

Georgina A. Maldonado/The Tech  
**Santa's Little Helpers . . .** Brothers of Phi Delta Theta spent last Saturday in the MIT Hobby Shop making toys to be distributed to children in hospitals and orphanages at Christmas.

## Classroom renovations proposed

By Prabhat Mehta

A study by the MIT Planning Office has found "an abundant need to implement a major renewal program for classrooms and lecture halls."

The study, commissioned this past summer by Dean for Undergraduate Education Margaret L. A. MacVicar '65, recommended that a \$10 million fund be expended over ten years for "major renovation and repair of the ex-

isting inventory of teaching facilities."

The report faulted classrooms for being underused, too large, and in mediocre condition.

The planning office conducted a survey of all teaching space on campus, rating it on a scale from one to five. The criteria used in the study were:

- **Function:** the extent to which the room accommodates the use that is demanded of it.

- **Focus:** the ability of the room to direct the listeners' attention toward the class leader and the presentation area.

- **Flexibility:** the extent to which the classroom will oblige differences and changes in teaching style and curriculum.

- **Aesthetics:** attention to beauty in form, line, color, and texture.

The report revealed that over 65 percent of the classrooms and lecture halls were worthy of only a 3 or below using such criteria. In addition, those classrooms which received a 4 or 5 also "suffered from some inadequacies."

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Tech file photo

MIT's second largest lecture hall, 10-250, received a face-lift several years ago.

## Educational reform committee recommends modifying science distribution requirement

By Irene Kuo

The School of Science Education Committee has proposed to replace the current science distribution courses with approximately 20 new ones that will be accessible to sophomores and less specialized in content.

The committee also recommended that the distribution requirement be reduced from three subjects to one 12-unit subject, which would be separate from departmental programs.

One of the aims of the science distribution requirement is to encourage students to obtain a broad exposure to science. This aim, however, has been obscured by the proliferation of subjects that are "highly specialized and oriented towards specific departmental programs," the report said.

Because students can select two of their three distribution subjects from their departmental programs, most end up choosing only one subject from the "present inflated list," the committee noted.

"The list has grown, not out of

anyone's malevolence, but because there has been no mechanism to review courses or to take them off the lists," said Professor Robert J. Silbey, chairman of the committee. Presently, 73 subjects fulfill the requirement; in 1966, only 37 did.

Under the proposal, each department in the School of Science

would decide which subjects should be considered for distribution status, which ones are no longer suitable, and when to create new ones. A committee established by the Dean of Science will then decide which subjects should be granted science distribution status. Existing subjects will not

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Rich Fletcher/The Tech

Professor Robert J. Silbey, chairman of the School of Science Education Committee.

## MIT soon to move against "Tent City"

By Seth Gordon  
and Andrew L. Fish

MIT plans to remove a group of homeless people living on MIT-owned land in the near future, according to Walter L. Milne, assistant to the chairman and president of the MIT corporation.

The homeless group has occupied a lot on the MIT-owned Simplex property ever since the Simplex Steering Committee staged a "tent city" protest on the weekend of Oct. 17. SSC was protesting MIT's planned development of the Simplex site.

After the protest ended, the homeless individuals who participated stayed on, living in tents donated by the demonstrators.

As the winter nears, MIT will have to get the people off the land, Milne said. He explained that in October there was not much concern, but as the weather becomes worse the danger of sickness increases. If MIT is unattentive to the situation, it could be held responsible, Milne asserted.

See text of Cambridge City Council resolution, page 13

Currently, the Institute is having professional social workers "talk it out" with the homeless, attempting to get them to move into shelters. But Milne conceded that the remaining occupants were "hardcore" and would resist relocation.

He said that MIT will forcibly remove the homeless within the next couple of weeks, although he would not be more specific. Any action would be taken by the Cambridge Police, as the property is off-campus, Milne explained.

"Wolf," a resident whose legal name is Daniel Butts, estimates that about 27 people inhabit the shantytown. Milne said the group numbers closer to ten, with drifters adding to the total.

### Homeless prepare for conflict

The residents of "Tent City, USA" prefer the camp to shelters, and are seeking to secure either the land they are staying on or MIT-owned abandoned houses nearby. Kim, a resident who would not give her last name, asserted, "I'm sick and tired of this . . . with MIT coming down here with all kinds of human services people trying to split us up." She said she knew how to survive the winter outside. "I've been out in the street for the last five years."

Kim added that in the past she ran from police to avoid being forced into a shelter.

"We're citizens of America just like Milne is," said Wolf. "I will go to jail if that's what it takes."

