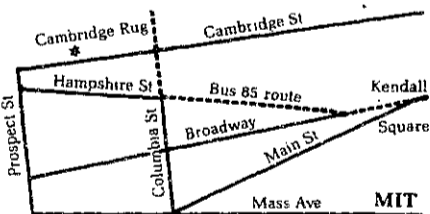
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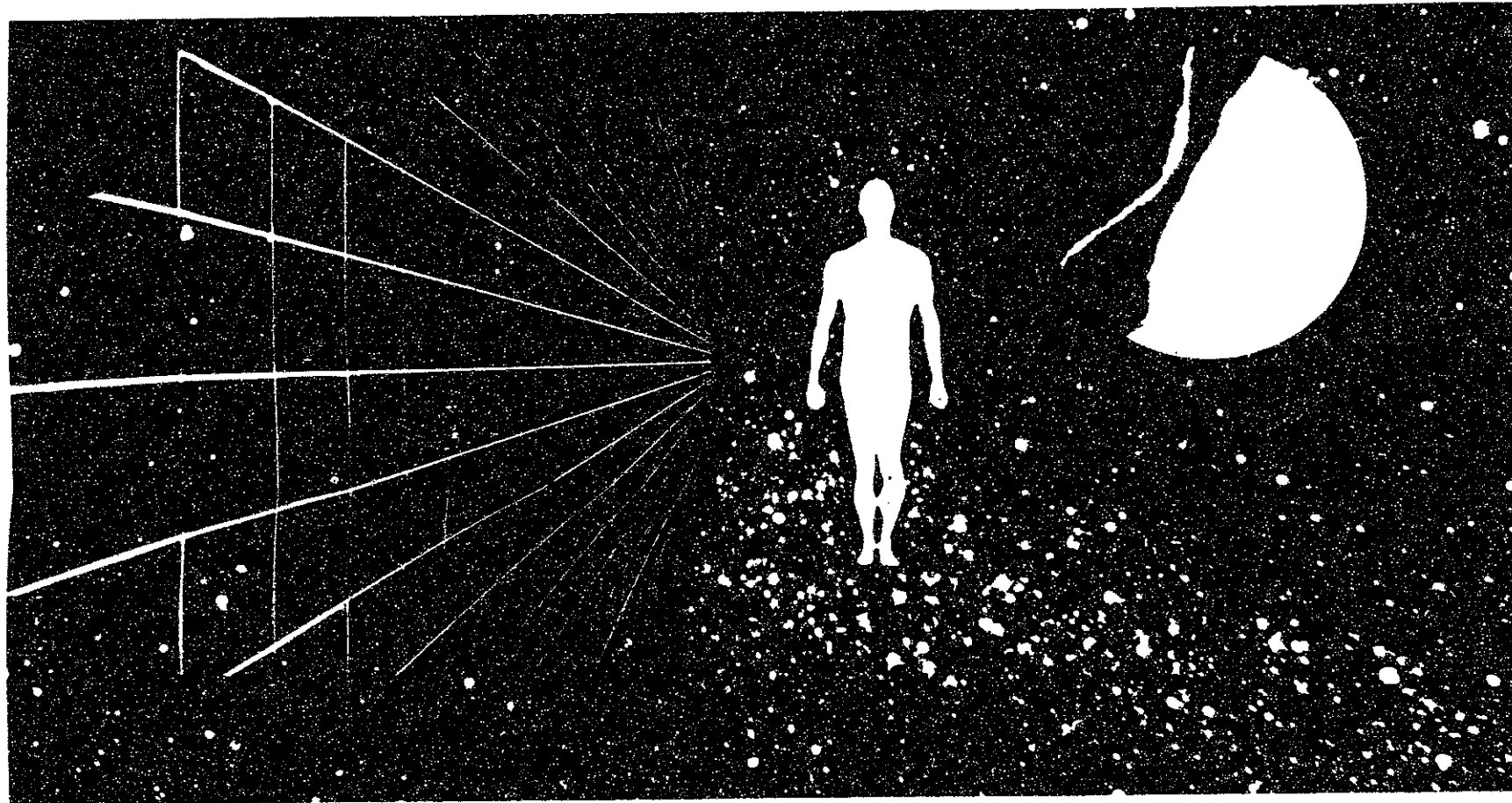
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ARTS

Depeche Mode goes in circles with Music for the Masses

DEPECHE MODE
On Sire Records.

By PHIL COLLINS

DEPECHE MODE'S NEW ALBUM — *Music for the Masses* — came out last month. The popularity of last year's *Black Celebration* tour and the commercial success of *Depeche Mode: The Singles* suggests that the band is coming into this current album with a good deal of momentum.

But they don't direct their energy into a typical commercial production. From the sound of this album, they seem to be going in circles. In fact, the group seems to be a little confused.

On the good side, Depeche Mode seems to be doing much better with the English language. By no means are they great wordsmiths, but at least you won't hear "... people are people..." over and over. Having learned from the publicity earned by "Blasphemous Rumors," they seem to be cashing in on the idea with two more songs questioning God. They also seem to be writing on more topics, getting away

from the theme of male domination/submission prevalent in the *Celebration* album. In addition, "Little 15" has a depth to its lyrics which is shocking coming from these guys. That is, not incredibly deep, but with subtleties. For Depeche Mode, this is quite a change. Unfortunately, these guys still are far from poets, and the lyrics are more often than not trite and full of clichés.

Musically, the first side of this record is exactly what one would expect from this group, and more. Certainly as good as any material on their *Celebration* album, it moves right along with the diversity of rhythms and melodies so uncommon in synthesizer-oriented bands. In addition, experimentation with harmony and other singing techniques leads to a new sound on some of their songs which will be unfamiliar to Depeche Mode fans. And anyone who has only heard the singles collection, which had a dated musical style even at its release, will be surprised at the musical maturity shown on this disk. At least, on its first side.

