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Volume 107, Number 46

# The Tech

MIT  
Cambridge  
Massachusetts

Tuesday, November 3, 1987



Joyce Ma/The Tech

Dr. Pepper (Mark Rapacioli '88, pictured) won Alpha Phi Omega's Ugliest Man on Campus Contest this year by a comfortable margin, collecting \$630.94. Every penny donated in a candidate's name represents one vote. Following are the runner-ups: Joel H. Friedbrain (Joel Friedman '88) — \$510.80, David "Slimeball" Oberman (David Oberman '88) — \$231.57, Julianne Zimmerman '88 — \$81.89, Scott Lordi '88/Denis Gulsen '88 — \$64.50, write-ins — \$131.46. The proceeds of \$1647.88 will go to the Norumbega Council of the Boy Scouts of America. APO will make the donation in memoriam of W. Bradford Gove II, former APO advisor at MIT.

## New "context" courses teach social implications of science, technology

By Raymie Stata  
(First of two parts.)

Next semester will see the introduction of three experimental courses and seminars designed to expose students to the non-technical issues that confront scientists and engineers and to stimulate inter-school cooperation among the faculty.

These experimental courses and seminars, called "context" subjects, are part of two broader movements currently afoot within the MIT faculty: one to redefine the role of the humanities in a science-based liberal education, and the other to increase interaction among MIT's five academic schools.

"Context issues are the non-scientific, non-technical issues — political, economic, social, environmental — that affect the problem definition and outcome of scientific and engineering pro-

jects," explained Professor of History Pauline Maier. Maier, who chaired the 1986 Committee on the Humanities, Arts and Social Science Requirement, is generally credited with establishing the broad vision for context courses.

That committee's report suggested that all undergraduates should be required to take a course in the social contexts of science and technology. In response to the report, the Commission on Engineering Undergraduate Education formed an Interschool Working Group on Context Subjects last fall to develop specific courses.

Next spring, three of these subjects will be offered: "Negotiations for Engineering Systems"; "Engineering, Science, and Public Controversies"; and "Industrial Competition in the US and Asia." In Fall 1988, another sub-

ject, "Does Technology Drive Politics? The Decision to Build the H-bomb," will be added. Other courses — such as "Do Labor-Saving Devices Increase or Decrease Employment?" — have been approved for the far future

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## Nightline: the Institute's listening ear

### Feature

By Paula Maute

What do you do when it is 4 am and you are so worried about a test in the morning you can't sleep? To whom can you talk when your girlfriend has just broken up with you and you feel so lonely you want to die? Whom can you turn to when you are confused about your sexuality but don't want to talk to a professional and can't broach the

subject with a friend? Where can you call to find out when Joe's pizza truck is coming to campus? Nightline is the place to call.

Nightline is MIT's student-run hotline — a telephone counseling and information service available seven nights a week, from 7 pm to 7 in the morning. Last year, Nightline assisted over 2000 callers, according to Jacqueline R. Simonis, assistant dean for student affairs, who oversees the project.

Each night, Nightline receives about eight calls, according to "Jane," a student coordinator who asked that her real name not be used. "It varies — some nights we get 15-20 calls, other nights there are none," she said. "Over half of the calls are for information such as bus schedules, zip codes or movie times. The rest are from students who need to talk about personal problems such as their parents' divorce,

academic anxiety or roommate disputes," Jane said.

Nightline volunteers generally spend from 15 minutes to an hour on personal problem calls, referred to as "counseling" calls by Nightline staff.

The most common problems involve relationships and academic difficulties, Jane said. Questions about birth control or "whether to have sex" with a new boyfriend or girlfriend are also typical. Some students call because they are unsure "whether or not they are homosexual" and need a safe place to talk, she explained. "Our first role is to listen," Jane said. If it seems a caller can be helped further by professional counseling, he or she may be referred to MIT's counseling services, she added.

Cross-cultural questions also crop up, such as "How do you ask a girl out on a date?" Jane

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## Student awarded for pulling man from Charles

By Darrel Tarasewicz

Bent Bakken G, a Norwegian doctoral student in the Sloan School of Management, received a certificate of recognition on Thursday from Cambridge mayor Walter J. Sullivan for having rescued a man from the Charles River in August.

Bakken was crossing the Longfellow Bridge around 8 pm on Aug. 14 when he saw a man fall off the bridge and cry for help. Bakken ran back to the river bank in Cambridge and started swimming out to the man.

Bakken insisted his rescue was not a big deal. "It was only a dis-

tance of about 30 yards that I had to pull him back. Afterwards, the fire department came and took him to Massachusetts General Hospital," he said.

"Apparently, it was the fire department that sent along the request for recognition," Bakken said. At the ceremony at City Hall, Bakken received a small diploma with the seal of Cambridge on it.

Bakken downplayed the heroics of the incident. "All the newspapers have been making this into some 'brave' action. I don't think my action would qualify as such."

Bakken contended that these types of awards should be reserved for people who are endangering their lives. "At no point did I think that I was putting my life in jeopardy," he said.

"The only thing that worried me was the dirty water," Bakken said. Bakken jokingly hoped that he would not get cancer thirty years from now.

## Rape prevention week

Responding in part to two rapes and a number of other physical assaults that occurred on campus in the past year, two student groups — the Association for Women Students and Profemina — are initiating a "Whistle Stop" program, in which members of the MIT community will be provided whistles. The whistles are to alert others in the case of an attack.

The whistle program coincides with "Take Back the Night" — a series of discussions on Wednesday and Thursday and a candlelight march on Friday night — which will address violence against women.

Speakers from a men's counseling service on domestic violence and a rape crisis center will speak on rape survival and other issues on Wednesday. A student/faculty discussion on acquaintance rape will be held on Thursday. On Friday, a rally will be held at 77 Massachusetts Avenue to spotlight the need for safety for women on campus.

## Sections of Course XXI gain greater autonomy

By Anita Hsiung

The sections within the department of humanities will become administratively independent by February 1988 in order to facilitate better faculty-student contact.

Although each of the seven sections will have its own undergraduate office, the creation of these autonomous sections should not be construed as creation of seven new departments, said Philip S. Khoury, associate dean of humanities and social science. "We are still a long ways away from such a step," Khoury said.

But the Institute is currently discussing the possibility of having each humanities section branch into its own separate department sometime in the future, Khoury added. The creation of new academic departments would require the approval of the faculty as well as the Committee on Graduate School Policy.

"In order to have departments, you have to create graduate programs first," Khoury explained. "The most recent creation of the doctoral program in Science, Technology and Society is definitely a step in the right direction. We certainly hope that in the future, programs could exist in music, history, or some other discipline."

If the sections of the humanities department become their own departments in the future, this change only represents an intermediate state. "With the new organization, the most major

change is that a student will be able to go straight to the office of his major and get his problem resolved," he said.

The sections will be: Anthropology and Archaeology; Foreign Languages and Literature; History; Music and Theater Arts; Writing; Literature; and Science, Technology and Society.

This step will help the humanities department in "reaching the par of other departments," Khoury said. "As the humanities here get stronger and gain more representation, there will be a greater desire for the heads of sections to want to be in complete control of their majors."

When the humanities department was reorganized five years ago, the sections gained more control over their curricula but left administrative matters in the hands of the Course XXI office, he said.

Currently the humanities office handles questions from all students majoring in Course XXI. "Since the departure of Travis Merritt [former head of the Course XXI office] to the Undergraduate Academic Support Office, we have really been understaffed and not equipped to run all the sections' administrative duties," Khoury said, and the breakup of Course XXI's administrative structure will aid in relieving this burden.

Separate sections will also provide a forum for students to get to know the faculty in their majors. "Students should be able to

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## Where, when to vote in city elections

Today is election day in Cambridge. Nineteen candidates are running for nine seats on the City Council.

Members of the MIT community registered in Cambridge can vote today at the following locations:

• Those living in Senior House and Eastgate should vote at Maynard School, at Broadway and Windsor Streets.

• Those living at 500 Memorial Drive, Tang Hall, and Westgate should vote at Morse School on Granite Street.

• Those living in most other dormitories, fraternities, and independent living groups in Cambridge should vote at the fire station at Massachusetts Avenue and Main Street.

The polls will be open from 8 am to 8 pm. Voters with questions about where and when to vote in Cambridge should call 498-9087.

# Chilean revolutionary vows to return to free land

## Reporter's Notebook

Daniel J. Glenn G is an architecture student who recently returned from his third trip to Nicaragua where he worked as a volunteer architect for five months. This is the third in a series of articles for The Tech relating his experiences.

By Daniel J. Glenn

"Four-hundred thousand dollars were made available from the CIA director's secret contingency fund and earmarked for the (1970) Chilean election operation. Despite the CIA's covert action program, Salvador Allende received a plurality in the September 1970 popular vote. Attempts were made to undercut Allende through continued propaganda, by encouraging a military coup d'etat, and by trying to enlist the support of private US firms, namely ITT, in a scheme to sabotage Chile's economy. Almost three years to the day after Allende's election, he was overthrown and killed in a bloody coup d'etat. His Marxist government was replaced by a military junta." - The CIA and the Cult of Intelligence

Twelve years after the coup d'etat, when General Augusto Pinochet became dictator of Chile, I had a chance to interview one of the one million Chileans that Pinochet exiled from the country in 1973.

His pseudonym is Fermin Chavez; he has not used his real name since his flight from Chile. He has been living and working in exile in Western Europe in an undisclosed country where he was given political asylum in 1973.

He has been working at a school in the Matagalpa region of Nicaragua where we met.

At 48, Fermin has the looks and the gentle demeanor of a local parish priest. Since the disastrous failure of Chile's experiment in social change through the democratic process, Fermin has been a devoted Marxist/Leninist Revolutionary. I suggested an interview to discover the motivation behind his work in Chile and his life now in Nicaragua.

**Q:** Could you please explain how you ended up here at a school in Nicaragua?

**A:** I was offered a position by an international Third World development organization to work here as a consultant on the organization and management of the school. I was qualified for the position because of my work as manager of various factories in Western Europe and Chile.

I had the opportunity to come here and learn more about the struggle for dignity and freedom against our Big Brother from the North.

I came here because I am a revolutionary and this is a

revolutionary country in my point of view. And I will be here until I am allowed to go back to my own country.

**Q:** What events would have to occur in Chile to allow you to return?

**A:** The fascist regime of Pinochet would have to undergo a remarkable transformation.

Everytime Pinochet gets in trouble with world opinion he allows a few exiles to return to diffuse the pressure against him.

But in 1984, he published a list of five thousand [of the original one million or so that were exiled in 1973] that could never return. I'm on that list.

**Q:** Could you explain your role in the struggle against Pinochet that led to your exile?

**A:** The strength of Pinochet's army was so great that the most we could do was try to save our lives.

"The Allende government tried to change the existing imbalance of power so that the majority of the people in the country could share in its wealth."

I was in the mountains for three months after the coup d'etat but it was more running than fighting. We tried to set up a guerrilla war but it was impossible.

We thought idealistically that we could fight against the coup but we weren't ready to do it. But we knew there was no point in giving in to a fascist military without resistance.

The military was looking for me as an internal enemy and as such they would punish me without trial, without anything.

**Q:** Why did they consider you an enemy?

**A:** Because I don't think as a fascist. I was a member of the Popular Unity Party that supported Allende.

The Allende government tried to change the existing imbalance of power so that the majority of the people in the country could share in its wealth.

He was a Marxist, but the government itself was not. The conservative parties retained a majority within the government. Allende was supported by a coalition of Socialist and Christian Democratic parties.

He was elected because the people supported his programs that would radically change the structure of the old power that didn't give any answers to the problems of misery and poverty or to our dependency on the imperialists.

**Q:** Could you explain in your opinion why the Sandinistas

succeeded in getting rid of fascist rule while Chile did not?

**A:** I can tell you more or less why we were defeated in Chile — temporarily defeated. (laughs)

But to explain why the Nicaraguan Revolution succeeded I will just ask you to come here and see these people and you will know why they succeeded.

We failed because we mistakenly believed that social change through the vote was a reality.

But, in fact, when we used that right they accused us "of being enemies of the country, servants of the International Communist Conspiracy" and all those things Reagan says against the Nicaraguan people now.

The Pinochet dictatorship, with the support of the US government, killed 30 thousand people, exiled one million and suspended human rights.

**Q:** Could you compare the US role in Chile in 1973 to its role in Nicaragua?

**A:** Well, the only comparison I can make is that the CIA used more subtle and intelligent means to intervene in our business. In Nicaragua, it's more brutal, stupid and shameless intervention in a tiny poor nation with the same excuse: to save the people from communism.

It doesn't matter if they are starving and landless and return to the time of Somoza as long as they are not communist. . . Reagan should explain to the campesinos here in Nicaragua what communism is.

**Q:** You have described yourself as a revolutionary. Could you please explain what it means to be a "revolutionary?"

**A:** To be a revolutionary is to love people. . . and when you love somebody you wish the best for them. So if they are suffering from exploitation or injustice you have to do something to change that situation.

As a revolutionary, my dream is to see my country free, to see the Latin American people working towards freedom, to see the African peoples without starvation, to see the 14 or 15 million unemployed in Europe with work and a future, to see the Black and the Indian in the U.S. with equal rights, to see the end of the exploitation of one man to another and so on. . . Maybe since I'm 48 there is not time to see this but maybe for my son or grandson.