Describing life at a shelter for the homeless, "Preacha," a former resident of Tent City who spoke for the group Saturday, said, "You're 20 years old, forced to go to bed at eight, get up at five, stand in line for breakfast, go out at seven, back by three, stand in line for a bed

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## MIT drops plans for supercomputer

By Robert Adams

After a six-month search, MIT has cancelled solicitation for a supercomputer, apparently as a result of US government concerns that Japanese bidders may have illegally offered to sell at below-market prices. MIT is instead studying "a much more ambitious proposal" for a linked supercomputer center to explore how supercomputers could work together, MIT announced last

Thursday.

The solicitation was cancelled on Oct. 23 in a letter to the five vendors, following the withdrawal of bids by two companies who were offering supercomputer services based on Japanese technology. The withdrawal of bids occurred at about the same time that MIT received notice from the US Department of Commerce, "which alerted us to the possibility of litigation based on allegations of dumping," said Provost John M. Deutch '61 in a press release.

"We do not believe that such litigation and its attendant publicity would be in the best interest of the country, of MIT, or of any of the vendors who responded to our solicitation," he continued.

MIT received proposals from three American companies: Control Data Corporation; Cray, which offered a proposal based on the Cray 2; and the International Business Machines Corporation, which offered an improved version of its 3090 mainframe.

MIT received proposals from two companies jointly owned by American and Japanese parties: Honeywell-NEC Supercomputers Inc., which offered a NEC supercomputer; and Amdahl Corporation, which offered a Fujitsu SX-2 supercomputer.

In the course of evaluating supercomputer proposals from the five computer manufacturers, "it became clear that important elements of the federal government would prefer to see MIT acquire a supercomputer based on US technology," Deutch said.

Defense Department officials



Photo courtesy MIT News Office  
Provost John M. Deutch '61

have expressed grave concerns that United States may be losing its lead in supercomputing technology, which is vital to weapons design, code-breaking, and aircraft and ship engineering.

"Since the federal government would ultimately bear nearly all the cost of the machine through research grants to MIT, the preferences of the US government must be seriously assessed," Deutch explained.

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## inside

Bamboo master  
enlivens trip to  
Nicaragua. Page 2.

Fledgling TRME  
deserves recognition.  
Page 7.

# Rediscovering the secrets of bamboo

## 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 fourth in a series of articles for The Tech relating his experiences.*

By Daniel J. Glenn

Every so often the question comes up: "So whatever happened to all those radical hippies from the 60s?" The standard myth is that they have all traded in their tie-dyed T-shirts and protest signs for three-piece suits and investment portfolios. But I can vouch from personal experience that at least a good number of them are alive and still kicking "The Establishment." It appears their Mecca has changed, however, from Haight-Ashbury to Managua.

In Nicaragua we met a disproportionate number of wandering prophets, poets and dedicated pragmatists in their mid-30s to late 40s. These included Steve Sears, a saw-mill specialist from Berkeley, CA, who is building \$300 houses with indigenous materials in San Dionisio; Christian Sundaea, a free-lance photojournalist from Vermont; Fred Royce, a machinist from Florida who runs a school of agricultural mechanization in Chaguitillo; and a perennial hippie and twentieth-century Thoreau named David "Bambú" Farrelly.

These men became our teachers, and often we became their confidants. But of all of them David Farrelly was to have the greatest impact on our trip and, perhaps, on the rest of our lives.



Bamboo expert David Farrelly.

We met David during a black-out one night in Matagalpa. We were stumbling through the dark in a cheap *hospedaje*-called Hotel Colonial, trying to find a room for the night. Susar bumped into a man headed out the door with a huge orange back-pack. "So what are you two doing in Matagalpa?" he asked her.

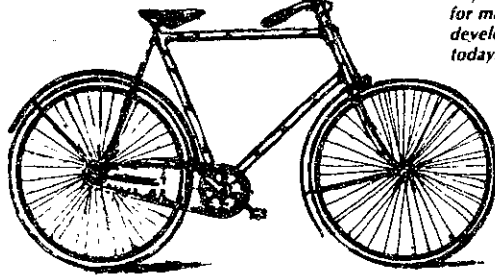
"We're heading up to a theater cooperative tomorrow to meet with the author of *The Book of Bamboo*, David Farrelly. He's been invited by the director of the cooperative to begin organizing a National Bamboo Workshop and we're interested in meeting this guy and maybe helping him out."

"Oh really," the man said, "well I'm David Farrelly!"