Unfortunately, the second side of this al-

bum sounds like the debut album of a new wave group lost in time. Most of it epitomizes the type of experimentation with electronics which made money five or six years ago. Today, though, repetitive melody lines produced over an unchanging percussion track just cannot cut it musically or commercially. While this album isn't entirely bad, it does seem retrogressive. Since Depeche Mode has worked to move out of that synth-pop stereotype in the last few years, what are they up to?

Founding member Vince Clark left the band years ago when the group decided to take a pop stance. He then went on to begin Yaz and Erasure and continue playing purely electronic music. Now, Depeche Mode seems to be repenting, going in a full circle and now chasing after their former leader. The second side of *Masses*, in particular the four instrumentals, are nothing like DM's material from the last two years. Rather, they are a commercial death-nell among the resurgence of mainstream, guitar-oriented rock: droning, repetitive percussion sounds like a computer left to play with a drum machine. And, of course, there is the trademark production

technique of cut and paste with voices. Perhaps they are unaware that this has all been done before.

What's worse, the album hurts itself by setting a standard and not living up to it. "Strangelove," the album's first single, was an immediate favorite on progressive stations and even showed up on some singles charts. If it sounds different on the album, though, it is because they have used a slower, muddled version. The clean production job on the first side of this album makes the second side seem broken and inconsistent. The resulting confusion leads to instrumentals which sound more like variations on a theme than distinct pieces. (Daniel Miller, DM's six year producer, did not produce this album.)

So where does that leave Depeche Mode? Certainly without success among the audience they have been chasing for the last couple of years. The album as a whole is all right, saved by its singles. This album is still a landmark for the group, though a strange one, and will certainly appeal to the dance-music crowds. Fortunately for them, the price of singles these days nearly equals the price of a cassette.

Dizzy does Boston at Nightstage

(Continued from page 8)

extended solos, including bassist John Lee, guitarist Ed Cherry, and drummer Ignatio Guerrero. Dizzy, of course, had plenty of time in the spotlight, but limited his solos.

Perhaps the most striking musician of the show was Sam Rivers, who plays both rapid-fire frenetics and gentle phrasings with equal ease. He was featured again in Thelonius Monk's "Round Midnight," one of the most often recorded jazz tunes. Dizzy remained in the background, playing opposite the phrasing of the sax with his trademark bent trumpet.

The Quintet closed the set with Dizzy on the featured solo. The crowd brought Dizzy out again afterward with its applause, but he only came out to give out pieces of his birthday cake. The audience wanted an encore, Dizzy clearly wanted to play an encore, but the Nightstage management was intent on moving the crowd

out to make room for the next show.

A year and a half ago, when Nightstage was building a reputation for itself as a jazz club, the emphasis was on music. Sets were two to three hours long, and the cover charge got one in for the whole evening's music. Now that Nightstage has built a clientele, the management feels free to abuse the club patrons with short sets. To limit an artist like Dizzy Gillespie to only four or five-tunes simply isn't fair to the audience. Unfortunately, Nightstage is the only jazz club booking major quality talent in Boston. A dose of healthy competition would really be a blessing.

Nonetheless, a little Dizzy Gillespie is better than no Dizzy Gillespie, and 70 years have done nothing to diminish the quality of his sound or his positive progressive attitude towards be-bop, jazz, and music in general.



David Aalpert of the Logarithms

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ARTS

Ongoing Theater

Absent Friends, Alan Ayckbourn's fast-paced, astute, and hysterically funny vision of modern relationships, continues through November 22 at the New Repertory Theatre, 61 Washington Park, Newton. Telephone: 332-1646.

*** CRITIC'S CHOICE ***
Cats, the musical adapted from T.S. Eliot's *Old Possum's Book of Practical Cats*, continues through November 7 at the Shubert Theater, 265 Tremont Street, Boston. Performances are Mon-Sat at 8 pm, matinees Wed & Sat at 2 pm. Tickets: \$21-\$40. Telephone: 426-4520.

Hay Fever, Noel Coward's hilarious classic of bad manners involving the highly eccentric Bliss family, continues through November 29 at the Lyric Stage, 54 Charles Street, Boston. Performances are Wed-Fri at 8 pm, Sat at 5 pm and 8:30 pm, and Sun at 3 pm. Tickets: \$10 to \$13. Telephone: 742-8703.

Cherry, the world premiere of the vaudeville-inspired musical, continues indefinitely at Nucleo Eclectic, 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 to \$21.50. Telephone: 357-8384.

Loot, Joe Orton's hilarious parody of the stereotype of the British master detective, continues through December 12 at the Alley Theatre, 1253 Cambridge Street, Cambridge. Performances are Thurs-Sun at 8 pm. Tickets: \$12 general, \$10 seniors and students. Telephone: 491-8166.

Nonsense, the heavenly musical comedy that features five singing, dancing, rousing nuns, continues indefinitely at the Charles Playhouse, 74 Warren 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 Warren 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.

*** CRITIC'S CHOICE ***
Sweet Charity, Bob Fosse's musical comedy hit, continues through November 7 at the Colonial Theatre, 106 Boylston Street, Boston. Telephone: 426-9366.

Ongoing Exhibits

ON CAMPUS

Inner Spaces: New Macrolein 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.

On The Town

Compiled by Peter Dunn



Donna McKechnie in *Sweet Charity* at the Colonial Theatre through November 7.

Fischli/Wais: 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.