"To be a revolutionary is to love people. . . and when you love somebody you wish the best for them. So if they are suffering from exploitation or injustice you have to do something to change that situation."

## 1988 Burchard Scholars Program

**Applications Due: November 30, 1987**

All sophomores and juniors in good standing are eligible to apply or to be nominated by a HASS faculty member.

Recently, all sophomores and juniors received a 1988 Burchard Scholars Application. The Burchard Scholars are a group of MIT undergraduates who are appointed each calendar year on the basis of having demonstrated unusual abilities and academic excellence in the humanities and/or social sciences, as well as in science and engineering. Those appointed are invited to a series of dinner-seminars at which MIT faculty members, visiting scholars, and Burchard Scholars make presentations, and a general discussion follows.

**Send applications to: Burchard Scholars Committee  
E51-210**

**For further information: x3-2601 or x3-7752**

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# news roundup

from the associated press wire

## World

### Navy frigate fires on boats in Gulf

The Pentagon says a Navy frigate fired at three small boats Sunday in the Persian Gulf when they approached another US ship in the area. Officials believe the ships may have been Iranian. The ships left the area after the USS Carr fired 50 caliber machine gun rounds. It is uncertain whether any of the boats were hit.

### Tensions escalate in Philippines

Authorities say that five gunmen in the Philippines entered an area where Americans live and disarmed security guards yesterday. The officials suspected that the gunmen were communist rebels. The incident followed shootings around Clark Air Force Base five days ago in which three Americans and a Filipino of American ancestry were gunned down.

### Iran angry over UN cease fire proposal

Iran's parliamentary speaker said that it is obvious the United Nations has ill intentions in trying to get his country to accept a cease-fire resolution. In comments carried by Iran's official news agency, Hashemi Rafsanjani said the security council will get bogged down once the cease-fire is instituted and will not be able in the end to identify the aggressor and resolve the conflict.

### Persian Gulf buildup continues

Military sources say that the arrival of five minesweeping ships in the Persian Gulf will allow the US Navy to reduce its dependence on helicopter minesweepers. Two of the Korean War-vintage ships arrived last week and three more are scheduled to arrive in the next few days. The helicopters had been operating the Gulf since mid-August.

### Zhao becomes head of Chinese communist party

Chinese premier Zhao Ziyang became head of his nation's communist party yesterday. This came among a big leadership shuffle that brought younger, reform-minded officials into top seats. Senior leader Deng Xiaoping, who had just stepped down from three top party offices, was named chairman of the Central Military Commission. With this post he will still retain a lot of influence in party politics.

### Gorbachev admits faults of Stalin

In an unprecedented admission to failure, Soviet leader Gorbachev, in his nationally broadcast speech accused the late Joseph Stalin of "enormous and unforgivable crimes" against the state. In the same broadcast, Gorbachev claimed that the recent turmoil at the stock market was as a result of unwise and excessive military spending.

### Flak over the Titanic

The head of the company which has photography rights to the Titanic expedition is crying foul. The president of the Sygma Photo Agency said the safe found in the ship and opened during a television special last week was actually empty when it was pulled from the ocean floor. During the program it was suggested that a bag of coins had been found inside. A spokesman for the French company that helped organize the expedition denied the charges.

### Di and Charles begin trip to West Germany

Amidst speculation in the British press that their marriage may be falling apart, Prince Charles and Lady Diana began a weeklong visit to West Germany yesterday. During a reception for the couple, Charles referred to his wife as the "most glamorous colonel in the British Army." Diana has the honorary title of colonel-in-chief of the Royal Hampshire Regiment which has units stationed in West Berlin.

## Nation

### Weinberger has no comment on resignation

Defense Secretary Caspar Weinberger had no comment when asked about broadcast reports that he is leaving his post. All three news networks had reported recently that Weinberger was planning to resign and that National Security Advisor Frank Carlucci would take his post. NBC reported that Weinberger is resigning to take care of his seriously ill wife.

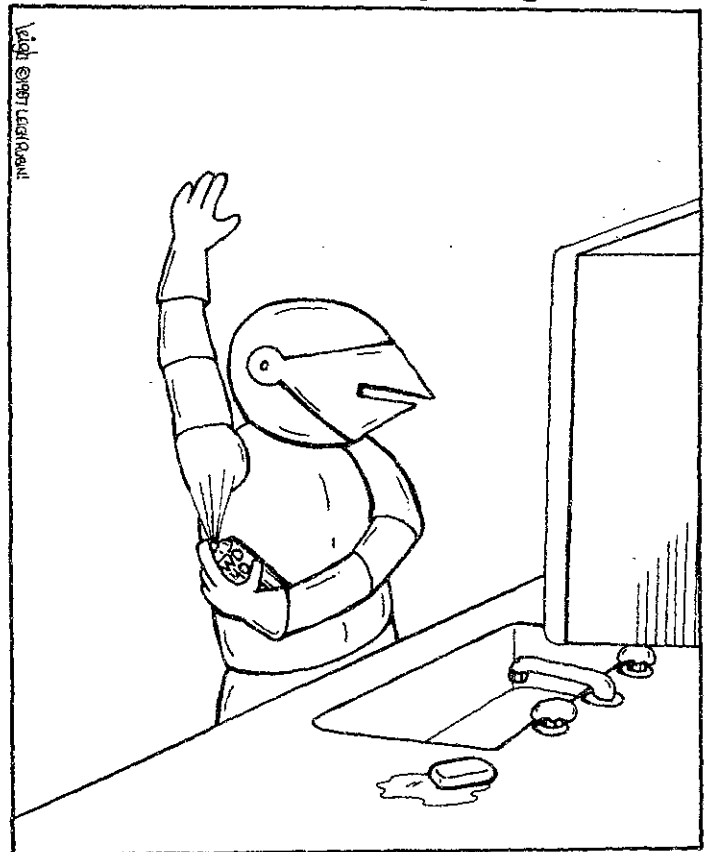
Weinberger is the only cabinet member that has remained in the same post since Reagan took office.

### Administration confident over missile treaty

National Security Advisor Frank Carlucci, speaking before NBC's Meet the Press, expressed confidence that the senate will ratify the intermediate-range nuclear weapons treaty once it is signed. However Senate Foreign Relations Committee member Richard Lugar was more cautious. He mentioned a point that will need to be resolved before ratification will be the issue of verification. He contended though that he is supportive of the treaty.

In the wake of this agreement, top Soviet officials are saying that they may be eager to begin negotiations on short-range missiles.

Rubes® By Leigh Rubin



## Weather

### Indian Summer on the way

Now that it is November we find Indian Summer headed our way. Although it will be short-lived, we can expect temperatures above 60°F both today and tomorrow. This warm weather is due to the warm southwesterly flow associated with a warm front now positioned over New England. Before the disturbance moves to our North, we will see clouds and showers in our region. Tomorrow, however, the sun will return and temperatures will stay around 60°F. By late Thursday colder conditions will return.

**Today:** We can expect mostly cloudy skies with a chance of showers. Winds will be southwesterly at 10-15 mph (16-24 kph) and high temperatures will be 60-65°F (15-18°C).

**Tonight:** It will continue to be cloudy with showers possible. Low temperatures will only reach 50-55°F (10-13°C).

**Wednesday:** Partly to mostly sunny. Highs 63-68°F (17-20°C).

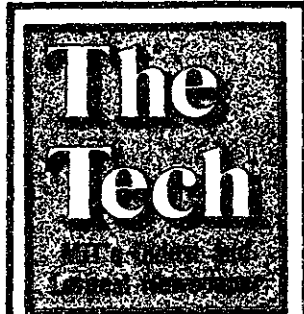
**Thursday:** Clouds and showers return. Highs 55-60°F (13-15°C).

Forecast by Robert Black

Compiled by Darrel Tarasewicz

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 For The Tech

# opinion

Column/Manavendra K. Thakur

## Maurice not only a good film

There has not been any review in *The Tech* of the film *Maurice*, nor any discussion of it. I have asked that this article appear as a column instead of a film review because I would like to address two aspects of the quality of the film: as a film itself and as a film dealing with the very sensitive and important issue of homosexuality.

As a film, *Maurice* is a notable accomplishment, especially as a followup to the major commercial and artistic success of *A Room with a View*. The producer/director team of Ismail Merchant and James Ivory did not let its previous success go to its heads. They set out to adapt E. M. Forster's novel to the screen, and that is what they have done, no more and no less. Although their achievement in *Maurice* does not equal their success in *A Room with a View*, the film is most certainly worth seeing.

There are many themes common to both *Maurice* and *A Room with a View*. In both films, the denial of physical and sensual pleasures that characterizes Edwardian society is presented as a major flaw in that society. Marriage is depicted as a social contract, an inhibiting force against the true expression of feelings and happiness. Societal pressures to conform are intense.

Both films resolve the conflict with a gentle yet firm repudiation of the negative pressures society can impose on its members. The fact that the lovers in *Maurice* are of the same sex does not lessen the strength of their endearing and true love for each other. Both films end with a re-affirma-

tion of the common human bonding that transcends nationality, class, and societal expectations. Instead of presenting their views as a polemic, the films are also entertaining.

There are differences, too. In *A Room with a View*, Lucy and George risk only their virtue by pursuing their love, whereas in *Maurice* the lovers risk disgrace as well as imprisonment. In the first film there is no doubt that the couple marry and live together happily with society's blessing. In *Maurice* the love between Maurice and Alec is overshadowed by their uncertain future. The two men clearly cannot marry legally, and their relationship will be forced to continue hidden from public view. While *A Room with a View* is a humorous comedy of manners, *Maurice* is somewhat darker in both cinematic style and narrative tone.

My complaint with *Maurice* is that in 135 minutes of screen time, we get to know only Maurice and Clive, two of the three main characters. Their relationship and motivations are carefully unfolded throughout the film. It is Alec that we don't know much about. We learn very little about who he is, what his background is, and why he loves Maurice as much as he does. Just exactly why Alec climbs a ladder up to Maurice's bedroom, apparently on a hunch, is not immediately clear. Alec and Maurice had previously exchanged nothing more than a few glances. It's this sort of ambiguity that stops us from fully understanding Alec, despite however hard we try.

So that's how I feel about *Maurice* as a film, per se. But the

very fact that the film has been made and distributed so widely is important in itself. The film does not exist solely as a film in a bubble of its own. I can judge the film as a film, but I would be negating the tremendous social value and importance of the film if I were to do only that. While I can debate its merits as a film critic, it is impossible to deny that I am also a member of the human race and a product of Western society. *Maurice* forces me to make that acknowledgment and to act on it rather than focus exclusively on my skills as a film reviewer.

I cannot forget the muted squeals of excitement and joy uttered by an elderly man sitting in front of me whenever a love scene occurred between Maurice and Alec. I don't know if that man was gay or not, as I consider it rude and completely inappropriate to ask a total stranger about his sexual orientation.

But that man's emotion was just as genuine as Maurice's love for Clive and later Alec. It was clear that he was overjoyed at

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Column/K.J. Saeger

## AIDS education restrictions needed

Special interest groups have shown themselves to be afflicted with a severe case of tunnel vision that meets any minor perceived infringement on lifestyle with a disproportionately hostile response. Recently, however, this tunnel vision has worsened and "disproportionately hostile" has now been replaced by "totally absurd."

This point was exemplified when local gay and lesbian groups were infuriated by Senators Edward Kennedy and John Kerry. These two special interest sycophants voted for legislation that withholds AIDS-educational funds from groups that "promote or encourage, directly or indirectly, homosexual activity." These Senators were joined by 6 of 11 Massachusetts Representatives in endorsing this legislation.

This legislation is innocuous, until translated by Larry Kessler, executive director of the AIDS Action Committee in Boston. His interpretation is that the amendment requires AIDS-education groups to promote abstinence from homosexual activity, sex outside of marriage, and drug use.

This interpretation is obviously contrived given the wording of the amendment. But what if this interpretation is correct? Even after adopting this interpretation, a strong case can be made for the legislation. I will concede Kessler's paranoid elucidation and still show why the legislation is still correct.

Firstly, it is doubtful whether any individual, gay, straight, or



other, would deny the fact that abstinence from intravenous drug use is a good thing. If publications of all types contained anti-drug messages, America's drug problems might be alleviated. Surely, no grievous harm is done to gay rights groups by asking Americans to refrain from sticking needles into their arms.

Considering that possibly one quarter of all AIDS cases may have resulted from drug use, the argument for this message is even stronger. No serious AIDS-educational pamphlet should be without a strict warning against drug use.

Secondly, the phrase "abstinence from sex outside of marriage" should be read as "abstinence from multiple sexual partners," or, perhaps, "confinement to monogamous relationships." These later two translations are more in accord with the legislation's purpose.

In any case, the meaning of all three of these statements is clear. Gone are the carefree days when all one had to worry about were gonorrhea, syphilis, and that permanent visitor, herpes. Wanton gratification of sexual desires was dangerous in the absence of AIDS; now it is lethal. AIDS-informational material has the responsibility to reinforce a point as crucial as this.

Thirdly, the phrase "abstinence from homosexual activity" seems to evade the issue. Homosexual activity in the generic sense is not the problem. Sodomy is.

Mankind, through the practice of sodomy, has developed a very

efficient means of transferring bodily fluids between sexual partners. With the widespread practice of sodomy, whether homosexual or heterosexual, a vast pool of viruses can be easily spread across the population. It was only a matter of time before the human race stumbled upon a virus as lethal as one involved in AIDS.