David, as you might imagine, believes such meetings are more than coincidence. As it turned out, we were to spend the next two months together. We became young disciples of David's bamboo message.

David was born in rural Missouri, the youngest of 11 children. He cut short a career as a professor of English literature in the late '60s when he discovered his brand of radicalism was becoming fashionable. David knew it was time for a change when local churches started inviting him to speak after their Saturday afternoon bingo games. He flew to San Francisco at mid-semester and never came back.

Inspired by the writings of Carlos Casteneda, David became what he calls "a cultural wet-back." He wandered on foot across the Mexican border with no papers, no money, and not a word of Spanish in his vocabulary. With no papers he avoided large cities, living primarily in small villages. He survived with odd-jobs, the generosity of villagers, and occasional begging. He quickly learned Spanish and fell in love with the people and their culture.



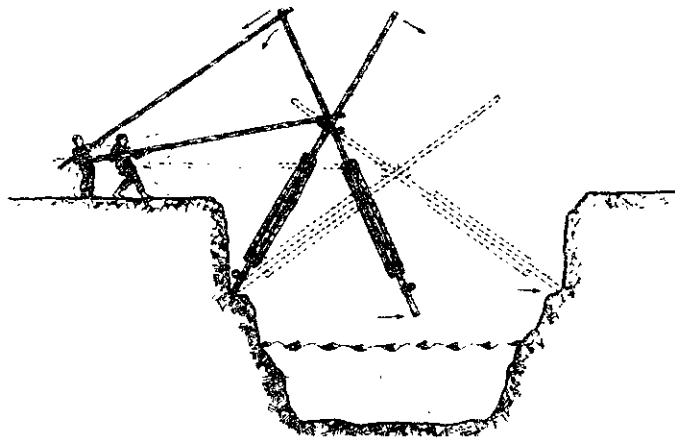
Bamboo bike frames, manufactured in late 19th century Europe, make sense for mass transport in many developing countries today.

Since then he has become an advocate of what he calls "appropriate travel." He does not suggest that everybody wander barefoot across the Rio Grande, but he believes there are many alternatives to the standard fine wine, fine food, and zero interaction package offered by your local travel agency. The inside of a Hilton looks pretty much the same all over the world and new places ought to offer a lot more than just another photo opportunity. David gave away his camera when he discovered it was worth more than most of his new found friends made in a year.

Bamboo is known as "the wood of the poor" in India, "the friend of the people," in China, and "the brother" in Vietnam.

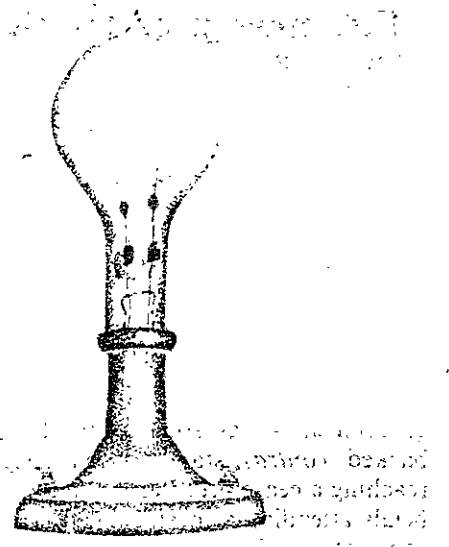
When he's not talking or writing about "appropriate travel," he's usually discussing his other favorite subject, bamboo. He became enamored with the plant during his travels in Mexico. David describes bamboo as "a multi-useful, super-renewable, ecologically sound, and economically significant planetary resource."

Bamboo is known as "the wood of the poor" in India, "the friend of the people" in China, and "the brother" in Vietnam. Under optimum conditions, bamboo can provide up to six times as much cellulose per acre as pine. And groves of bamboo have a yearly increase in biomass of 10 to 30 percent, compared to a two to five percent increase in wood forests. Bamboo has been recorded growing 47 inches in 24 hours. At an experimental station in Puerto Rico bamboo was found to have a breaking strength of 55,000 psi.



David Farrelly wrote his *Book of Bamboo* while living in a small basket-making village in Nicaragua between 1981 and 1983. The research for the book began many years before that. The book is really more a philosophy book than a technical guide, although it does contain much valuable technical information. David's philosophy is reflected in the following excerpt from his book:

*The greater the imbalance of the metal and oil resource distribution, the greater the constant expense of more metal and oil to defend the embattled castle. The United States is a pseudo-Eden under seige. Nearly 85 percent of humanity lives outside the shiny garden. We are acting out an unreal fairy tale. A possible norm must replace the glittering exception as the objective of the great cultural quest. There isn't enough glass, there aren't enough coaches, for everyone to get the shoes and ride of Cinderella. There could be, easily, enough bamboo. For a thousand things, for 6 billion people; it is a feasible planetary norm.*



Bamboo filament light bulb of Thomas Edison (1882).