Walter Poon, Evelyn Hui, and Xiang Ming Zeng, photographs and paintings in modern and traditional styles by Chinese artists, continues through January 2 at the MIT Museum Building, 265 Massachusetts Avenue, Cambridge. Gallery hours are Tues-Fri 9-5 and Sat-Sun 12-4. Admission: \$2 requested donation. Telephone: 253-4444.

Puzzles Old and New, the largest and most diverse collection of puzzles ever assembled for public exhibition, continues through January 3 at the MIT Museum Building, 265 Massachusetts Avenue, Cambridge. Gallery hours are Tues-Fri 9-5 and Sat-Sun 12-4. Admission: \$2 requested donation. 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.

Three Photographers, an exhibit of work by three Boston-area photographers, Betsy 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.

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

The fall season at the Institute of Contemporary Art opens with **Doug Hall: The Spectacle of Image**, an exhibition providing an overview of Hall's unique video/performance work continuing through November 8, and with **The Arts For Television**, an international survey of 67 works and programs produced by and for television continuing through October 30. 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.

Selections from the David and Sandra Bakalar Collection and Unbound Days: Collages by Rita DeWitt continue through November 8 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.

*** CRITIC'S CHOICE ***
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: 253-4680.

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.

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

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. Tel: 267-9300.

Janis Redlich: Recent Paintings continues through December 4 at the Cambridge Multicultural Arts Center, 41 Second Street, East Cambridge. Gallery hours are weekdays 12-4. Telephone: 577-1400.

Charles Sheeler: Paintings, Drawings, Photographs, featuring works spanning Sheeler's nearly 50-year career and exploring his remarkable versatility and originality, continues through January 3 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Tel: 267-9300.

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.

*** CRITIC'S CHOICE ***
Gauguin and His Circle in Brittany: The Prints of the Pont-Aven School, a collection of rare prints by a number of prominent nineteenth-century French artists of the Pont-Aven Circle, continues through December 13 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Tel: 267-9300.

*** CRITIC'S CHOICE ***
Andrew Wyeth: The Helga Pictures — the controversial exhibition of 140 sketches, drawings, and paintings executed between 1971 and 1985 of Wyeth's neighbor, Helga Testorf — continues through January 3 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Tel: 267-9300.

Friday, Oct 30

CLASSICAL MUSIC

*** CRITIC'S CHOICE ***
The MIT Chamber Players present their first concert of the fall season, featuring Saint-Saens' *Carnival of the Animals*, at 8 pm in Kresge Auditorium. No admission charge. Telephone: 253-2906.

The Harvard-Radcliffe Orchestra performs works by Stravinsky, Strauss, and Schumann at 8 pm in Sanders Theatre, Harvard University, Cambridge. Tickets: \$3-\$7 advance, \$4-\$8 at the door. Telephone: 864-0500.

The Boston Symphony Orchestra, with pianist Cecile Licad the featured soloist, performs works by Dvorak, Husa, and Ravel, at 2 pm in Symphony Hall. Also presented October 31 and November 3 at 8 pm. Tickets: \$15.50 to \$41. Telephone: 266-1492.

The Boston University Chamber Orchestra and the BU Concert Choir perform Mozart's *Vesperae Solennes de Confessore*, K. 339 at 8 pm in Marsh Chapel, 735 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

Lawrence Issacson, Boston Pops trombonist, Charles Daval, trumpet and BSO member, and Ellie Perrone, piano, perform at 8 pm at Kaji Aso Studio, 40 St. Stephen Street, Boston. Admission: \$6 general, \$5 seniors and students. Telephone: 247-1719.

*** CRITIC'S CHOICE ***
A Halloween Concert, featuring *Frankenstein!!*, *Homage to the Marx Brothers*, *The Devil's Quickstep*, and *Dracula's Haus-und-Hofmusik*, is presented by Boston Musica Viva at 7:30 pm in Jordan Hall at New England Conservatory, 30 Gainsborough Street, Boston. Followed by a *Haunted Reception* at 9:30 pm in Brown Hall at New England Conservatory. Concert tickets: \$6, \$10, and \$14 [see also reduced-price tickets offered through *The Tech* Performing Arts Series]. Reception tickets: \$10. Telephone: 353-0556.



HK Gruber, composer and chansonnier for *Frankenstein!!*, at Boston Musica Viva's Halloween Concert, October 30, Jordan Hall.

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Use of Humans as Experimental Subjects (1)	
Community Service Fund Board (1)	
Medical Consumers' Advisory Council (2)	

Hearings will be held on Monday, November 2, 1987 beginning at 2:30 p.m. Please call for an application, appointment, or other information.

ARTS

THEATER

A Lie of the Mind, Sam Shepard's play examining the lies and self-delusions lurking behind modern relationships, is presented by the Harvard-Radcliffe Dramatic Club at 8 pm in the Loeb Drama Center, 64 Brattle Street, Cambridge. Also presented October 31. Tickets: \$5 general, \$4 seniors and students. Telephone: 547-8300.

News From Crazy Horse, a mixed-media performance of works by Brecht, Apollinaire, Duke Ellington, Woody Guthrie, and others, opens today as a presentation of the October Poetry Theater at the Performance Place, Elizabeth Peabody House, 277 Broadway, Somerville. Continues through November 15 with performances Fri-Sun at 8 pm. Tickets: \$7 general, \$5 seniors and students. Telephone: 623-5510.

Kismet, the 1953 Robert Wright/George Forrest musical, is performed by the Boston Conservatory Theater Division at 8 pm at the Boston Conservatory Theatre, 31 Hemenway Street, Boston. Continues October 31 at 3 pm & 8 pm, and November 1 at 3 pm. Tickets: \$7 general, \$4 seniors and students. Telephone: 536-6340.