This, coupled with the fact that in many states sodomy is illegal, makes the conclusion clear. AIDS-educational material must dissuade readers from harmful sexual practices.

This last point is where many gay rights groups feel their rights are being violated. They somehow feel that some imagined right of sexual fulfillment is infringed upon if anyone speaks against their sexual practices.

Last Friday, Benno Schmidt Jr., president of Yale University, attacked a Supreme Court decision to uphold a Georgia sodomy law. He called the ruling a "judicial flight from intelligence."

What Schmidt did not describe was under which part of the Constitution the law was to be overturned. A search of the document uncovers no right to sexual gratification.

Even if such a right did exist, couldn't it be outweighed by community concerns? A society's right to be free of the scourge of AIDS clearly overrides an individual's right to perform a certain sexual act. If certain sexual practices are dangerous, the public should be informed about them.

Suppose you find out tomorrow that you are afflicted with the terminal disease DEADS. Unlike AIDS, this disease has a cure. The cure costs no money, consumes no time, and allows you to lead a more or less normal life. You would be foolish not to seek this cure at all costs, even if the remedy was something as difficult as abstaining from drug use and "confining" yourself to a monogamous, "safe sex" relationship.

With the AIDS crisis, we are all afflicted with DEADS. We must require every government sponsored publication to treat this problem seriously and explicitly state its cure.

K.J. Saeger, a graduate student in the department of aeronautics and astronautics, is a columnist for *The Tech*.

# The Tech

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**Publisher**..... Michael J. Garrison '88  
**Editor in Chief**..... Earl C. Yen '88  
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## feedback

### Dershowitz requests press be present at COD hearing

(Editor's note: The Tech received a copy of the following letter addressed to Paul C. Joss, chairman of the Committee on Discipline.)

Dear Professor Joss:

I had informally requested that the press be allowed to be present at my COD hearing. I would like to make this request formally. The only reason I can think of for a hearing such as this to be

closed is to protect an accused student. I am waving this right to privacy. I have nothing to hide from the press being present. The issue in this case is based on the First Amendment which also includes Freedom of the Press. Freedom of Press involves the public's right to know, and I believe the public has the right to know how the school deals with this First Amendment question.

Adam L. Dershowitz '89

# opinion

## feedback

### Campus Crusade used deception

(Editor's note: The Tech received a copy of the following letter addressed to David J. Reinkensmeyer '88, president of Campus Crusade for Christ.)  
Dear Sir:

I have a complaint to lodge. Last Friday night I was sitting in my dormitory room. I had cancelled my plans for the evening as I was very tired, having stayed up the night before to finish a problem set. My door was open. Two women came to the doorway. They told me that they were on a scavenger hunt and they asked if they could show me their list to see if I had any of the items they were supposed to be collecting.

I agreed, and looked over the list. I happened to have one of the required items, some foreign currency in the form of a Canadian quarter. I dug it out and handed it to them.

I began to get suspicious when they handed it back to me, since every scavenger hunt that I've ever been on required that I collect the items on the list. I told them that I didn't have any of the other things on the list. Then one of them fished out a little book called "The Four Spiritual Laws." She identified herself as a member of Campus Crusade for Christ and asked me if she could go over the book with me and ask me some questions.

By this time she was standing in the middle of my room. I told her that I was really tired and not too terribly interested. She re-

sponded by telling me that it would only take five or ten minutes. I tried my second method of dissuasion, which usually works in these situations. I told her that I was Jewish (which I am, although not practicing). Her response to this was that it didn't matter, and so she opened her booklet, began reading from it, and asked me a question.

Finally, I told her that I was in no condition to answer her questions, being extremely exhausted. The two women then left after leaving me a copy of the booklet to read at my leisure.

I am not objecting to the right of members of your organization to approach people and ask them questions, or to discuss their beliefs. I cannot, however, sanction the entrance into my dorm room, or indeed into anyone else's, by using false pretenses.

If those two women had knocked on my door and identified themselves initially as members of Campus Crusade for Christ, I would have been able to prevent them from coming into my room. Even if I had had to repeat the above arguments I would not have felt as if I was being invaded. Nowhere on the list I was given did I see the words "Campus Crusade for Christ."

I believe that if your members want to engage in recreational activities such as scavenger hunts, then they should do so separately from their activities in which they attempt to communicate their re-

ligious beliefs to others. Moreover, the idea of entering a dorm room on a false pretext is far worse than stopping someone on the street for some reason other than the intended one. There is no escape from a dormitory room. Someone on the street can just walk away if the person refuses to stop badgering them. I, on the other hand, had nowhere to go.

Granted, had I been less tired, I would have dealt with the situation in a much better way. I would have been more forceful. However, confronting people in their dormitory room on a Friday night is not a good way to enhance the public perception of your organization.

Penney J. Lewis '89



### Maurice's value overshadows flaws

(Continued from page 4)

seeing two men engage in sensual acts in a major film released in the United States. The power of *Maurice* in that regard just simply cannot be denied or denigrated.

As Mario Prats so movingly wrote in a recent article on Usenet, the film evokes the classic dilemma of being forced to subvert one's innermost desires for societal gain and acceptance. The societal and religious pressures that Clive succumbs to are tremendously strong and still in

existence today.

The simple act of seeing a positive depiction of a loving, joyful homosexual relationship in a mainstream film is a powerful negation of incessant reminders and warnings from religious fundamentalists and society at large that homosexuality is considered immoral and wrong. The film succeeds in rejecting such pernicious views, and it is that success which delighted that kindly old man.

*Maurice* is not a great film, but it is a good one. If Alec's motivations had been more fully explored, perhaps the full potential of *Maurice's* power to touch viewers with its humanity and sensitivity would have been realized. And perhaps that would have helped even more to increase the number of individuals sympathetic to the lesbian and gay community.

Some members of that community may not want the help and/or support of the larger (and therefore dominant) heterosexual

group. But I would submit that we do have only one world to live in, and I for one feel that a world based on mutual love, understanding, and tolerance is far more preferable to one based on bitter divisions and pockets of isolation.

*Maurice* is not a belated or reluctant attempt to welcome unobtrusive and docile homosexuals into society's living room of guarded acceptance. Rather, it is an affirmation, a celebration, an intelligent and thoughtful presentation of the strengths, hopes, fears, desires, and problems of homosexuals in Edwardian society and (by extension) our own society of today. Despite its flaws, *Maurice* has done its part to give the homosexual community the attention it deserves. That great achievement, coupled with its cinematic excellence, makes it a very significant film and one well worth seeing.

Manavendra K. Thakur, a senior in the department of physics, is a film critic for The Tech.

### MacVicar trying to get her own version of IAP

To the Editor:

Why is it I get the feeling that Margaret L. A. MacVicar '65, dean for undergraduate education, is on a crusade to change the face of the Institute, to reform it around her vision of a complete, productive educational experience?

Despite overwhelming student response in *The Tech* against the radical changes to IAP proposed by MacVicar and the IAP Policy Committee, she continues to push for change to IAP ["IAP has lost original focus," Oct. 30]. It is as if she is telling students, "You can't understand, but it's for your own good."

MacVicar may be completely correct when she states that IAP has changed since its inception. However, as so many others have pointed out, it is still the Independent Activities Period, and it is this independent quality which makes IAP the satisfying and, indeed, productive time it still is. MacVicar's letter is more nostalgic than constructively critical.

MacVicar's solution to all the problems with IAP is — you guessed it — another committee. Now, not only will there be the IAP Policy Committee, but — right again — an "ad hoc, special" committee on IAP. Having failed to garner support from

students, MacVicar must create a new agency through which she may hope to achieve the desired consensus.

If MacVicar were truly interested in bringing back the "innovative and enthusiastic" tone she claims IAP has lost, she would be spending her time trying to encourage students to revive the spirit she once felt. Instead, she pushes fundamental changes to IAP, and her plans threaten once again to cloud the issue under a bureaucratic illusion of thoughtful inquiry.

Arthur A. Glectler '88

## feedback

### MIT shows neglect, apathy towards graduate students

To the Editor:

This is an open letter to the President and Provost of MIT. Last week, MIT was ranked by *US News and World Report* in a survey of college deans as having the best graduate engineering school in the country. Although it is nice that the deans think so well of us, there are a few things that come to mind upon hearing that wonderful news.

First, it is perhaps ironic to note that at the "best graduate engineering school in the nation," Dean of the Graduate School Frank E. Perkins '55 is only able to be dean of the graduate school half time, because that position has been deemed by MIT to be only a half-time position. Perkins would like to do a lot more for graduate students but is unable to do so because of his half-time status. By having a half-time dean of the graduate school, MIT seems to indicate that the graduate school is only of secondary importance here at the Institute.

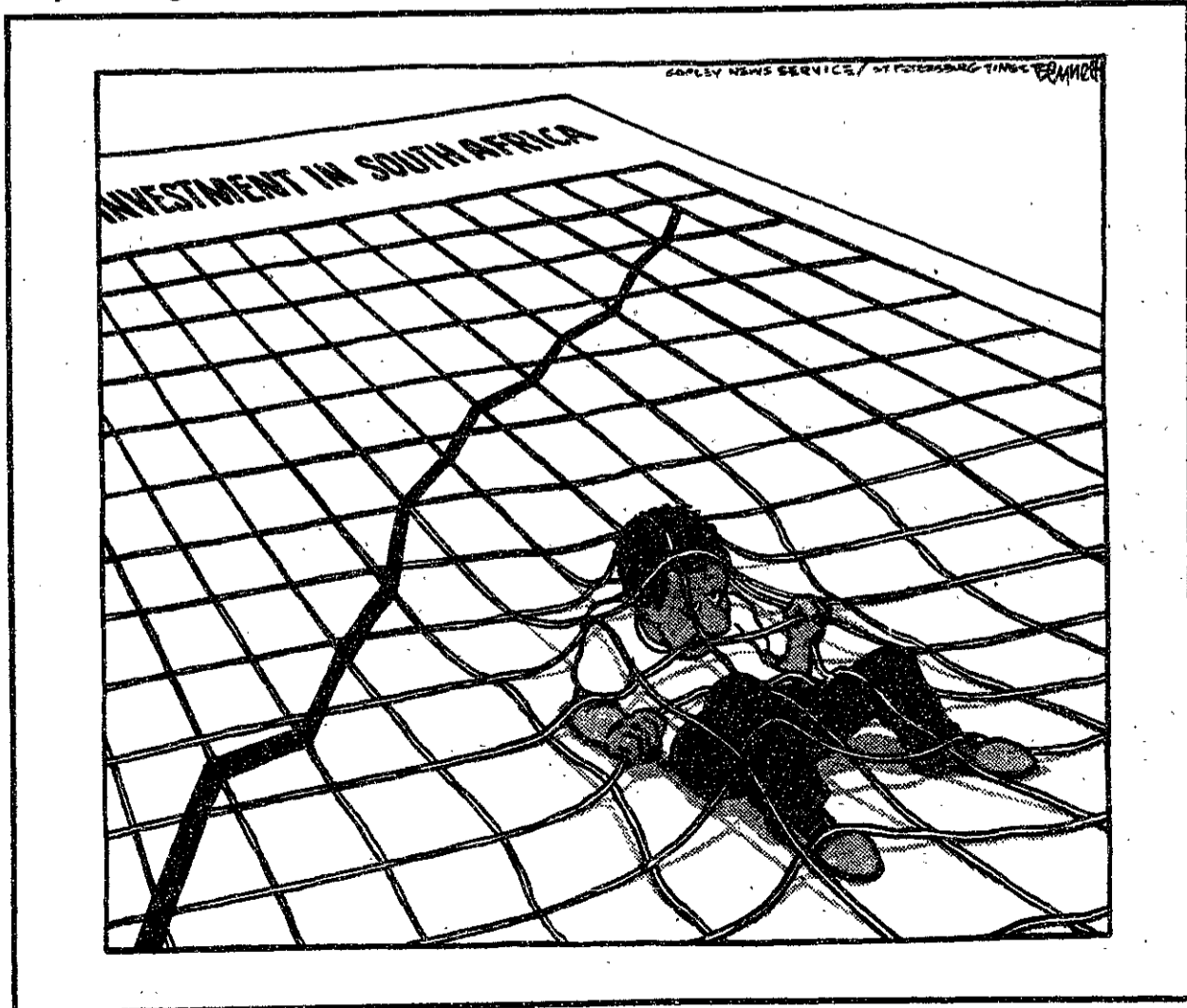
Secondly, it is also ironic that at the "best graduate engineering school," the campus-wide computer network, Athena, is systematically denied to all graduate students unless they are associat-

ed with a project or are taking classes that use Athena. Many students have complained that the computer resources available to graduate students at their *alma mater* are vastly superior to the facilities they have access to here at MIT, the "best graduate engineering school in the nation."

Often the best facilities that a lot of graduate students have access to is a personal computer, which does not jibe with the Institute's notion that all graduate students have plenty of computer facilities at their disposal and thus don't need Athena. In my department alone (Course 22), some 20-30 percent of the students have nothing better than a few PC's at their disposal to run codes that are much better suited to run on the mainframes, and this problem is not unique to my department.