David's book begins with a list of a thousand uses of bamboo; from A-frame houses to zithers. Here's a short list of some interesting examples: acupuncture needles; aphrodisiacs; baby carriages; beer; blowguns; bridges; bicycles; boats; cages; carts; crutches; dirigibles; domes; firewood; flutes; furniture; fences; gutters; hoops; hen houses; hats; irrigation pipes; jars; kites; ladders; light-bulb filaments; musical instruments; ornaments; paper; pens; plybamboo; rayon; reinforcement; ropes; sandals; slide rules; springs; scaffolding; toothpicks; tree houses; umbrellas; violins; weapons; windmills; and xylophones.

Bamboo grows in abundance throughout most of Latin America, but the secrets of its power were largely wiped out along with the native peoples who utilized it.

With David we began a five month effort to begin introducing the great potential of bamboo to Nicaragua. Bamboo grows in abundance throughout most of Latin America, but the secrets of its power were largely wiped out along with the native peoples who utilized it. We took a few steps on a long path of cross-cultural fertilization; from the Orient where bamboo is the cultural backbone to Latin-America where bamboo could be the key to a brighter future.

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# news roundup

from the associated press wire

## World

### Sri Lanka bomb kills 32

A bomb exploded at a major bus stop during rush hour in Colombo, Sri Lanka, yesterday. Police said at least 32 people were killed and more than 100 were injured. Witnesses said bodies were piled up on sidewalks. It was the first major bomb attack in the capital since an attack last April that killed at least 180 people. That was blamed on Tamil rebels fighting for an independent homeland. No one has claimed responsibility for yesterday's attack.

### IRA apologizes for civilian deaths

The Irish Republican Army is taking responsibility and expressing regret for a bombing Sunday that killed eleven civilians in Northern Ireland. The IRA issued a statement to news agencies saying the bomb was intended to kill British soldiers and police. The IRA claims the radio-controlled device was set off by what it called a "high-frequency scanning device" used by the British army.

### Reagan suggests possible US-Sandinista talks

President Reagan said yesterday that the United States would be ready to begin discussions with the Nicaraguan government — as soon as the Sandinistas and the US-backed *contras* start "serious negotiations" aimed at reaching a cease-fire. Reagan made the remarks before officials attending a meeting of the Organization of American States in Washington. He said the talks would be part of broader discussions involving other Central American nations. The United States has not taken part in such talks with Nicaragua since late 1984.

### Israel doubts terrorist claims

Israeli officials are downplaying claims by a Palestinian terrorist group that it has taken eight people hostage. The Abu Nidal group said it seized eight Europeans with joint Israeli citizenship who were aboard a boat off the Israeli coast. But top Israeli officials doubt the captives are Israeli citizens. They suggest the claims are an attempt by some Palestinians to disrupt the Arab summit underway in Jordan.

## Nation

### Kennedy called Court favorite

White House spokesman Marlin Fitzwater said yesterday that Federal Appeals Court Judge Anthony M. Kennedy is emerging as the top candidate for the Supreme Court. Kennedy would succeed Judge Douglas H. Ginsburg as President Reagan's choice for the nation's highest court. Ginsburg withdrew his nomination in the uproar that followed his admission that he had used marijuana.

### Reagan denies pressuring Ginsburg

President Reagan said Judge Douglas H. Ginsburg was not forced to take his name out of contention for the Supreme Court because of pressure from the White House. Rather, he had to withdraw because of "harassment" from elsewhere, Reagan said. Ginsburg withdrew after admitting he used to smoke marijuana.

But one of Reagan's staunchest conservative supporters is accusing the White House of abandoning the nominee. Senator Orrin Hatch (R-UT) told a Capitol Hill news conference yesterday that Ginsburg was pressured to withdraw by those he called "gutless wonders" on the White House staff.

### FBI failed to find Ginsburg drug use

The Federal Bureau of Investigation said yesterday that five background checks and 143 interviews with people who knew former Supreme Court nominee Douglas H. Ginsburg failed to turn up any evidence of his marijuana use. FBI Director William Sessions said he would order a review of investigative procedures, and would press for prosecution for anyone found to have lied to investigators.