Oliver, the boisterous musical based on Dickens' first novel, opens today at the Wheelock Family Theatre, 200 The Riverway, Boston. Continues through November 22 with performances Fri-Sat at 7:30 pm and Sun at 3 pm. Tickets: \$6. Telephone: 734-5203.

DANCE

Paula Hunter & Dancers perform new and old works choreographed by Paula Hunter at 8 pm at Mobyus, 354 Congress Street, Boston. Tickets: \$6. Telephone: 542-7416.

The Ramon De Los Reyes Spanish Dance Theatre performs at 8 pm in Durgin Hall at the University of Lowell. Tickets: \$5, \$7, and \$9. Tel: 459-0350.

FILM & VIDEO

LSC presents Frank Capra's vision of Utopia, **Lost Horizon** (1937), at 7:30 in 10-250 and **Ghostbusters**, starring Bill Murray, Dan Aykroyd, and Harold Ramis, at 7:00 and 10:00 in 26-100. Admission: \$1.50. Telephone: 225-9179.

The Museum of Fine Arts' film series **Japan and World War II: Now and Then** begins today with **The Emperor and the General** (1967, Kinachi Okamoto) at 7 pm. The film series continues through December 18 with films every Friday at 5:30 and 8 pm. Tickets: \$3.50 general, \$3 MFA members, seniors, and students. Telephone: 267-9300 ext. 300.

The French Library concludes its **Cine Club** film series **Murder and Mystery** with Henri-Georges Clouzot's **Les Diaboliques** (1955) at 8 pm. Also presented October 31. Located at 53 Marlborough Street, Boston. Admission: \$3.50 general, \$2.50 members. Telephone: 266-4351.

The Brattle Theatre continues its Friday/Saturday film series **Fantastic Weekends** with **A Nightmare on Elm Street** (1985, Wes Craven) at 4:30, 8:00, & 11:30 and David Cronenberg's **Videodrome** (1982) at 6:15 & 9:45. Located at 40 Brattle Street in Harvard Square. Tickets: \$4.75 (good for the double feature). Telephone: 876-6837.

The Harvard Film Archive continues its series **Recent Chinese Cinema** with **Yellow Earth** (1985, Chen Kaige) at 7 pm and **A Woman, A Family** (1975, Joris Ivens) at 9 pm. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street in Harvard Square. Tickets: \$3. Telephone: 495-4700.

POPULAR MUSIC

Fleetwood Mac performs at the Boston Garden. Also presented October 31. Tickets: \$16.50 and \$18.50. Telephone: 227-3200.

Grover Washington, Jr. performs at 7:30 and 10:00 at the Berklee Performance Center, 136 Massachusetts Avenue, Boston. Tickets: \$17.50. Tel: 266-7455.

I-Tones and Blue Rhino perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Badfinger, with guests Bobby "Boris" Pickett and **The Whitewalls** perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$10. Telephone: 451-1905.

Band 19, Last Stand, Beachmasters, and Flying Scots perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

The Unattached, The Catheads, and In Case of Jerome perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Clarence "Gatemouth" Brown and his band **Gate's Express**, with guests **Tracy Nelson Band**, perform at 8 pm and 11 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$10. Telephone: 497-8200.

Peter Gordon, New York composer and saxophonist, and his ensemble perform at 8 pm at the Institute of Contemporary Art, 955 Boylston Street, Boston. Tickets: \$8 general, \$6 ICA members, seniors, and students. Telephone: 266-5152.

Christine Lavin and Uncle Bonsai are presented at 7:30 pm at the Somerville Theatre, 55 Davis Square in Somerville, just by the Davis Square T-stop on the red line. Telephone: 625-1081.

EXHIBITS

Illusion in Art: Description/Perception/Deception, an exhibition examining late 20th century premises of illusionism, opens today at the Boston University Art Gallery, 855 Commonwealth Avenue, Boston. Continues through December 13 with gallery hours Mon-Fri 10-4, Fri 7-9, and Sat-Sun 1-5. Telephone: 353-3345.

Saturday, Oct. 31

CLASSICAL MUSIC

Sinfonova Chamber Orchestra, with guest piano stars **Anthony and Joseph Paratore**, performs a **Mostly Bach** concert at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. Tickets: \$8.50, \$13.50, and \$18.50 (see also reduced-price tickets offered through *The Tech Performing Arts Series*). Tel: 938-6828.

A Faculty Recital, featuring works by **Rachberg, Vaughn-Williams, Ysaye, and Brahms**, is presented at 8 pm at the Boston University Concert Hall, 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

THEATER

*** **CRITIC'S CHOICE** ***
The Three Sisters, Anton Chekhov's tale of sisters battling frustration, creating a sombre yet entertaining portrayal of hope born from suffering, opens today as a production of the Boston University School of Theatre Arts, 264 Huntington Avenue, Boston. Continues through November 7 at 8 pm. Tickets: \$6 & \$7 general, \$3 seniors and students, \$5 BU faculty/staff/alumni. Telephone: 266-3913.

On The Town
Compiled by Peter Dunn



The Juilliard String Quartet on November 1.

POPULAR MUSIC

The Poofs, The Swinging Erudites, Ammo, and Joplin Hart perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$7.50 advance/\$8.50 at the door. Telephone: 451-1905.

Zulus, Busted Statues, and Drumming On Glass perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Rats, Gorehounds, Bent Men, Common Ailments of Maturity, and Uncle Fester perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

Feminist Voices in Concert, featuring **Mary Daly, Alix Dobkin, Sonya Johnson, and Cassiberry & Dupree**, is presented at 8 pm at the Somerville Theatre, 55 Davis Square in Somerville, just by the Davis Square T-stop on the red line. Telephone: 625-1081.

The Fat City Band celebrate Hallowe'en at 8 pm and 11 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$9. Telephone: 497-8200.