The third issue that comes to mind is that of graduate student orientation. The undergraduate orientation program is conducted by the Office of the Dean for Student Affairs, which gears up a full-time staff to deal with freshman orientation. For graduate orientation, the ODSA provides money for one part-time staff

(Please turn to page 7)



# opinion

## feedback

### UA funding didn't come from ODSA

To the Editor:

The headline "ODSA grants UA additional \$10,000" [*The Tech*, Oct. 27] is misleading. While it is true that the Undergraduate Association can now request an additional \$10,000 to allow the Finance Board and the UA to support more activities during this fiscal year, this positive development is made possible by resources outside the Office of the Dean for Student Affairs.

This supplement, made available by the Associate Provost, provides some relief for this fiscal

year; however, it does not solve the problem for the long term. A request through the ODSA for a permanent increase in the UA's budget has to be considered in the context of other ODSA priorities (e.g., support for the newly initiated Freshman Advisor seminars, the recently recommended House Fellows Program, or the need for additional staff in the International Students' Office as a result of recent changes in the immigration laws).

After the ODSA budget priorities are sent forward (in Novem-

ber), they must be acted upon in relation to priority requests from academic and other areas reporting to the Office of the Provost.

It may be that the long term solution for increasing the UA's budget lies in more creative approaches: the proposed store in the Student Center; some form of an activities fee; or cost-sharing by the larger, more successful student activities. Finding a solution will not be easy and we must explore a variety of options together.

Shirley M. McBay  
Dean for Student Affairs

### Wilson indifferent to student desires, priorities for IAP

To the Editor:

The opinions expressed by David Gordon Wilson, chair of the MIT IAP Policy Committee ["Why IAP group 'rocks the boat,'" Oct. 27], indicate a fundamental indifference to MIT students that should be alarming to all.

Wilson states that changes in IAP must be made because employers "have criticized us for allowing MIT students to graduate without . . . sufficient breadth." Without a doubt, activities such as skiing trips and seminars in wine-tasting won't carry prospective job applicants far up the career ladder. But should that be the sole criterion for setting out curriculum agenda?

By Wilson's reasoning, regular academic courses in African Studies or Middle Eastern History should also be eliminated from our curriculum, because they lack relevance in the workplace. Pursuing a solid technical education should not interfere with the broadening of our personal experiences.

In addition, Wilson doubts that our parents want to pay tuition for a January full of idleness and nonproductivity. The pressures faced by MIT students are already dangerously high. Those who wishfully think that classes in January will somehow reduce academic pressures are playing with fire. Are the benefits of changing IAP great enough to offset the possibly tragic consequences?

The IAP proposals are not merely an imposition of a few more trivial requirements, but the suspension of our last freedoms. If we cannot be trusted to think and act independently at MIT, how can we be expected to do so after graduation?

Admittedly, many aspects of IAP need to be examined, but the recent concoction of plans is not a solution. The willingness to "rock the boat" is commendable, but what has been proposed is comparable to "sinking the ship."

The committee fails to see that IAP means much more to students than an opportunity to earn academic credits or money. MIT students, perhaps more than any other students across the country, need an escape from the daily pressures of academia; the everyday grind of a job will follow soon enough.

IAP gives us the time to reflect about ourselves and where we are going. Isn't that the most productive activity anyone could ask for?

Ryoichi Shiono '88

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# opinion

## feedback

### Theft of valuables always possible

To the Editor:

Late on Halloween night in the gameroom of the Student Center, I was accosted by two men who attempted to steal my wallet from my backpack while I was playing a video game. After realizing what they were doing, I was able to force them to return my wallet.

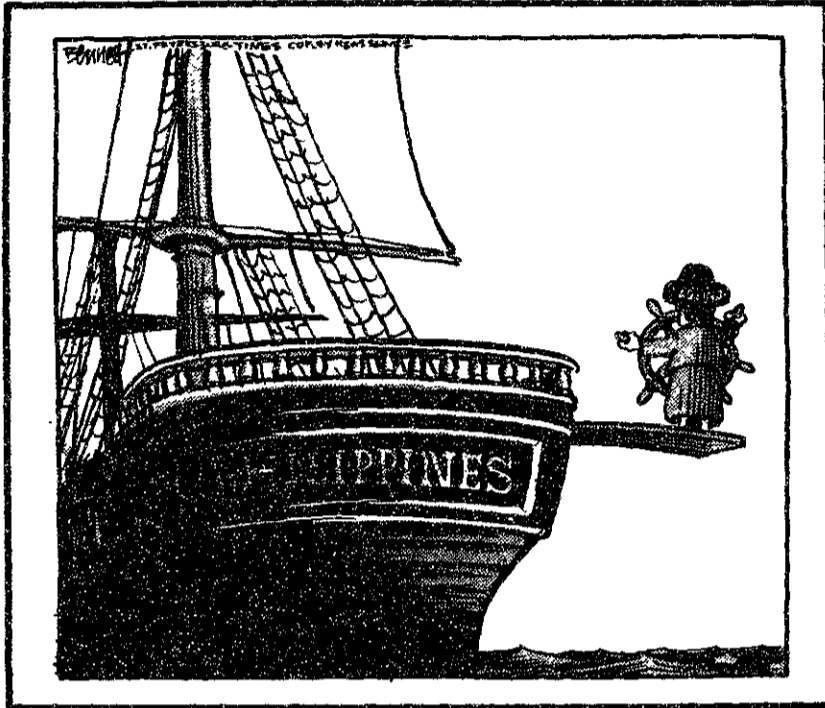
I would like to compliment the MIT Campus Police force on the prompt action they took in their attempt to apprehend the culprits. An officer arrived on the scene while I was still on the telephone with the dispatch officer. This officer and several others conducted a search of the building, and I am sure that, although they failed to locate the attempted thieves, their effort was as thorough as it could possibly have been.

I would also like to caution other students in the Student Center and anywhere else on campus to be extremely cautious

about where they place their valuables. Fortunately, I was able to prevent the theft of my wallet. Even with excellent police protection, however, theft and other crime cannot be totally eliminat-

ed from an open-campus environment. Students should be aware of this and should act accordingly.

Jonathan I. Kamens '91



### MIT ignores graduate student needs

(Continued from page 5)

member to work 20 hours a week, even though the number of new graduate students is about equal to the number of freshmen entering MIT.

Are the new graduate students less deserving of orientation, housing, and placement than the new freshmen? It would appear that the new graduate students may need more help because a lot of them come with their families, but evidently this is not the view taken by the Institute.

Finally, it is also worthwhile to note that an attempt was made last year to delay graduate students from registering for Physical Education classes so that undergraduates can register first. Are the undergraduates not capable of competing with graduate students in standing in line for PE classes? Although the attempt

was called an experiment and later cancelled, the action is symptomatic of the Institute's policy with regards to graduate students.

The policies and actions of MIT mentioned above do not appear to justify MIT possessing the title "best graduate engineering school in the nation," but rather portray an attitude of benign neglect of graduate students, of wanting to move away from graduate education to concentrate more on undergraduate education and affairs.

While undergraduate education is a very important issue, it does not justify taking resources away from, or denying resources to graduate students systematically. We are as much a part of the Institute as the undergraduates,

and deserve no less attention and support from MIT.

Thus I urge the MIT administration to work with us in the Graduate Student Council to try and redress some of the inequities listed above and make MIT worthy of the title "best graduate engineering school in the nation." MIT and its graduate students deserve no less.

Scott Y. Peng G  
Chairman,  
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Committee,  
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# notices

## Listings

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

### Thursday, Nov. 5

Dr. Lilli S. Hornig, Senior Consultant to Higher Education Resource Services (HERS) and visiting research scholar, Wellesley College Center for Research on Women, will be giving a lecture entitled **Men and Women in Science: Perspectives and Prospects**. 7:30pm, Boston Museum of Science's Cahner's Theatre. Museum admission.

**The Cube Question: Rubik vs. Nichols** is a lecture given by Dr. Larry Nichols at the MIT Museum. 7 pm. Call 253-4422 for more information

### Friday, Nov. 6

Amagi Pass, a disturbing, psychological mystery, will be shown as part of the MIT Modern Japanese Film series. Co-sponsors are

MIT-Japan Science and Technology Program, Japan Society of Boston, Wellesley-MIT Exchange. 7:30pm, 10-250, admission \$2.

**In Search of the Aquatic Holy Grail** is the topic of a lecture to be given by John McCosker, director, Steinhart Aquarium, San Francisco, California. In pursuit of giant white sharks, the flashlight fish, and other reclusive, and possibly imaginary, undersea creatures. The lecture is at 7:45 pm in the auditorium of the New England Aquarium. Free and open to the public.

### Saturday, Nov. 7

**A Family Puzzle Party** is a lecture in the Puzzles Lecture Series at the MIT Museum. 1 pm. Call 253-4422 for more information.

### Friday, Nov. 13

The Secret to Loch Ness is the topic of a lecture to be given by David Smith, Research Assistant in Ochoyology at the Museum of Comparative Zoology, Harvard University. The lecture is at 7:45 pm in the auditorium of the New England Aquarium. Free and open to the public.

### Friday, Dec. 4

The Copley Society of Boston is seeking artwork from New England artists for an exhibit which will run from January 21 through February 24 at the Federal Reserve Bank. All artwork will be considered. For more information call 536-5049.

## Announcements

**National College Poetry Contest** — cash prizes for the top five poems. All entries must be post-marked not later than October 31, 1987 and must include all fees to be paid, check or money order, to: International Publications, P.O. Box 44044-L, Los Angeles, CA 90044.

**1988-1989 NSF Minority Graduate Fellowship** competition will receive stipends of \$12,300 for a 12 month fellowship tenure. The cost-of-education allowance to the institution chosen by the Fellow for graduate study will be \$6000 in lieu of all tuition costs and assessed fees. Applicants must be citizens of the United States who are members of one of the following ethnic minority groups: American Indian, Black, Hispanic, Native Alaskan (Eskimo of Aleut), or Native Pacific Islander (Polynesian or Micronesian).

The deadline date for entering the competition for NSF Minority Graduate Fellowships will be November 13, 1987. Further information and application materials may be obtained from the Fellowship Office, National Research Council, 2101 Constitution Avenue, Washington, D.C. 20418.

**The Dr. Robert H. Goddard Scholarship** — a \$7500 scholarship will be awarded to the student who has scholastic plans that would lead to future participation in some phase of the aerospace sciences and technology and has a proven past research and participation in space related science and engineering. All ap-

plicants should apply by letter to: National Space Club/Goddard Scholarship, 655 15th Street, N.W., Suite 300, Washington, D.C. 20005 no later than January 15, 1988.

**Coop announced 9.5% Rebate:** On behalf of the Harvard Cooperative Society's Board of Director, James A. Argeros, Coop president, announced that the annual patronage rebate for the year which ended June, 1987 is 9.5%. The 9.5% rebate is effective on all purchases made by Coop members between July 1, 1986 and June 30, 1987.

Applicants sought for **Senior and Postdoctoral Research Associateships**. Approximately 450 new full-time Associateships will be awarded on a competitive basis in 1988 for research in: chemistry, earth and atmospheric sciences; engineering and applied sciences; mathematics; space and planetary sciences; and physics. Deadlines are January 15, 1988

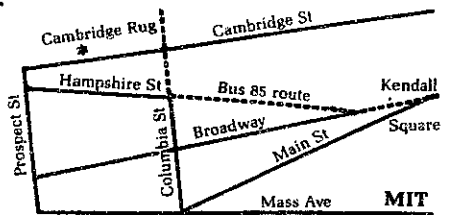
(December 15 for NASA), April 15 and August 15, 1988. For more information write Association Programs, Office of Scientific and Engineering Personnel, GF1 Room 424-D1, National Research Council, 2101 Constitution Avenue, N.W., Washington, D.C. 20418 or call (202) 334-2760.

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## ARTS

## Cellist Peter Wiley fits the bill for the Beaux Arts Trio

### BEAUX ARTS TRIO

Program of works by  
Haydn, Beethoven and Mendelssohn  
Sanders Theatre, Oct. 28.

By ALLON PERCUS

**T**HE LEGENDARY BEAUX ARTS TRIO opened its Sanders Theatre season this year with a new cellist, Peter Wiley. If there were any doubts about Wiley's excellence, they were dispelled by the end of the magnificent concert. He proved himself an admirable successor to Bernard Gréhenhouse, whose farewell performance with the Trio was the final concert of the 1986-87 Sanders Theatre series.

The trio launched powerfully into the *Allegro moderato* of Haydn's *Trio*, Hob. XV:18. The trio prides itself on the egalitarian relationship between members: no one instrument was dominating or leading, and this allowed each of the three to come across with equally spectacular energy. Nor, however, was there a mere blend of sounds from the stage. Each artist contributed a distinct component to the music, resulting in a delightful harmony and rapport.

The abrupt transition from the *Andante* to the *Allegro*, played without pause, was both skillful and playful. In going from the calm second movement to the light and tuneful finale, the performers made the most of their relationship with the audience as well as their understanding of the composer. The sudden switch of mood grasped the attention of everyone, and Haydn's sense of humor was wonderfully communicated in the ensuing melody; the audience smiled with delight.

Beethoven's "Ghost" *Trio*, Op. 70, No. 1, performed at an appropriate time of year, began forcefully but precisely. The climax of the piece, however, was surely in the second movement (*Largo assai e espressivo*). Not only was the movement alive and filled with character, but it had one brief period in which the artists built up the tension and excitement to an ex-

traordinary level. This romantic climax was beautifully sustained, and when finally released, it was done in a smooth and pleasant manner allowing no room for feelings of anticlimax.