### Dole kicks off campaign

Senate Republican Leader Robert Dole (R-KS) gave a lukewarm endorsement to the Reagan record yesterday as he formally kicked off his own campaign for president. Dole, in his hometown of Russell, KS, took a jab at rival candidate Vice President George Bush, by saying the Reagan Administration's record is not something to run on, it's something to build on. Dole is the sixth major Republican to announce his candidacy.

## Law discouraging teen sex goes before Court

The Supreme Court has agreed to decide whether a federal law intended to discourage sexual activity among teenagers crosses the constitutional line separating church and state. At issue is a law funding these programs, some run by religious organizations. Attorneys for the American Civil Liberties Union say the law is unconstitutional because it allows use of federal money to subsidize "religious indoctrination."

The Court also agreed to decide if the death penalty should be outlawed for convicted killers who commit their crimes before the age of 18. The case involves a 20-year-old Oklahoma death row inmate who was found guilty of committing a murder at the age of 15. A decision is expected by July.

## Weather

### Cool, rainy weather ahead

Our weather for the next day or so will be influenced by a developing coastal storm. If the storm was positioned a bit westward and if temperatures were a bit colder, conditions would be ideal for snowfall here in Boston. Instead we can expect cool and rainy weather in our region as a result of the storm. We may see a few flakes before the precipitation tapers off late tonight.

**Today:** Skies will be mostly cloudy and periods of light rain are likely. High temperatures will be 40-45°F (4-7°C) with northerly winds at 10-15 mph (16-24 kph).

**Tonight:** Continued cloudy with rain showers. Precipitation could mix with snow before ending early Wednesday morning. Lows near freezing.

**Wednesday:** Partial clearing but continued cold. Highs 35-40°F (2-5°C).

**Thursday:** Cloudy. Highs 40-45°F (4-7°C).

Forecast by Robert Black

Compiled by Niraj S. Desai

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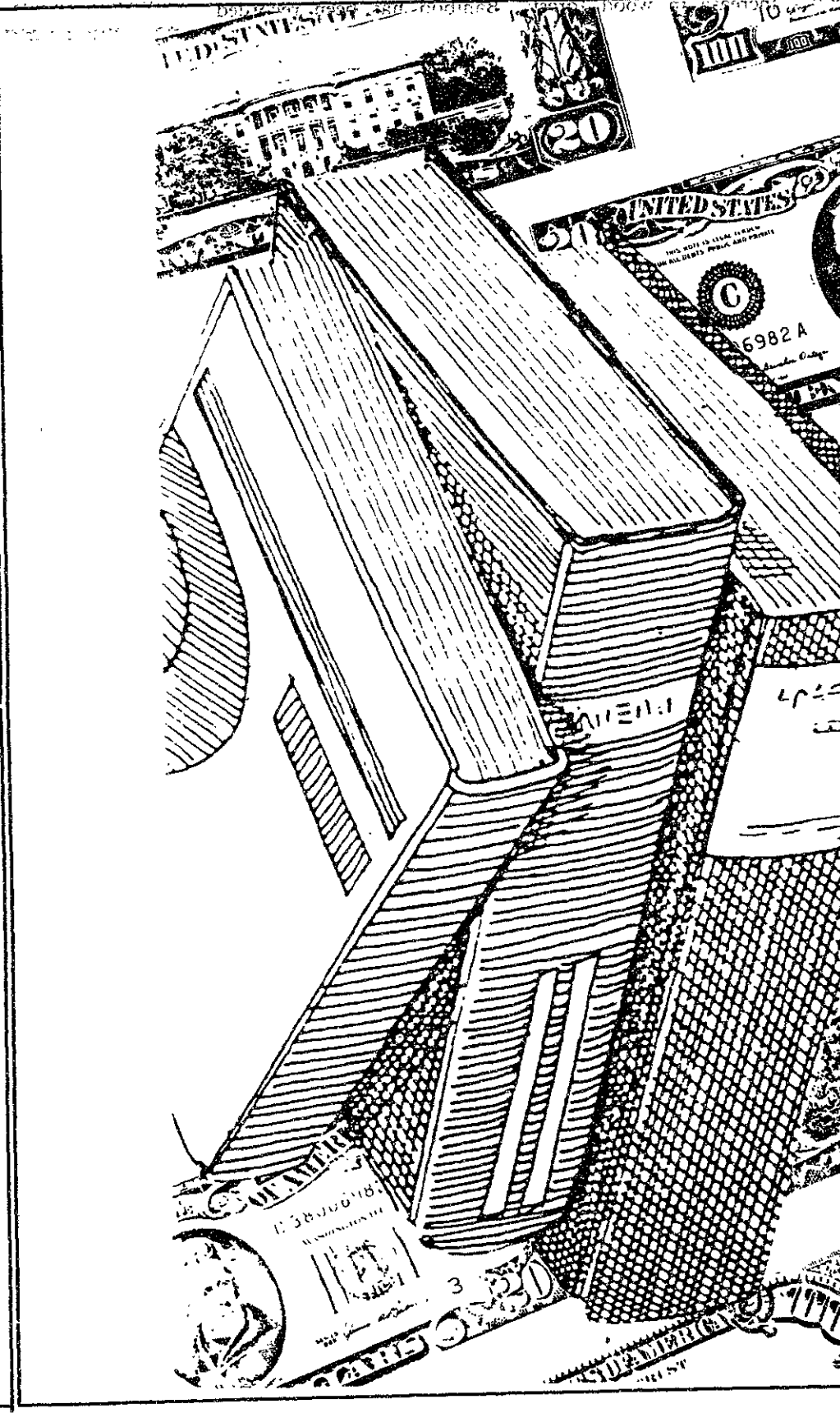
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# opinion