FILM & VIDEO

LSC presents Akira Kurosawa's interpretation of Shakespeare's **King Lear**, **Ran**, at 6:30 and 10:00 in Kresge Auditorium. Admission: \$1.50. Telephone: 225-9179.

The Brattle Theatre continues its Friday/Saturday film series **Fantastic Weekends** with **Evil Dead 2: Dead By Dawn** (1987, Sam Raimi) at 4:30 & 8:00 and **The Tingler** (1959, William Castle) at 2:45, 6:15 & 9:45. Located at 40 Brattle Street in Harvard Square. Tickets: \$4.75 (good for the double feature). Tel: 876-6837.

The Harvard Film Archive continues its series **Recent Chinese Cinema** with **At The Beach** (1985, Teng Wenji) at 7 pm and **Black Cannon Incident** (1985, Huang Jianxin) at 9 pm. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street in Harvard Square. Tickets: \$3. Telephone: 495-4700.

Sunday, Nov. 1

POPULAR MUSIC

*** **CRITIC'S CHOICE** ***
Chilean guitarist **Alejandro Rivera** and **New Directions in Latin American Music** perform at 8 pm in Kresge Auditorium. Tickets: \$10.50 advance/\$12.50 day of show (see also reduced-price tickets offered through *The Tech Performing Arts Series*). Telephone: 437-0231.

Simply Red performs at 7:30 pm at the Orpheum Theatre, Boston. Tickets: \$15.85 and \$16.85. Telephone: 787-8000.

Jimmy Cliff performs at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$15 advance/\$17.50 at the door. Telephone: 451-1905.

Lime Spiders and Splatscats perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Elephant Lip and The Divine Horsemen perform at 7 pm and 10 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$7. Telephone: 497-8200.

CLASSICAL MUSIC

*** **CRITIC'S CHOICE** ***
The Juilliard String Quartet performs works by **Schubert, Smetana, and Gunther Schuller** at 3 pm in Jordan Hall, 30 Gainsborough Street, Boston. Tickets: \$16.50. Tel: 536-2412.

The Aequalis Contemporary Chamber Ensemble performs works by **Beethoven, Bach, Palestrina, Wheeler, and Ung** at 3 pm at the Somerville Theatre, 55 Davis Square in Somerville, just by the Davis Square T-stop on the red line. Tickets: \$7 general, \$4 seniors and students. Telephone: 734-8742.

Nancy Armstrong, soprano, **David Ripley**, baritone, and **Stephen Drury**, piano, present **American Originals I**, songs of **Charles Ives** and others at 3 pm at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$12 general, \$10 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

DANCE

Chinese Music and Dance, sponsored by the Chinese Cultural Institute, is presented at 2:30 pm in Kresge Auditorium. Tickets: \$20 general, \$10 students. Telephone: 542-4599.

FILM & VIDEO

LSC presents **The Road Warrior**, starring **Mel Gibson** in the title role, at 6:30 and 9:00 in 26-100. Tickets: \$1.50. Telephone: 225-9179.

*** **CRITIC'S CHOICE** ***
The Brattle Theatre presents a double bill of **Marilyn Monroe** films with **Bus Stop** at 1:30, 5:35, & 9:45 and **John Huston's The Misfits**, also starring **Clark Gable and Monty Clift**, at 3:15 & 7:30. Located at 40 Brattle Street in Harvard Square. Tickets: \$4.75 (good for the double feature). Telephone: 876-6837.

The Somerville Theatre presents **Lloyd Bacon's 42nd Street** (1933) at 5:30 & 10:00, **the Outlaw Style Dance Company** in **Night Dancing** at 7:00, and **Vincent Minnelli's Band Wagon** (1953) at 8:00. Also presented November 2. Located at 55 Davis Square in Somerville, just by the Davis Square T-stop on the red line. Telephone: 625-1081.

The Harvard-Epworth Church presents **Robert Bresson's Diary of a Country Priest** (1951) at 8 pm. Located at 1555 Massachusetts Avenue, just north of Harvard Square in Cambridge. Admission: \$2 contribution.

POETRY

David Shapiro, prizewinning poet and art historian, will read selections from his poetry and offer his observations on **Terry Winters: Schema** at 3 pm in the MIT List Visual Arts Center, Wiesner Building, 20 Ames Street, Cambridge. No admission charge. Tel: 253-4400.

LECTURES

The Spectacle of Image, **Doug Hall**, a lecture by the San Francisco artist whose works fill the Institute of Contemporary Art's galleries, is presented at 3 pm at the ICA, 955 Boylston Street, Boston. Tickets: \$3.50 general, \$2.50 ICA members. Telephone: 266-5152.

Tiffany Silver: "Tradition and Innovation in a Social World," a lecture by **Charles H. Carpenter, Jr.**, decorative arts historian, is presented at 2 pm in the Mabel Louise Riley Seminar Room, Museum of Fine Arts, 465 Huntington Avenue, Boston. Free tickets are required and are available at the box office one hour prior to the program. Telephone: 267-9300.

Monday, Nov. 2

POPULAR MUSIC

*** **CRITIC'S CHOICE** ***
Pete Ulan, legendary art-punk rock group, and special guest **Roger Miller**, perform at 8 pm and 10:30 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$10. Tel: 497-8200.

LECTURES

Jacques Roubaud, poet, mathematician, and fiction writer, offers a reading from his novel **La Belle Hortense**, followed by a lecture and book signing, at 6 pm at the French Library in Boston, 53 Marlborough Street, Boston. Admission: \$5 general, \$3 members, seniors, and students. Telephone: 266-4351.