A thoughtful musical conversation followed, in the *Presto*. The artists once again demonstrated their productive respect for one another, as each one musically presented his point, and discussed it with the other two. The conversation got increasingly active, but each speaker clearly took account of foregoing ideas, listening carefully as well as speaking his own mind.

The "Ghost" was evidently present, as a draft blew from the back of the theater and constantly tried in vain to undermine Wiley's performance by turning the pages of his score. But each time this happened, he reaffirmed his true professional ability by flawlessly playing on, and restoring the correct page at the first opportunity. The music did not suffer by one bit.

Even after the quality of the Haydn and Beethoven trios, Mendelssohn's *Trio*, Op. 49 was no disappointment. The *Molto allegro agitato* had a rich and fulfilling aspect to it, and together with the *Andante con moto tranquillo* and the latter part of the *Finale*, constituted the high points of the piece. The only possible objection was that the very beginning of the third movement (*Scherzo*) started before the effect of the *Andante* completely wore off; the abrupt switch did not have the magical charm of the Haydn transition. However, any feeling of disorientation only lasted for the first few bars.

The Beaux Arts Trio has made no secret of its sensitivity to the audience, nor of its appreciation of the Sanders Theatre audience. There was no reason to doubt either of these: they enjoyed us just as much as we enjoyed them. They showed their appreciation at the end of each piece through their smiles of delight, and their courtesy of bowing to the few members of the stage audience around them as well as to the

(Please turn to page 12)



The Beaux Arts Trio: Menahem Pressler, Isidore Cohen, and Peter Wiley.

## James Yannatos: not merely a conductor say HRO members

### HARVARD-RADCLIFFE ORCHESTRA

Conducted by James Yannatos.  
Sanders Theatre, Oct. 30.

By DAVID M. J. SASLAV

**I**N CASUAL CONVERSATION with members of the Harvard-Radcliffe Orchestra, one gets the impression that James Yannatos is more than a mere conductor of music; he's a special leader of people. And, in this case, the particular people — 92 students performing some onerous orchestral repertoire — responded with a concert that would best be described as professional and strong.

The event under consideration here is last Friday evening's HRO concert at Sand-

ers Theatre. Consider the difficulty of the program: first, Stravinsky's *Symphony in Three Movements*; next, Richard Strauss' *Horn Concerto No. 2*; to close, Schumann's *Second Symphony*. Nothing trivial anywhere in the list, just one continual challenge.

To perform orchestral works of Stravinsky, for example, a group must dedicate no less than total energy and alertness.

The *Symphony in Three Movements*, filled with bounce, syncopation, and relentless momentum, presents a vast number of opportunities for mistakes, commission of any one of which could easily topple the intricately formal structure. And while this was by no means a perfect performance of the work, it lacked very

(Please turn to page 12)

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ARTS

Don Giovanni and MIT Chamber Pla

DON GIOVANNI

A Bicentennial concert reading. Conducted by Roland Vasquez. Kresge Auditorium, Oct. 29.

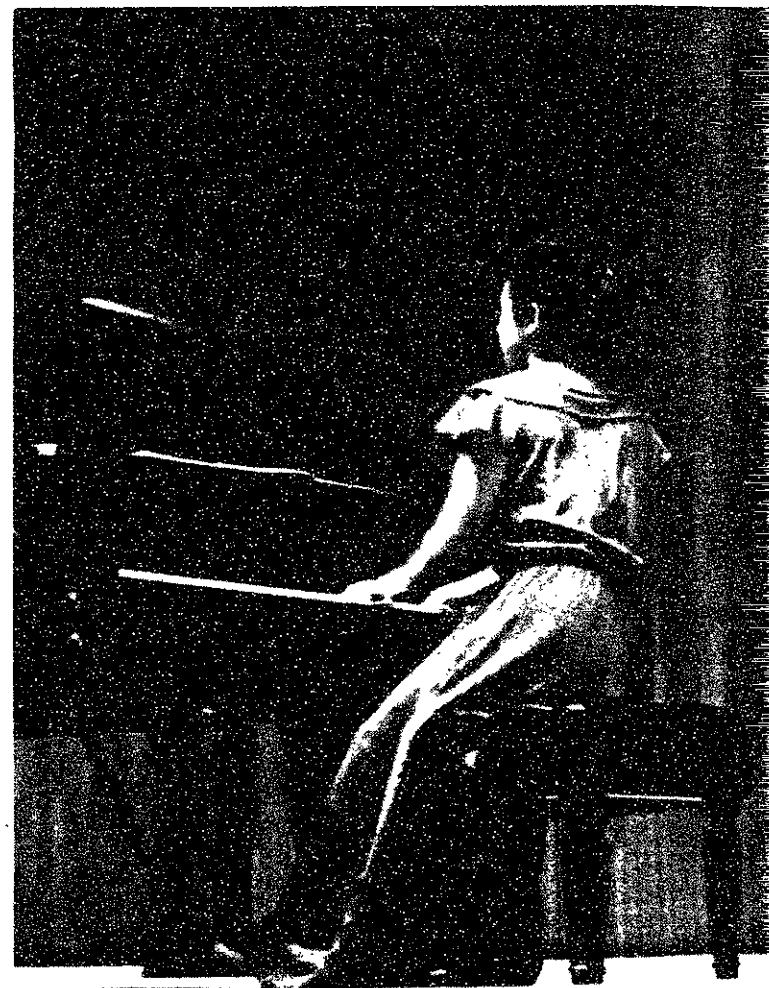
MIT CHAMBER PLAYERS

Marcus Thompson, Director. Program of works by Mozart, Jacob Druckman and Saint-Saens. Kresge Auditorium, Oct. 30.

By JONATHAN RICHMOND

WHEN ROLAND VASQUEZ DESPAIRED of finding a mandolin player three weeks before the performance of *Don Giovanni* was to take place in Kresge, violinist Michael Tsuk G agreed to learn how to play the instrument that is used to so seductively accompany the Don in *Deh, vieni alla finestra*. Thursday night, he played it like a pro. The key to all of Vasquez' projects appears to be to plan something bigger than can realistically be done at MIT, leave everything to the last minute, and then produce a musical work with both considerable substance and insight.

*Don Giovanni* is doubtless Vasquez greatest success so far. There were three orchestral rehearsals, and the first time everyone had been together was on the night of the performance (there had, in fact, been people volunteering for the chorus that very evening). The result was a production of considerable dramatic cohesion, with a team of talented young singers performing as if they had been together all their lives and an orchestra that was given to unusual sensitivity and subtleties, which both interpreted and underlined the complex meaning inherent in Mozart's music.



Brian Davis was a terrific Don. His voice was clear and carried a nice twinge of arrogance. As the Don went about seducing Zerlina in *Là ci darem la mano*, his sensuous, dominating lips dripped pure evil — it was quite delicious!

The firm diction of Davis' *Fin ch'han dal vino* strongly projected the Don's assertive self-confidence and a feeling of urgency, power, and wickedness.

Jayne West, singing Zerlina, for her part had a very pretty voice, the innocence of which contrasted nicely with the darker, sinister tones of Davis. Her sweetly-sung *Batti, batti, o bel Masetto* was also done with accomplishment, an alert orchestra supplying sympathetic coloration.

Pamela Wood Ambush was highly dramatic as Donna Anna; *Or sai chi l'onore* was sung with great emotion.

Todd Graber created in Don Ottavio, a gentle, thinking character. Ottavio's sighs

could be heard in *Dalla sua pace*, his sincerity could be felt in the beautiful *Il mio tesoro*.

Donna Elvira is a more hysterical role than Donna Anna, and Joyce Parry-Frey conveyed a strong sense of anguish and desperation. Her *Mi tradi* had a deep sense of tragic desperation, her well-controlled articulation vividly conveying the aria's Mozartean sorrow. The orchestra here was soft, embracing and reflectively poignant.

Don Bravo made for an entertaining Leporello — the scene where he has to pretend to be the Don was especially amusing, as was his trepidation in *O statua gentilissima*.

As preparations are under way for the Don's date with the statue of the slain Commendatore, the orchestra plays *Non più andrai* from *Le nozze di Figaro*; Vasquez band performed it with lightness and

humor. When the stone guest turns up, the music gets darker, and Vasquez elicited rich, chilling tones from his group of accomplished musicians. Mark St. Laurent sang the Commendatore's part with the same firm grip that he uses to pull the Don into hell. Davis showed the Don as unrelenting until the end.

The only significant flaw in this production was with the chorus, which sounded thin at best. Luckily, though, they do not have a very big role and did not diminish the dramatic tension.

A final thought: If Vasquez can produce such an inspiring evening with so few resources and at such short notice, just think what he could do with a full-scale staged production and the time and budget to bring it off to his highest standards. The MIT Council for the Arts and other potential funding sources should seriously consider giving him the opportunity.



# Players create wonderful musical weekend

ARTS



**T**HE FIRST HALF of the concert by the MIT Chamber Players on Saturday was disappointing. Their performance of Mozart's *Quintet for Piano and Winds in E-flat, K. 452* was shapeless and lifeless. It plodded along at a slow pace; at best some passages were pretty, but even these were insubstantial.

Jacob Druckman's pretentiously named *Delizie Contente Che l'alme Beaute* ("Delicious Contentments that Beautify the Soul") gave me a painful headache: two loudspeakers "accompany" the performers on stage, and exude a series of ugly, disjointed electronic noises. A feeling of relief marked the ending of the rude cacophony.

The performance of Saint-Saens *Carnival of the Animals*, in contrast, was charming. It elicited remarkable technique, versatility and humor from many of the performers. The highlight was doubtless the swan from the flowing, graceful cello of Stephanie Wingfield '82. The rippling pianos of Jee-Hoon Yap '90 and Jee-Lian Yap '90 evoked the water displaced by the passage of Wingfield's regal swan.

The bass of Henry Peyreburne was instrumental in creating a hilarious elephant; Christine Schwartz '90 had a lovely, bright flute solo that effectively suggested birds in flight. Eric Ostling '88 and Gary Leskowitz '88 on xylophone and glockenspiel demonstrated considerable virtuosity, too. Every musician in this group in fact shone, creating a happy, vibrant end product.



Photos by:

Georgina A. Maldonado  
Kyle G. Peltonen

Layout by:

Kristine AuYeung  
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## SinfoNova begins strongly with unusual & interesting fare

### SINFONOVA

Conducted by Aram Gharabekian.  
Program of works by Bach, Mahler  
and Villa-Lobos.  
Jordan Hall, Oct. 31.  
Event in The Tech Performing Arts Series.

By JONATHAN RICHMOND

**S**INFONOVA made a strong start to their new season. Aram Gharabekian has been known to select unusual and interesting works, and last Saturday night he didn't fail to please.

The evening began with *Suite* by Bach/Mahler. Mahler's orchestration of well-known music by Bach is novel to say the least. My favorite movement was the *Badinerie*, played with a humorous staccato and tendencies towards jazziness, especially from the piano part Mahler has introduced.

The *Air* was as full and smooth as it possibly could be; SinfoNova's strings



Aram Gharabekian, Music Director.

were precise, and warm too.

Marianne Gedigian provided some wonderful, light flute playing, while the trumpet section produced a sound of sharp accuracy. Above all, Gharabekian has a superb feel for balance, and the individual voices gelled into a vibrant, pleasing whole.

SinfoNova's strings endowed Villa-Lobos' *Bachianas Brasileiras* with a rich, dreamy quality. There was a beautiful viola solo, and strong work from the basses, too.

The first part of the concert ended with Bach's *Concerto for Two Violins in D minor*, BWV 1043, with soloists Tison Street and Lisa Crockett. The performance was well shaped, with a vividly drawn relationship between soloists and orchestra. Crockett played with an appealing open plaintiveness in the *Largo ma non tanto*, and Street had his good moments, too.

SinfoNova's special sound has possibly

nowhere been better demonstrated than in the *Adagio* from Mahler's *Symphony No. 5*, which opened the second half. Playing was extraordinarily cohesive, producing an orchestral sound of unusual purity. It was both sensitive and refined, a sound that was both reflective and polished.

The evening ended with Bach's *Concerto for Two Keyboards in C*, BWV 1061. The orchestra retained its silken qualities, and there were passages of meticulous playing by the Paratore brothers, Anthony and Joseph, who took the solo parts. The work as a whole did not, however, seem to come together effectively. I must admit a prejudice against Bach played on the modern concert grand, though. The brilliance of the harpsichord is lost, and the resonance time is wrong. But if this performance was not to my taste, the audience clearly showed their appreciation, nonetheless.

## Harvard-Radcliffe Orchestra delivers professionalism

(Continued from page 9)

little in the way of expression, dynamic range, clarity of tone, and maturity of play. Particularly fine were the crystal-clear woodwinds and the crisp piano playing of Ben Loeb.

The Strauss turned out to be nothing less than a showpiece for solo horn player Eric Ruske, whose boyish curls and mannerisms formed a contrast with the mature and thoughtful sounds he produced. But this takes nothing away from an excellent job of support from Yannatos and the HRO. From simple staging considerations (Ruske standing in front of Yannatos rather than off to one side) to duets and trios with the soloist, every care was taken to execute this somewhat mediocre piece with flair, accuracy, color, and fun. The highlight of the work, in fact, came at the very end of the piece, when soloist and horn section combined for a quick, lively fanfare on the movement's primary theme.