Column/K.J. Saeger

## Homeless are not helpless

As reported in Sunday's *Boston Globe*, MIT's Happy Acres Camp Ground (a.k.a. Tent City, USA) is soon to be disbanded. Walter L. Milne, assistant to the president and chairman of the MIT corporation, speaking about the squatters now trespassing on land owned by MIT was quoted in the *Globe* as stating "we are looking for a very diplomatic way to move them off the property."

The site has been occupied by a few of Cambridge's more militant homeless since October 17, when the Simplex Steering Committee put up tents and held a two-day protest to demonstrate the need for low-income housing.

The residents of Tent City, USA (Unusually Short-sighted Activists) have overstayed their welcome and no longer merit diplomatic treatment. MIT is working to enrich the Cambridge area, not just for the poor, but for everyone. By developing the area, MIT is working to guarantee continued prosperity for the city in the future. It has been through the efforts of MIT and of the school up the river that Cambridge has escaped becoming just another suburb of Boston, another Somerville, another Charlestown, or another Roxbury.

The question does arise, however, of whether MIT is now go-

ing to aggravate the homeless problem. If the Institute were planning to build new classrooms and laboratories in order to increase enrollment while not concurrently increasing its commitment to student housing, then they would be clearly at fault. In such a situation, the gains reaped by Cambridge would be infinitesimal, whereas the added strain on the current housing situation would be significant. Actually, of course, Simplex will be a business development, not an expansion of MIT.

Another concern is that Simplex will only provide highly specialized jobs. Although this project is providing primarily high-tech jobs, support staff will also be needed, and that means jobs for the citizenry of Cambridge. Also, the administration is moving closer to a commitment to graduate student housing, a move which is sure to ease the housing crunch.

But the question remains, "What is to be done with the homeless?" In our exploding welfare state the obvious answer, to let the able fend for themselves, seems cruel. It is a commonly held belief that we somehow "owe" the less fortunate food and shelter.

In the case of children and of

physically or mentally handicapped individuals, this argument is particularly strong. In the case of the lazy and of the irresponsible, such beliefs are morally reprehensible.

Conceding for the present that everyone should be given housing, I offer the following solution for the Boston housing shortage:

- The mass transportation system should be expanded so that commuting to and from the city is easier. This would open up the suburbs and previously undeveloped areas for housing. A more extensive and more efficient subway system is mandatory if the region is going to be able to continue growing and developing into the 21st century.

- Current rent control policies must be abolished. One of the

(Please turn to page 5)

Column/Andrew L. Fish

## Court not for political appointments

When Ronald Reagan nominated Judge Douglas Ginsburg to the Supreme Court 12 days ago, he warned that if the Senate did not begin confirmation hearings within three weeks "the American people will know what's up." His statement has proved to be surprisingly accurate.

Hearings on the Ginsburg nomination will never begin, and it is now clear that the president and his conservative soul-mates in Congress have been responsible for the politicizing of the appointment process. The rise and fall of Ginsburg demonstrated how narrow ideology has driven this administration's Court nominations.

By appointing Ginsburg, a 41-year-old judge with almost no experience in constitutional law, Reagan intended to put someone on the bench who would hand down conservative decisions for decades but not be burdened in confirmation hearings by a "paper trail" clearly outlining his judicial philosophy. By selecting a man who was judged by the American Bar Association to be only minimally qualified for the Court of Appeals, Reagan allowed partisan political concerns to override experience and ability.