EXHIBITS

Landings of Enchantment, an exhibition of paintings and sculpture by seven Boston-area artists, opens today at the Simmons College Trustman Art Gallery, 300 The Fenway, Boston. Continues through November 25 with gallery hours Mon-Fri 10-4:30. Telephone: 738-2145.

CLASSICAL MUSIC

*** **CRITIC'S CHOICE** ***
Collage presents **Cymbeline, After Shakespeare** with **Jack Larson**, narrator, and **Davis Gordon**, tenor, at 8 pm in Sanders Theatre, Harvard University, Cambridge. Tickets: \$10 (see also reduced-price tickets offered through *The Tech Performing Arts Series*). Telephone: 437-0231.

First Monday at Jordan Hall, featuring works by **Rossini, Shostakovich, and Schubert**, is presented by the New England Conservatory at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. Tickets: \$5 general, \$3 seniors and students. Telephone: 262-1120.

Tuesday, Nov. 3

CLASSICAL MUSIC

The Melora Quartet performs works by **Mozart, Mendelssohn, and Schumann** in the Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. Tickets: \$10 general, \$7 seniors and students. Telephone: 876-0956.

Opera Scenes from traditional and contemporary opera is presented by students of the Opera Theater of the Boston and New England Conservatories at 8 pm in Scully Hall, 8 The Fenway, Boston. No admission charge. Telephone: 536-6340.

John Tyson, recorder, is presented in a New England Conservatory Faculty Recital at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120.

THEATER

Albert Einstein: The Practical Bohemian, starring **Ed Metzger**, is presented by MIT Hillel and the MIT Physics Department at 8 pm in Kresge Auditorium. Tickets: \$5 general, \$3 with MIT ID, \$1 with MIT student ID. Tel: 253-2982.

Phobias! The Musical, the comedy musical taking you on a journey to lesser known phobias of the 80's, opens today at the New Ehrlich Theatre, 539 Tremont Street, Boston. Continues through November 22 with performances Tues-Fri at 8 pm, Sat at 5 pm and 8:30 pm, and Sun at 2 pm. Tickets: \$8 to \$15. Telephone: 482-5316.

FILM & VIDEO

The Somerville Theatre presents **Cal** (1984) at 5:30 & 9:50 and **Platoon**, **Oliver Stone's** 1986 Academy Award winner for Best Film, at 7:45. Also presented November 4. Located at 55 Davis Square in Somerville, just by the Davis Square T-stop on the red line. Tel: 625-1081.

EXHIBITS

Art in The Computer Age, demonstrating the role of instant photography in the future of imaging through an overview of recent advances in computer-generated work, opens today at the Clarence Kennedy Gallery, 770 Main Street, Cambridge. Continues through December 19 with gallery hours Tues-Sat 11-5. No admission charge. Telephone: 577-5177.

Upcoming Events

The Cars at Boston Garden on November 9. **Bo Diddley and Ron Wood** at the Channel on November 12. **Squeeze** at the Wang Center on November 16 and 17. **The Ramones** at Metro on November 18. **John Cougar Mellencamp** at Boston Garden on November 19. **Twyla Tharp Dance** at the Wang Center, November 20 to 22.

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You have been warned.

Jordan Hall, October 30, 7:30pm. MIT price: \$5

SINFONOVA

Mostly Bach

Sinfonova is a chamber orchestra of extraordinary talent and versatility. Their first concert of the season will include both Bach's *Concerto for two violins in D minor*, BWV 1043 and the

Concerto for two keyboards in C, BWV 1061.

The beautiful *Bachianas Brasileiras* No. 9 by Villa-Lobos is also on offer. Hear Sinfonova once and you'll want to go to the whole season. Jordan Hall. October 31, 8pm.
MIT prices: \$13.50 tickets for \$6; \$8.50 tickets for \$4.

MUSIC FROM MARLBORO

If you didn't have a chance to get to one of America's premier chamber music festivals in Vermont, you now have a chance to experience it in Boston. Music from Marlboro will perform Boccherini's *Quartet in G*, *Songs and Duets* by Fauré, and Beethoven's *Quintet in C*. Longy School of Music, November 12, 8pm. MIT price \$5.

ALEJANDRO RIVERA

Chilean guitarist Alejandro Rivera and "New Directions in Latin American Music" will perform original compositions by Rivera, as well as music from Argentina, Chile, Venezuela, Brazil, Peru, Ecuador and Puerto Rico.

Kresge Auditorium, MIT, November 1, 8pm.

MIT price (in advance only): \$8.

COLLAGE

This is going to be intriguing... Collage is presenting the world premiere of "*Cymbeline*" after Shakespeare, by Charles Fussell, conducted by the composer and featuring Jack Larson (who played Jimmy Olson in the original *Superman* series) as narrator, with tenor David Gordon. Shakespeare with a difference in Sanders Theatre. November 2, 8pm. MIT price: \$4.

Tickets are on sale at the Technology Community Association, W20-450 in the Student Center.
Office hours posted on the door. Call x3-4885 for further information.

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Cambridge city council candidates focus on need for affordable housing

(Continued from page 1)

housing is necessary so that people who are not wealthy can live in Cambridge. The rent control issue has an impact on MIT students who live off campus and must compete for affordable housing, Sullivan noted.

Simplex, a large development site for MIT, leaves hardly any housing for Cambridge, Sullivan said. According to Sullivan, who is a CCA candidate, Simplex is in the forefront of the affordable housing issue. The council is thinking of putting limits on MIT expansion in Simplex because of traffic and parking problems that may also arise because of expansion, he said.

The city council has until mid-January to approve MIT's proposed zoning package for development of the Simplex site. If no action is taken on the zoning, MIT cannot proceed with its present plans for development.