The Schumann *Second* was the orchestral showpiece of the evening. The ensemble

provided intensity and courage throughout this challenging work. Crispness of delivery on all parts helped to offset a somewhat poor showing by the brass. And considering the vital role played by brass in this work, this is saying a lot. The strings, called upon to deliver no less than professional *Scherzo* and *Allegro Molto Vivace* tempi, performed tirelessly. The woodwinds distinguished themselves with pureness of tone and synchrony of execution (once again the flutes deserve tremendous praise here). Finally, the percussion playing was masterful and dominant, prohibiting all but the tautest play up to and including the final triumphant conclusion. Taken all in all, this was close to professional execution with the expression and pluck of an established ensemble, all evinced by the warm, friendly approach of Yannatos.

"One night during rehearsal he yells a bit at one of the sections. Then, next day, he immediately apologizes for losing his cool the previous day," recalls Stacy

Swider '89, Principal Bassoon. "We couldn't believe it; who ever heard of a conductor apologizing for raising his voice once? He's just a lot of fun to play for."

Yannatos' attitude towards these gifted players is equally evident from his words as from his conducting style. "I don't coddle them, because I know and they know that they are capable of performing diffi-

cult music well. They're a terrific bunch." Yannatos' motions on the podium, too, reflect his respect for the students' musicianship: authoritative and communicative, but never condescending or showy; the resultant performance Friday night was forthright, powerful, and richly impressive student interpretations of 10 movements of very un-student-like repertoire.

## Standing ovation for Beaux Arts

(Continued from page 9)

main audience in front of them. The audience, in turn, maintained its enthusiasm throughout the concert, and unequivocally called for an encore at the end of it. The trio was happy to oblige, with the *Adagio* movement of Beethoven's *Trio*, Op. 11.

This small token of gratitude on the part of the artists was received so well by the audience that it called the trio back to the stage three times, and possibly would have continued to do so were it not given the rare treat of a second encore: the final

movement of Beethoven's *Trio*, Op. 1, No. 1. This light and melodic piece served perfectly as a natural and triumphant ending to the outstanding concert.

The wonderful qualities which have brought fame to the Beaux Arts Trio over the past thirty years are still very much present, and show no signs of diminishing. Messrs. Cohen, Pressler and Wiley have the unusual ability to pool their talents into one fertile resource, and prolifically use its energy to give joy through music. One wonders how they do it.



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ARTS

On The Town  
Compiled by Peter Dunn



Andrew Wyeth: *The Helga Pictures*, ongoing at the Museum of Fine 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 Theatre, 265 Tremont Street, Boston. Performances are Mon-Sat at 8 pm, matinees Wed & Sat at 2 pm. Tickets: \$21-\$40. Telephone: 426-4520.

\*\*\* 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.

**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.

**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.

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

**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.

**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.

\*\*\* 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, continues through November 7 as a production of the Boston University School of Theatre Arts, 264 Huntington Avenue, Boston. Performances are at 8 pm. Tickets: \$6 & \$7 general, \$3 seniors and students, \$5 BU faculty/staff/alumni. Telephone: 266-3913.

**Nonsense**, the heavenly musical comedy that features five singing, dancing, romping nuns, continues through January 3 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.

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

**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.

Ongoing Exhibits

ON CAMPUS

**Fischli/Weiss: 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.

**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.

\*\*\* 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. 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.

**Lands of Enchantment**, an exhibition of paintings and sculpture by seven Boston-area artists, continues through November 25 at the Simmons College Trustman Art Gallery, 300 The Fenway, Boston. Gallery hours are Mon-Fri 10-4:30. Telephone: 738-2145.

**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.

\*\*\* 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 Lisitsky, 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.

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

\*\*\* 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.

**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.

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ARTS

# On The Town

Compiled by Peter Dunn



Twyla Tharp Dance, coming to the Wang Center for the Performing Arts, November 20 to 22.

## Tuesday, Nov. 3

### 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.

The Brattle Theatre continues its Tuesday series *Independent Filmmakers Showcase* with *A Queer Kind of Film* (selections from the Lesbian and Gay Experimental Film Festival). Program I at 7:30 and Program II at 9:30. Located at 40 Brattle Street in Harvard Square. Admission: \$5 for both or \$3 for Program II only. Telephone: 876-6837.

### THEATER

\*\*\* CRITIC'S CHOICE \*\*\*  
**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. Telephone: 253-2982.

### 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.

\*\*\* CRITIC'S CHOICE \*\*\*  
**La Cage Aux Folles**, the national touring version of the Jerry Herman/Harvey Feirstein extravaganza (Tony-winning "Best Musical" in 1984), opens today at the Wang Center, 270 Tremont Street, in Boston's Theater district. Continues through November 15 with performances Tues-Sat at 8 pm and matinee Wed & Sat at 2 pm and Sun at 3 pm. Tickets: \$10.50 to \$37.50. Tel: 482-9293.

**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.

### CLASSICAL MUSIC

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

The Meliora 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.

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.

The Boston University Symphony Orchestra performs works by Sibelius, Ives, and Stravinsky at 8 pm in the BU Concert Hall, 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

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.

## Wednesday, Nov. 4

### POPULAR MUSIC

Lisa Lisa and Cult Jam perform at 8 pm at the Opera House. Telephone: 720-3434 or 497-1118.

Sally and the Sophisticaz perform in a record release party at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Raindogs perform in an 18+ ages show at Axis, 13 Lansdowne Street, just across from the entrance to the bleachers at Fenway Park. Telephone: 262-2437.

House of Freaks, Knots & Crosses, and Kerry Doyle perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Against All Odds, Nuzone, K.K. Profit, Street Kid, The Reaction, and Moving Pieces perform at the Channel, 25 Necco Street, near South Station in Boston. Tickets: \$3. Telephone: 451-1905.

### JAZZ MUSIC

The Paquito D'Rivera Quintet performs at 8:00 and 10:30 at Nightstage, 823 Main Street, Cambridge. Tickets: \$14. Telephone: 497-8200.

### DANCE

Bella Lewitsky and Dancers perform in a lecture-demonstration at 8 pm 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.

### FILM & VIDEO

The Brattle Theatre begins its Wednesday series *Films by the Score* (a series devoted to great scores and soundtracks) with Hitchcock's *Spellbound* (1945), starring Ingrid Bergman and Gregory Peck, at 3:45 & 7:35 and *The Day the Earth Stood Still* (1951, Robert Wise) at 5:45 & 9:40. Located at 40 Brattle Street in Harvard Square. Admission: \$4.75 (good for the double feature). Tel: 876-6837.

### LECTURES

Will Crutchfield, music critic for *The New York Times*, presents "*The 19th Century in Sound*" at 8 pm in the Boston University Concert Hall, 855 Commonwealth Avenue, Boston. Telephone: 353-3345.

## Thursday, Nov. 5

### LECTURES

Poet Alice Fulton will give a reading from her work at 5:30 pm at the Boston University College of Liberal Arts, Room 202, 725 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-2510.

Alan Shapiro, author of *The Happy Hour*, reads from his work at 8 pm in the Cronkrite Graduate Center, 6 Ash Street, Cambridge. Admission: \$2.50. Telephone: 547-4908.

The Museum of Fine Arts begins its Thursday lecture series *Imperial Splendor: The Arts in the Age of Suleyman* at 8 pm in Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. The series continues November 12 with *Suleyman's Renaissance: Architecture, Poetry, Music, Shadow* and concludes November 19 with *Textiles, Costumes, and Carpets in the Ottoman Court*. Tickets (individual lectures): \$7.50 general, \$6.50 MFA members, seniors, and students. Series subscription: \$21 general, \$18 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

### JAZZ MUSIC

\*\*\* CRITIC'S CHOICE \*\*\*  
 Jean-Luc Ponty, jazz fusion violinist, performs at 7:30 at the Berklee Performance Center, 136 Massachusetts Avenue, Boston. Tickets: \$16.50 and \$18.50. Telephone: 266-7455.

### CLASSICAL MUSIC

Claudia von Canon and Rose Mary Harbison perform Bach Sonatas for violin and harpsichord as part of the *MIT Noon Hour Chapel Series* at 12:05 pm in the MIT Chapel. No admission charge. Telephone: 253-2906 or 253-ARTS.

George Fortune, famed Metropolitan Opera baritone, performs Faure's *L'Histoire Chimerique* and Schumann's *Liederkreis* at 8 pm in the Boston University Concert Hall, 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

The Enchanted Circle Series, featuring music by Alan Fletcher for voice and chamber orchestra, is presented at 8 pm in Brown Hall, New England Conservatory, 290 Huntington Avenue, Boston. No admission charge. Telephone: 262-1120 ext. 257.

The New England Conservatory Honors Wind Quintet performs at 12:30 pm in the Federal Reserve Bank of Boston's auditorium, 600 Atlantic Avenue, across from South Station. No admission charge. Tel: 973-3454 or 973-3368.

Robert Stallman, flute, performs as part of the Boston Conservatory Faculty Artists Series at 8 pm in Scully Hall, 8 The Fenway, Boston. No admission charge. Telephone: 536-6340.

## POPULAR MUSIC

SCC Strat's Rat presents *Classic Rock Night* at 9 pm in Walker. No admission charge. Telephone: 253-3942.

The Persuasions, a cappella rhythm and blues singers, perform beginning at 9:30 at Nightstage, 823 Main Street, Cambridge. Tickets: \$10. Tel: 497-8200.

Red Hot Chili Peppers and Faith No More perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

The Rain, The Souls, and The Marlenas perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Slow Town Bombers, Phil Tawa Band, Nobody Home, and Hip To Twist perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

Kid Crash, XLRB, Poison T, Xscape, and Capitol Punishment perform in an 18+ ages show at the Channel, 25 Necco Street, near South Station in Boston. Tickets: \$3.50 advance/\$4.50 at the door. Telephone: 451-1905.

### THEATER

Agnes of God, John Pielmeier's story of a young nun who delivers a baby of unknown paternity, opens today as a presentation by the Mission Hill Theatre Group at the Mass College of Art, Huntington Avenue, Boston. Continues through November 14 with performances Thurs-Sat at 8 pm. Tickets: \$6. Telephone: 269-4576.

### FILM & VIDEO

The MIT Soaring Association presents *Dawn Flight and Joy of Soaring* at 7 pm in Room 33-206. No admission charge. Telephone: 253-6212 or 862-6937.

The Somerville Theatre presents *The Adventures of Buckaroo Banzai* (1985) at 5:30 & 9:50 and Terry Gilliam's *Brazil* (1985) at 7:30. Located at 55 Davis Square in Somerville, just by the Davis Square T-stop on the red line. Telephone: 625-1081.

\*\*\* CRITIC'S CHOICE \*\*\*  
 The Brattle Theatre begins its Thursday series *World Cinema: France* with a Jean Renoir double bill. *La règle du jeu* (*Rules of the Game*, 1939) at 3:45 & 7:40 and *Toni* (1934) at 5:50 & 9:50. Located at 40 Brattle Street in Harvard Square. Admission: \$4.75 (good for the double feature). Telephone: 876-6837.

The Harvard-Epworth Church presents John Huston's *Fat City* (1972) at 8 pm. Located at 1555 Massachusetts Avenue in Cambridge, just north of Harvard Square. Admission: 25 contribution. Telephone: 354-0837.

## Friday, Nov. 6

### CLASSICAL MUSIC

The Smithsonian String Quartet performs works by Haydn, Mozart, and Beethoven as part of the *MIT Guest Artist Series* at 8 pm in Kresge Auditorium. No admission charge. Tel: 253-2906 or 253-ARTS.

The London Philharmonic Orchestra performs a program of Mendelssohn and Mahler at 8 pm in Symphony Hall as part of the Wang Celebrity Series. Tickets: \$22 and \$25. Telephone: 266-1492.

\*\*\* CRITIC'S CHOICE \*\*\*  
 Banchetto Muscalle performs Handel's *Acis and Galatea* at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. Tickets: \$36, \$56, and \$68. Telephone: 965-0165.

Composers in Red Sneakers present a concert of new works including Herman Weiss, Christopher Stowens, Jean Hasse, Herschel Garfin, Jeffrey Fischer, Mari Epstein, and Steve Adams at 8 pm in the Old Cambridge Baptist Church, 1151 Massachusetts Avenue in Harvard Square. Admission: \$5 general, free with red sneakers. Telephone: 864-4911.

Alea III, in residence at Boston University, presents a concert of new works entitled "*All Those Americans*" at 8 pm in the BU Concert Hall, 855 Commonwealth Avenue, Boston. Tickets: \$6 general, \$3 BU faculty/staff and seniors, free for BU students. Tel: 353-3345.

Laury Bell, composer/pianist, performs his own works and Beethoven as part of the Boston Conservatory Faculty Artists Series at 8 pm in Scully Hall, 8 The Fenway, Boston. No admission charge. Telephone: 536-6340.

### THEATER

*The Atlantic Beaches*, Marguerite Duras' bittersweet tragedy of fidelity, opens today as a presentation by Theatre S, at St. Peter's Church, 838 Massachusetts Avenue, Central Square, Cambridge. Continues through November 21 with performances Friday at 8 pm and Saturday at 8 pm & 10 pm. Tickets: \$10 general, \$6.50 students. Telephone: 625-6087.