When conservatives in the Senate learned that White House

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Letters to the Editor are welcome. They must be typed double spaced and addressed to *The Tech*, PO Box 211, MIT Branch, Cambridge MA 02131, or by interdepartmental mail to Room W20-483.

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

moderates were advocating the more able and respected Judge Anthony M. Kennedy to the Court, they barraged the White House with protests. Senator Jesse Helms (R-NC) even threatened to filibuster Kennedy's nomination. This blatant partisanship of the right led to Ginsburg's ill-fated nomination.

When Judge Robert Bork was nominated to the Court in June, conservatives hypocritically accused early opponents of the nomination of playing politics, even though they praised the nomination just as quickly.

But in the battle over Bork, early opposition or support for the nomination was quite reasonable. Bork had created a legacy of writings which spanned several decades and clearly revealed his view of the Constitution. Senators knew where the nominee stood and could make an informed judgement early in the process. Those who opposed the nomination were rejecting an extreme view of the Constitution, not playing partisan games.

Such was not the case with Ginsburg. Because his record was so skimpy, it was impossible for Senators truly to know where the judge stood on matters of constitutional law which dominate the business of the Supreme Court.

Liberals and moderates understood this, and most reserved judgement on the nomination (a few, including Harvard Law Professor Alan Dershowitz, actually supported it).

But the champions of the right had no qualms about rushing out in support of the nominee before all the facts were in. This was partisanship at its worst. Ginsburg's supporters had to retreat sheepishly when revelations of his drug use emerged; if they had not played political games they would have avoided political embarrassment.

By appointing the extremist Bork and the unqualified Ginsburg to the Court, Reagan has shown a blatant disregard of the Constitution and of the basic sensibilities of all Americans. His politicization of the appointment process has crippled the High Court, which continues to be slowed by the vacant seat. For the sake of the Court and the country, Reagan should now end his ideological struggle and appoint a justice all Americans can support.

Andrew L. Fish, a junior in the departments of chemistry and political science, is a news editor of *The Tech*.

Column/Rick Osgood

## UA should represent students, not coddle them

I have a problem with the position of UA President Manuel Rodriguez '89 and other student government leaders on courses taught during the Independent Activities Period ["Students air ideas on IAP," Nov. 6th]. It appears many of the UA Council members are interested in imposing more restrictions than ever on what sort of courses could be offered during IAP.

Jonahan Katz '90, chairman of the Student Committee on Educational Policy, goes so far as to say that "During IAP they [workaholic students] don't deserve that freedom [to take classes for credit]. They should be made to relax." Frankly, I don't want Katz or anyone else deciding that I need to relax. The offering of credit courses during IAP does no harm to students now and will do no harm to students in the future.

Rodriguez claims that offering more classes for credit would destroy the spirit of IAP. Certainly, too many courses would cause problems. But if there were a reasonable restriction placed on the number of twelve-unit courses offered, say one per department, the

effect would not be so great as to "force people to take classes who otherwise wouldn't do it," as Alan Davidson '89 fears.

Several intensive classes are now offered yearly during IAP. They attract a limited number of students who are interested in learning the subject matter well in a short amount of time. These courses do not dominate IAP. They are as much a part of it as seminars, UROPs, and student jobs.

Offering a few more 12-unit courses would involve a few more students. Let's not forget that there are over 700 activities offered during IAP. Students are often too busy to take the credit classes. They would not be "forced" by peer pressure to register.

IAP can be a time for some students to immerse themselves in learning that they have no chance to do during the term. Students in some departments with many requirements might never get a chance to take a 12-unit class in an area outside their major and concentration, except during IAP. To "force them to relax" would be to deny them a broad-

ening experience.

Generally speaking, if a student has the maturity to be able to take a challenging course in a short a time as IAP, he or she ought to be allowed to do so. By denying us this right, student government leaders are indeed "babying" us.

Rodriguez *et. al.* act presumptuously in ignoring what the students have to say about IAP. It's astonishing that he and the other UA leaders would favor restricting the offering of credit courses during IAP when their own survey shows that students oppose this.

The UA members are our elected representatives, not higher authorities who know how we should spend our time and who establish priorities for us. UA leaders acting in this manner in the past have distanced themselves from the student body and contributed to the general feeling of apathy (or even dislike) towards student government. Let's leave IAP up to the students.

Rick Osgood is a junior in the department of physics.

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# opinion

## Homeless should earn housing through work

(Continued from page 4)

First things you learn in an economics class is that if prices are held below market levels, a shortage will result. Landlords are currently trying to skirt such problems via condo-conversions. This action, of course, only aggravates the problem and has brought on more legislation and more bureaucracy.