Independent incumbent Alfred Vellucci voiced opposition to MIT development. "I'd love it if MIT would build less. I would like MIT to build 14,000 houses with Simplex. I also would like MIT to give back all the Cambridge housing to the people. The [MIT] president's house should go to the homeless," Vellucci conceded that MIT is responding positively to housing problems and development in Cambridge, but added that MIT should show such concern continuously.

Candidates disagree on various aspects of affordable housing and development. It is fairly evenly split between the candidates, Sullivan noted. Sullivan said that he supports rent control and would like to see the conversions of condominiums to affordable housing. He also advocates linkage, which would require developers to contribute money to new affordable housing.

William H. Walsh, an independent, said that the present housing policy is "piecemeal" and that Cambridge is short of homes for people. There should also be a housing trust fund for affordable housing, he said. Walsh also favors linkage, "inclusionary zoning" — which would keep development from spreading beyond existing zones — and "downzoning" — which would reduce the size and scale of development projects.

Marzilli charged that Walsh receives contributions from developers and landlords so that he is influenced not to favor rent control.

According to Sullivan, anti-rent control candidates serve realtors' interests at the expense of the tenants.

The independents are the "proletariat" and "true-blue blue-collar workers," according to Vellucci. "[They] wear dungarees and work with their hands. They are all good. They were all born in the City of Cambridge."

Vellucci continued, "I support rent control. I put it into effect. For 36 years, I supported downzoning. I support new affordable housing. I build it."

Vellucci also supports municipal bonds and government funding for housing development.

The independents lead in the present city council 5-4 over the CCA. According to Marzilli, the balance could tilt in the CCA's favor if Jonathan S. Myers, the only challenger on the CCA slate, wins. If the CCA candidates gain a majority, they may reform the rent control law and limit the pace of development in the city, Marzilli said.

According to Marzilli, Vellucci supports rent control, but not very adamantly, so he may swing toward an anti-rent control stance. If Myers is not on the

new council, such a switch could tilt the balance in favor of the anti-rent control forces, Marzilli said.

The balance will probably not shift against rent control, according to CAA incumbent Francis H. Duchay. Nevertheless, the debates are still very important and explosive, he added.

The Cambridge system is most unique, Marzilli said, because of how the mayor is chosen and the proportional representation on the council. The nine-member city council is elected by the pub-

lic. The council, in turn, elects a mayor and hires a city manager. Each councillor serves a two-year term.

Proportional representation is the method by which voters under the Cambridge system elect members of the city council. Voters rank as many candidates as they want in order of preference. In effect, any group of voters that numbers more than one-tenth of the total population can be sure of electing at least one member of a nine-member Council, Marzilli said.

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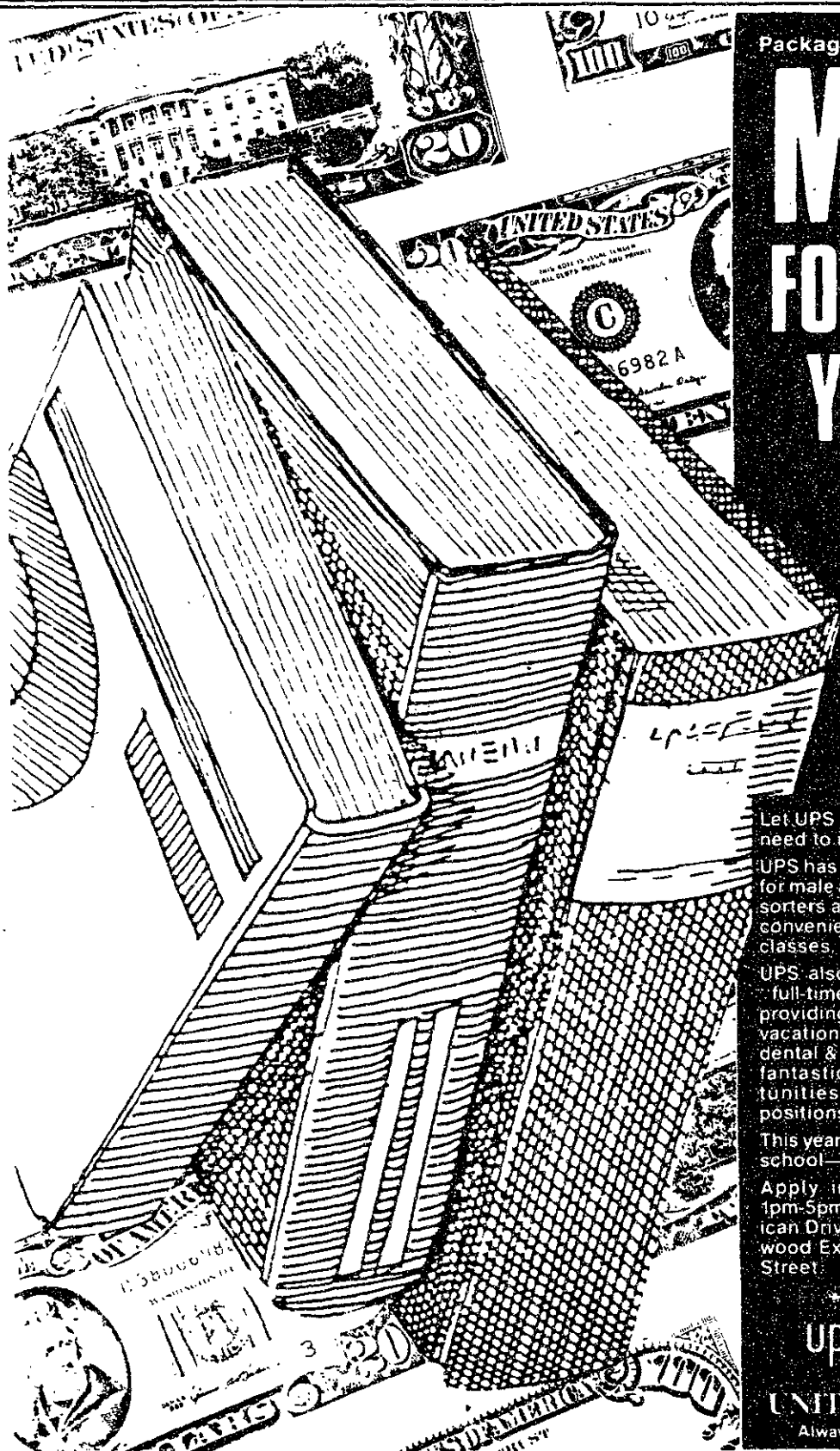
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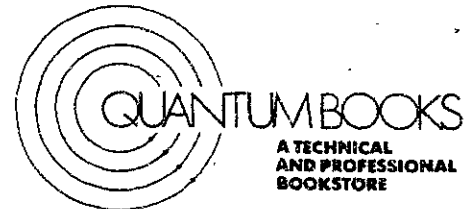
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Dana Cianciarulo '88 controls the ball during yesterday's match vs. Wellesley. MIT lost, 5-1.