### DANCE

\*\*\* CRITIC'S CHOICE \*\*\*  
 The Lewitzky Dance Company performs at 8 pm at the Northeastern University Alumni Auditorium on Huntington Avenue in Boston. Also presented November 7. Tickets: \$12 and \$14.50. Telephone: 437-2247.

### LECTURES

Shells Metzner, internationally known fashion and art photographer, is presented by the Photographic Resource Center at 8 pm in Sleeper Hall, 87 Commonwealth Avenue, Boston. Tickets: \$5 general, \$3 PRC members. Tel: 353-0700.

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ARTS

POPULAR MUSIC

Judy Mowatt, former member of Bob Marley's backing vocal group The I-Threes, performs at 8 pm and 11 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$13. Telephone: 497-8200.

Gary Shane & The Detour, Nixon's Head, Joe Citizan, and British Nobbers perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

The Radiators and Norman Nardini perform at the Paradise, 967 Comm. Ave., Boston. Telephone: 254-2052.

Barrence Whitfield and the Savages, The I-Tones, Tribe, and Pajama Slave Dancers perform at the Channel, 25 Necco Street, near South Station in Boston. Tickets: \$4 advance/\$5 at the door. Telephone: 451-1905.

Treat Her Right, Gar Lang & His Rig, and The Happy Campers perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

FILM & VIDEO

The MIT Lecture Series Committee presents Vittorio De Sica's *Bicycle Thief* (1949, Italian with subtitles) at 7:30 in 54-100 and *Witness*, starring Harrison Ford and Kelly McGillis, at 7:00 and 10:00 in 26-100. Admission: \$1.50. Telephone: 225-9179.

The Somerville Theatre presents *River's Edge* (1987) at 6 pm & 10 pm and *Pick Up Your Ears* (1987, Stephen Frears) at 8 pm. Also presented November 7. Located at 55 Davis Square in Somerville, just by the Davis Square T-stop on the red line. Telephone: 625-1081.

The Brattle Theatre presents *Swimming to Cambodia* (1987, Jonathan Demme) at 4:00, 6:00, & 8:00 and *Barry Youngman: In Performance*, a blend of literary standup comedy and surreal oedipal drama, at 9:45. Located at 40 Brattle Street in Harvard Square. Admission: \$4.75 film, \$5 performance, \$7 both. Telephone: 876-6837.

The French Library begins its Ciné Club Film Series *Women of Accomplishment* with *Simone de Beauvoir* (1982, Malka Ribowsta-Josée Dayan) at 8 pm. Also presented November 7 and 8. Located at 53 Marlborough Street, Boston. Tickets: \$3.50 general, \$2.50 members. Telephone: 266-4351.

The Museum of Fine Arts' film series *Japan and World War II: Now and Then* continues with Akira Kurosawa's *One Wonderful Sunday* (1947) at 5:30 and *MacArthur's Children* (1984, Masahiro Shinoda) at 8:00. Presented in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Tickets: \$3.50 general, \$3 MFA members, seniors, and students. Telephone: 267-9300 ext. 300.

Saturday, Nov. 7

POPULAR MUSIC

Buster Poindexter and His Bamboos perform at 9:00 and 11:30 at Nightstage, 823 Main Street, Cambridge. Tickets: \$12. Telephone: 497-8200.

On The Town  
Compiled by Peter Dunn

Sunday, Nov. 8

FILM & VIDEO

The MIT Lecture Series Committee presents *The Verdict*, starring Paul Newman and James Mason, at 6:30 and 9:30 in 26-100. Admission: \$1.50. Telephone: 225-9179.

\*\*\* CRITIC'S CHOICE \*\*\*  
The Somerville Theatre presents a double bill of cult classics with *Philippe de Broca's King of Hearts* (1966), starring Alan Bates and Genevieve Bujold, at 6:00 & 9:45, and *Harold and Maude* (1971), with Ruth Gordon, at 8:00. Also presented November 9. Located at 55 Davis Square in Somerville; just by the Davis Square T-stop on the red line. Telephone: 625-1081.

The Brattle Theatre continues its Sunday film series *Vintage Hollywood* with *Mata Hari* (1931, George Fitzmaurice), starring Greta Garbo and Lionel Barrymore, at 4:15 & 7:45 and *Garden of Allah* (1936, Richard Boleslawski), starring Marlene Dietrich, at 2:45, 6:05, & 9:30. Located at 40 Brattle Street in Harvard Square. Admission: \$4.75 (good for double feature). Telephone: 876-6837.

\*\*\* CRITIC'S CHOICE \*\*\*  
The Harvard-Epworth Church presents Roberto Rossellini's *Fear* (1954), starring Ingrid Bergman, at 8 pm. Located at 1555 Massachusetts Avenue in Cambridge, just north of Harvard Square. Admission: \$5 contribution. Telephone: 354-0837.

CLASSICAL MUSIC

The Wellesley College Choir, with the Worcester Polytechnic Institute Glee Club, perform Haydn *Lord Nelson Mass* at 8 pm in the Houghton Memorial Chapel, Wellesley College. No admission charge. Telephone: 235-0320 ext. 2028.

The Boston Symphony Chamber Players perform works by Beethoven, Britten, Fine, and Mozart at 3 pm in Jordan Hall, 30 Gainsborough Street, Boston. Tickets: \$7.50, \$10.50, and \$14. Telephone: 266-1492.

Tong-Ii Hsu, piano, performs works by Schubert and Liszt as part of a Boston University School of Music faculty recital at 8 pm in the BU Concert Hall, 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

\*\*\* CRITIC'S CHOICE \*\*\*  
The Brattle Theatre presents a Jean Cocteau double feature with *Orphée* (1949) at 1:00, 4:15, & 7:35 and *Saga d'un poète (Blood of a Poet)*, 1930) at 5:00 & 6:20, and also *Barry Youngman: In Performance*, a blend of literary standup comedy and surreal oedipal drama, at 9:45. Located at 40 Brattle Street in Harvard Square. Admission: \$4.75 film (good for double feature), \$5 performance, \$7 film & performance. Telephone: 876-6837.

The Newton Symphony Orchestra, with featured soloist violinist Nai-Yuan Hu, performs at 8 pm at Aquinas Junior College, Walnut Park, Newton. Tickets: \$12. Telephone: 965-2555.

John Muratore, guitar, and Marshall Rogers, tenor, perform works by Rorem, Pinkham, Seiber, Johnson, and others at 4 pm at the All Newton Music School, 321 Chestnut Street, West Newton. No admission charge. Telephone: 527-4553.

LECTURES

Charles Sheeler: *In Search of America*, a lecture by Karen Lucic, visiting instructor, Department of Art, Vassar College, is presented at 3 pm in Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Free tickets are required and are available at the box office on hour prior to the program. Telephone: 267-9300.

Monday, Nov. 9

POPULAR MUSIC

The Cars, with special guest Icehouse, perform at the Boston Garden at 7:30 pm. Tickets: \$15 and \$17.50. Telephone: 492-1900 or 720-3434.

JAZZ MUSIC

Oregon performs 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.

FILM & VIDEO

The Brattle Theatre continues its Monday series of *Film Noir* with *Angel Face* (1953, Otto Preminger), starring Robert Mitchum and Jean Simmons, at 4:30 & 7:55 and *The Set Up* (1949, Robert Wise) at 6:15 & 9:45. Located at 40 Brattle Street in Harvard Square. Admission: \$4.75 (good for double feature). Telephone: 876-6837.

Tuesday, Nov. 10

CLASSICAL MUSIC

The New England Conservatory Symphony Orchestra and Chorus perform works by Beethoven at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. Tickets: \$5 general, \$3 seniors and students. Telephone: 262-1120 ext. 257.

FILM & VIDEO

The Brattle Theatre continues its Tuesday series *Independent Filmmakers Showcase* with *A Queer Kind of Film* (selections from the Lesbian and Gay Experimental Film Festival) Program III at 8 pm. Located at 40 Brattle Street in Harvard Square. Admission: \$4. Telephone: 876-6837.

Upcoming Events

Bo Diddley and Ron Wood at the Channel on November 12. Squeeze at the Wang Center on November 16 and 17. Pat Metheny Group at the Orpheum Theatre on November 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. The Replacements at the Opera House on November 21.

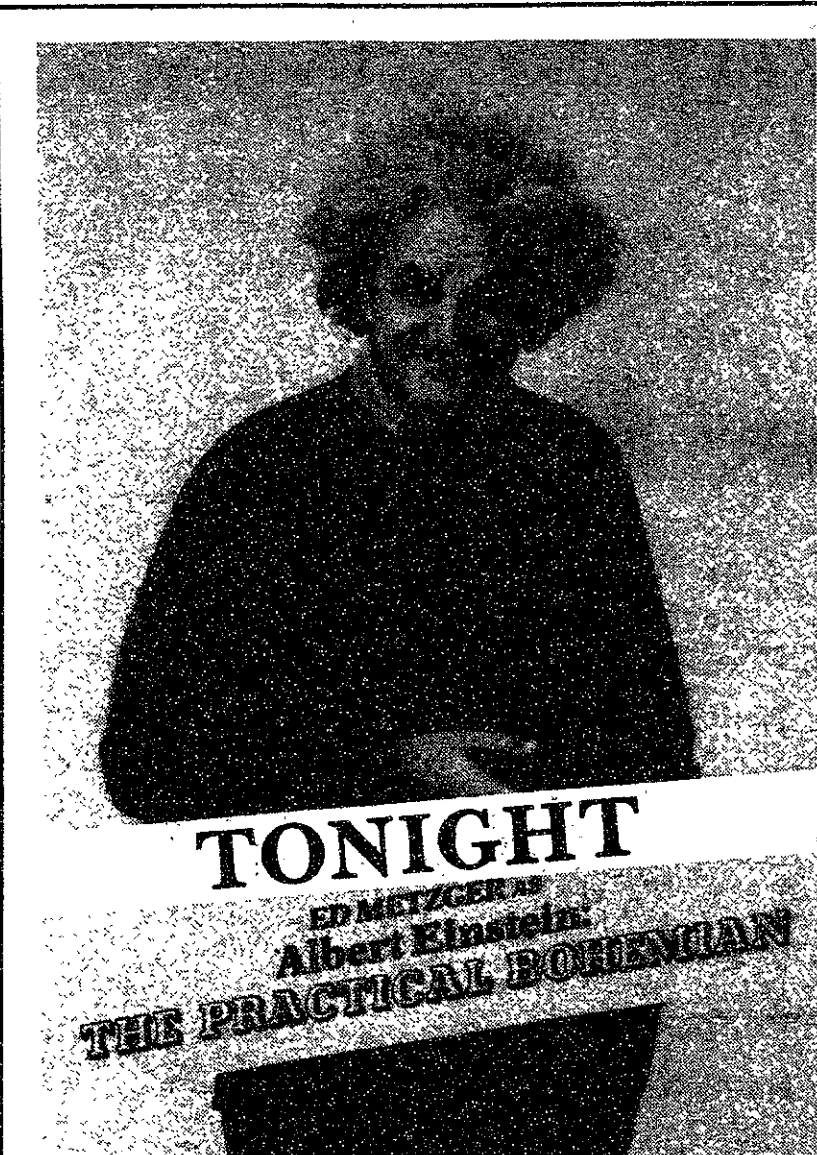
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The Tech Performing Arts Series, a service for the entire MIT community, from *The Tech*, MIT's student newspaper, in conjunction with the *Technology Community Association*, MIT's student community service organization.