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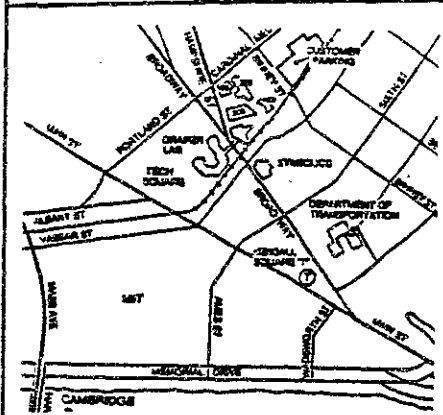
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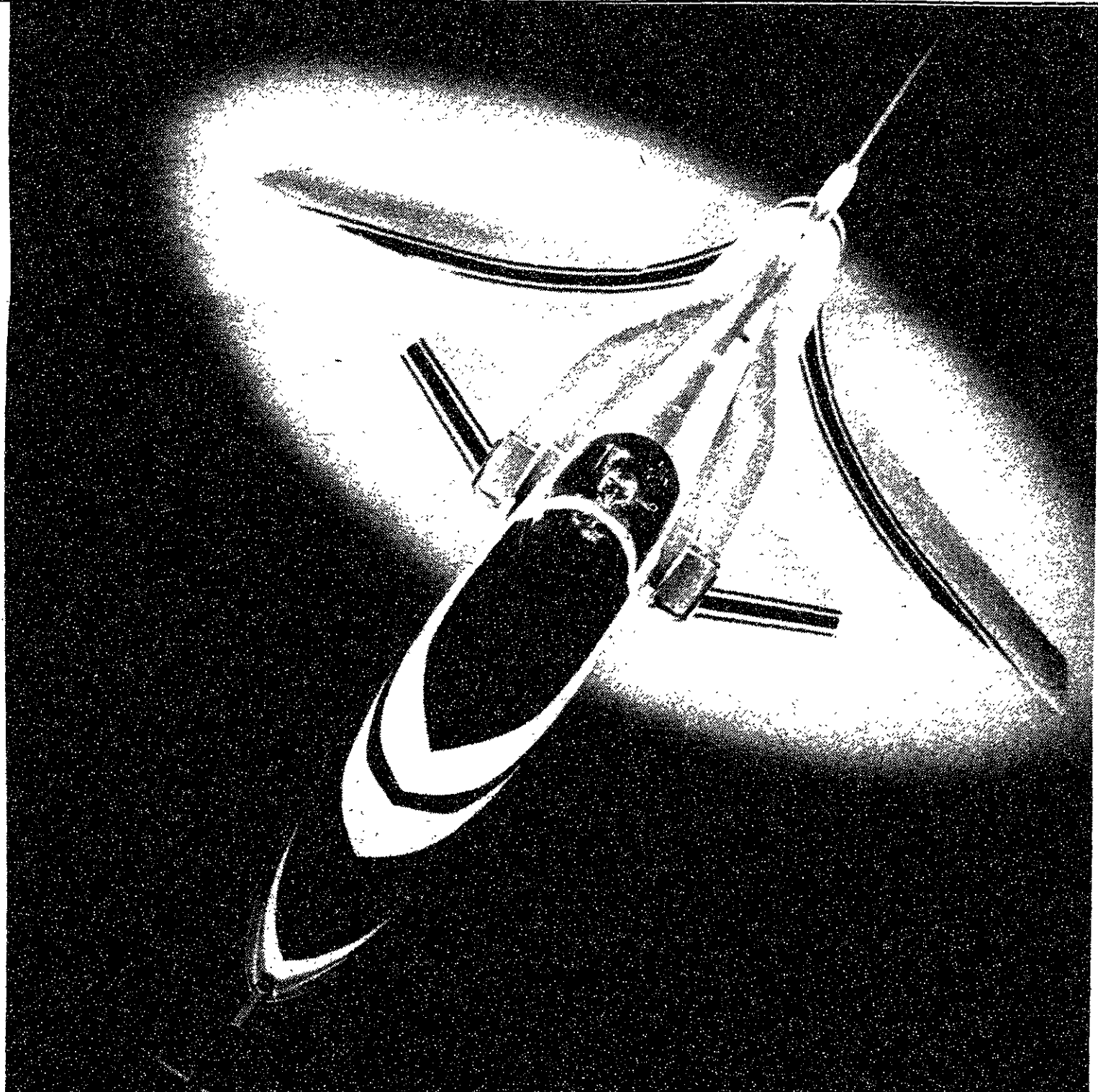
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