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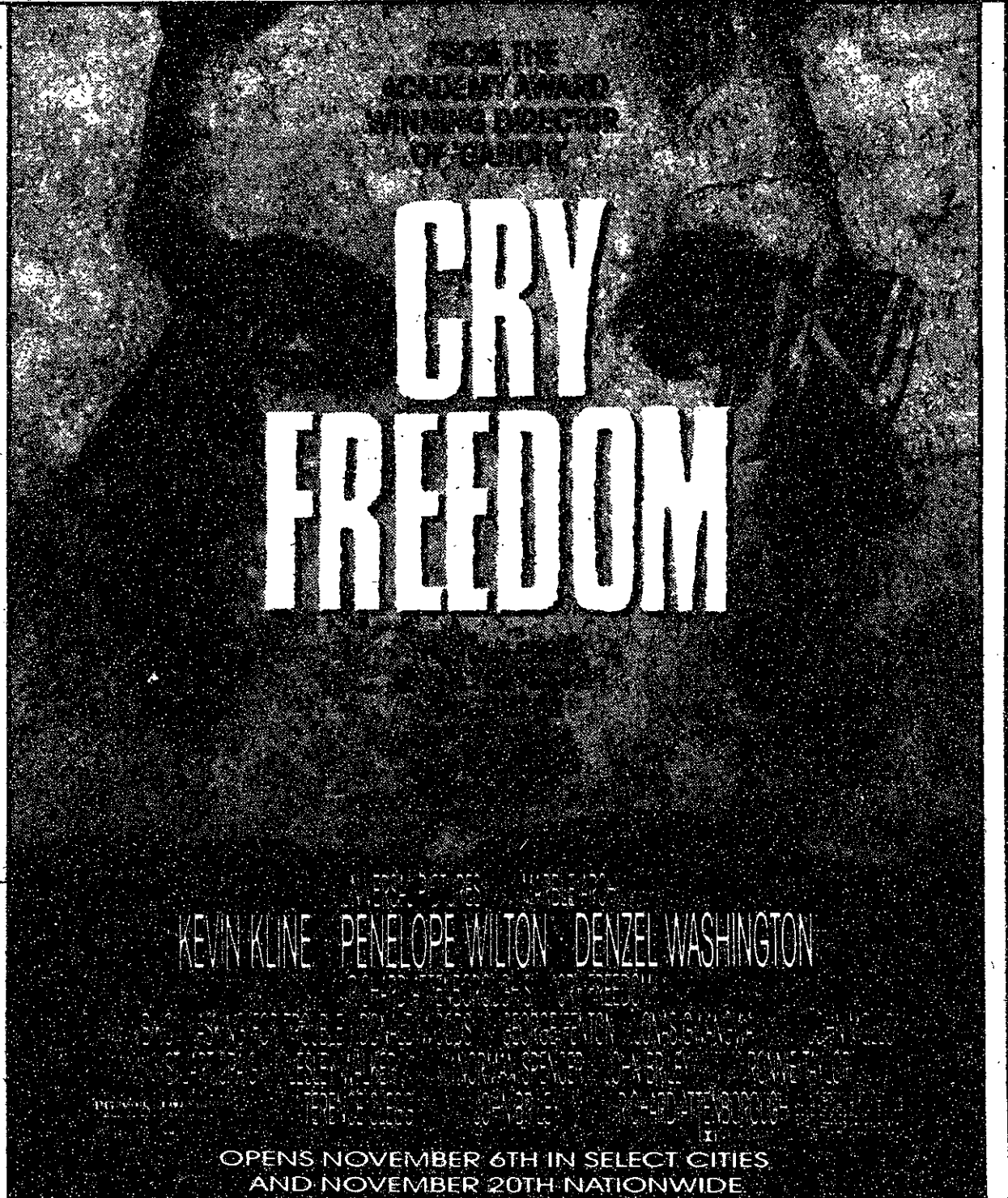
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# notices

**Sixth Annual International Student Scholarship Competition — Winners awarded up to \$1,500:** essay competition for international students studying in the US. Deadline is December 1, 1987. For more information, write: Essay Competition Coordinator: DSD Communications, Ltd.; 10805 Parkridge Boulevard, Suite 240; Reston, VA 22091.

Every Tuesday and Thursday from 11 to 3 pm Surplus equipment is sent to the **Equipment Exchange** by departments in the institute for the purpose of making it available to any department or student by transfer. No funds needed. Thirty days after being advertised in *The Tech* the equipment is sold. NW30.

**"Hot Tips on Obtaining Financial Aid"** is a pamphlet being offered to the public by Great Potential Resource Center (GPRC). It provides guidelines to help the student increase financial aid. To receive your free pamphlet, send your name, address, and a 22¢ stamp to: GPRC Hot Tips, 2529 North Richmond Street, Chicago, IL 60647, specifying if you will be attending college or graduate school.

**Howard Hughes Medical Institute Doctoral Fellowships in Biological Sciences:** approximately 60 fellowships will be awarded. Deadline is November 13, 1987. For more information and application materials, write: Hughes Doctoral Fellowships, The Fellowship Office, National Research Council, 2101 Constitution Avenue, Washington, D.C. 20418, or call (202) 334-2872.

tional impact of separation and divorce. Call 964-6933 for more information. A fee will be charged.

**CALL**, a toll-free telephone service, is available throughout Massachusetts and provides free information about colleges, graduate schools, financial aid sources, and career opportunities. CALL counselors can also refer callers to other sources such as schools, training programs or other education-related agencies available in specific areas. CALL operates Monday through Thursday, 9 am to 9 pm; Friday and Saturday 9 am to 5 pm; and Sunday 2 pm to 6 pm at 1-800-442-1171. Counselors are also available on a walk-in basis at the Higher Education Information Center located at the Boston Public Library, 666 Boylston Street, next to the Copley Plaza.

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

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

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

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

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

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

The **Science and Humanities Libraries** (Hayden Building Libraries) are now open from noon Sunday to 8 pm Friday — 24 hours a day — and from 8 am to 8 pm on Saturday. From midnight to 8 am access to the libraries is limited to members of the MIT community. Circulation and

reference services are not available during restricted hours.

The **MIT Museum** has many ongoing exhibits. The Museum is located at 265 Massachusetts Ave., and is open Monday through Friday, 9-5, Saturday 10-4. Admission is free.

## Review conference on PERSPECTIVES IN THE NEW SUPERCONDUCTIVITY

A special invitation to science students from the international science journal *NATURE*

The surprising discovery of materials that are superconductors at liquid nitrogen temperatures has startled the scientific community, won two IBM scientists the 1987 Nobel Prize in physics, and set off an international race to exploit the new superconductor's commercial potential. *NATURE*, the international journal of science, now offers a remarkable opportunity for MIT students to hear the world's most renowned superconductor researchers review a revolutionary year in science. Among 21 speakers at *NATURE*'s conference at the Copley Plaza Hotel, Boston, November 9-11, will be VL Ginzburg, the Soviet Union's most honored academician; CW Chu, whose Houston group broke new temperature barriers; Shoji Tanaka, leader of the Japanese team that first confirmed high-temperature superconductivity; PW Anderson, the Nobel-prize winning theorist who will present an explanation for the phenomenon; and Praveen Chaudhari, whose team at IBM is building the first electronic devices with the new materials.

Full registration for the conference is \$150 but, for a limited number of MIT science students, places are being made specially available at just \$25. An information packet will be given to all attendees to help follow technical arguments.

Speakers: PW Anderson (Princeton), R Cava (Bell Labs), P. Chaudhari (IBM), CW Chu (Houston), J Clarke (UC Berkeley), W David (Rutherford Appleton Lab.), V Emery (Brookhaven), VL Ginzburg (Moscow), PB Grant (IBM), J Hulm (Westinghouse R & D), J Jorgensen (Argonne National Lab.), W Little (Stanford), EG Maksimov (Moscow), HR Ott (ETH, Zurich), D Pines (Illinois), CNR Rao (Indian Institute of Science), TM Rice (ETH Zurich), M Strongin (Brookhaven), S Tanaka (Tokyo), S Uchida (Tokyo), W Yeh (Beijing).

For information contact Diane Berger at (212) 477-9699

### Ongoing

A **Divorce Support Group** led by Marcia Ullian Jackson, LICSW, will begin on Sept. 16, 1987 at Riverside Family Institute, 259 Walnut Street, Newtonville. The group will meet on Wednesday evenings for ten weeks in Room 14 from 7:30 to 9 pm and is designed to help people overcome the social and emo-

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## "Context" classes draw on all faculty

(Continued from page 1)  
and are still in the embryonic stage.

### How subjects were chosen

This first round of "context" subjects was selected by the Interschool Working Group from proposals made by faculty. The group is composed of faculty from all schools in the Institute. "We were charged with selecting faculty members and proposals on context subjects, stipulating that such a subject must be offered jointly by different schools," said Chairman Elias P. Gyftopoulos, professor of nuclear and mechanical engineering. Twelve or thirteen proposals were made, of which five were chosen.

The group had three distinct objectives in selecting courses:

- **Intellectual** — to make undergraduate students more conscious of significant commonalities that link the Schools of Science and Engineering with other branches of scholarship.

- **Professional** — to increase understanding of non-scientific/technical components of work in

science and engineering — subjects that stress political, economic, human and environmental considerations that are an integral part of science and technology projects.

- **Personal** — to encourage undergraduates to be more reflective about social implications of individual actions.

### "Contexts" vs. STS

Professor of Science, Technology and Society Merritt Roe Smith, a member of the HASS committee, pointed out that the original idea for the "context" subjects came from a faculty member in the Sloan School of Management. Using this idea and following the guidelines of the HASS committee, the Interschool Working Group designed a subject which closely resembled current STS subjects. "In effect, the group reinvented STS," Smith said.

The major distinction between the context subjects and STS subjects is that context subjects must be taught jointly by members of different schools. Maier ex-

plained, "It is felt that perhaps these issues should not be delegated to one group . . . this program can end isolation among faculty at the Institute." The faculty may gain more from this program than the students, Maier added.

Smith said, "If the context program does take root, then the STS faculty will certainly become involved in their offerings — this will not spell the end of STS."

(Next: Specifics of the "context" courses.)



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Georgina A. Maldonado/The Tech  
John Olson '89 punches the ball away from the goal in Saturday's game vs Coast Guard. MIT lost 2-0.

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Note: This publication is written in Japanese.

By Shannon T. Zachow

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**COMICS**

## Humanities to have more autonomy

(Continued from page 1)

go to their own sections, develop relations with faculty and people, just like students in other departments," Khoury said. This will be beneficial for students who want to decide who to work with for their research projects, he added.

"Humanities as a word is not very descriptive," Khoury said. If a student currently majors in music, the student's diploma will represent a degree in the humanities. "With this new organization, we will be able to give students the recognition they deserve," he said. Effective with

the Class of 1989, diplomas will specify the name of the section that the student majored, minored, or concentrated in.

During the transition period, care will be taken that "students don't get lost in the cracks," said Susan Mannett, administrator in the humanities office. In the interim, Khoury will handle general questions about the sections or about interdisciplinary humanities majors.

This step helps "strengthen [the sections] by making them re-

sponsible for everything they have to do," said Ikey Spear, Coordinator of the Humanities, Arts, and Social Sciences Office.

This change will not affect the Humanities, Arts and Social Sciences Office, which administers the Institute humanities requirements; he said.

"There is a need to decentralize [in the humanities department] which parallels what is happening in the rest of the Institute," Khoury commented.

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### Student hit by car at 77 Massachusetts Ave

Margaret Lowe, a Wellesley student, was hit by a car last Friday evening at about 6 pm as she crossed Massachusetts Avenue in front of the entrance of the Institute. She was not injured seriously and was able to walk away from the accident. The driver, whom the MIT Campus Police could not identify, was driving a blue Bonneville. He claimed he was driving at 25 mph and had seen the light turn green about 10 yards from the crosswalk. But one witness said that the driver was driving roughly 40 mph before he braked and hit the woman.

### Nightline listens to the lonely, curious, bored, and desperate

(Continued from page 1)

said. For students coming from a different culture, it "can be difficult to adjust to American life," she added.

Nightline's 30 student volunteers are trained to "listen" and convey a sense of caring. Volunteers learn "to deal with people's problems without imposing a system of moral judgement," she explained. "We look for volunteers who are open-minded and teachable."

Each night, two volunteers — a male and a female — arrive at Nightline's headquarters on the third floor of 311 Memorial Drive. Nightline's five-room suite is set up as a comfortable apartment with two bedrooms, each with a phone, where staff sleep during the night, in between calls. Nightline's living room walls are lined with bulletin boards with vacation schedules, pregnancy help and birth control centers, counseling programs, gay and lesbian groups, and various bus schedules and community organizations.

In the corner of the living room is a large bookshelf stacked with phone directories, medical books and other reference books. "People can call and ask us basically anything," Jane said. She added, though, that Nightline staff cannot guarantee to answer all questions.

#### Suicide help available

Nightline staff are also trained in suicide counseling, according to Jane. Three MIT students have committed suicide this semester. Students commit suicide for the "same reasons anyone commits suicide . . . depression, despair, hopelessness, helplessness," she said. "There's a real sense of 'I can't get out of this,' a sense that life won't change," she added.

"MIT is a really difficult place to be, even for the most sane students," Jane said. MIT can be very cold, and "people's concerns get lost in their work . . . it's very easy for students to stop socializing because of course work," Jane said. To some, MIT can be an isolating experience, she added.

"A lot of people who commit suicide don't really want to," said Mary, another Nightline volunteer who asked to remain anonymous. "Being able to call Nightline, in the middle of the night when all other services are closed, makes people feel like MIT is a little less cold," she explained. Nightline staffers are very concerned about people considering suicide and are there to help. Mary said that everytime

she reads about another suicide in *The Tech*, she says to herself, "I wish that person would have called Nightline. We could have helped, maybe."

#### Nightline assures confidentiality

Confidentiality is an important aspect of Nightline. Volunteers agree not to discuss the content of counseling calls with anyone, not even their roommates. The only place where staff can talk about counseling calls is in the support groups which are set up by Nightline's professional advisors. These groups meet twice a month and are designed to relieve the anxiety that Nightline workers sometimes encounter.

Working at Nightline can be emotionally draining. "We need a place to talk about the calls . . . we can learn a lot by going over calls . . . what we did well and what could have been different," Mary explained. Nightline's 30 volunteers receive training from professional counselors at MIT and from community agencies such as the Samaritans, a suicide hotline. New volunteers also receive orientation training at the start of the semester.

Student staff members try to keep their identities confidential, because "we don't want to discourage people from calling if they know a friend may work here," Jane said. Another reason for staff anonymity is to prevent callers from "getting attached to one particular volunteer," she added. Volunteers work one evening every two weeks.

Volunteers do not receive academic credit for their work at Nightline, but the "work is really rewarding," Mary said. "I've learned more about myself from working at Nightline than anywhere else at MIT. Working with warm, wonderful people, all having the same goal of wanting to help people in emotional pain, is a great experience," she said. If a volunteer receives "only one counseling call all term . . . and if that volunteer made someone feel better about him or herself, that's very rewarding," she added.

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