A quick examination of the cities with the longest histories of rent control shows, in general, that they also have the worst housing problems in terms of both quality and quantity.

Low cost, subsidized housing should only be provided inside city limits for the working poor. A person who holds no job also holds no pretext for taking up valuable space inside of the city. Such a person can live anywhere and has a moral obligation to open up space for those willing and able to work.

In such a plan, government housing complexes could be developed in less populated areas. Such complexes could efficiently provide day care, adult education, food, clothing, and shelter for the destitute. With an expanded transportation system, these people would still have access to the city and the children living in these complexes could still attend existing public schools.

The first two suggestions are neither very controversial nor very new. But they are still not being pursued. Politicians in the past have favored short-term stop-gap measures which have only aggravated the problem.

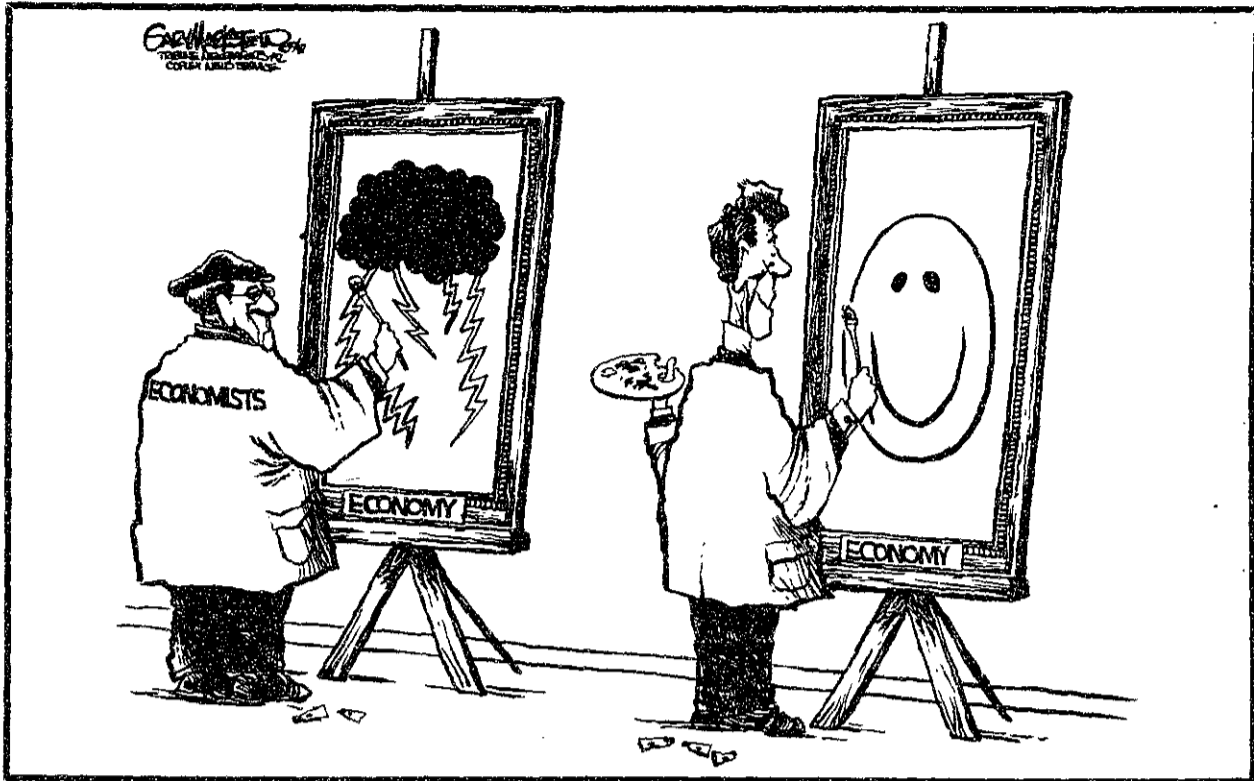
The last proposal may seem drastic, but it is warranted. As Boston's economy continues to grow, the ranks of the city's poor continue to swell. The housing problem is only going to worsen as new workers coming into the area must compete with the perpetually poor for space. The city must eventually decide who can and who cannot live within its boundaries.

Perhaps everyone has a right to

housing, but to demand housing in a certain location is another matter entirely. Whenever one asks the state to provide assistance, there is always an accompanying loss in one's freedom of choice. Because space within the city is so valuable, it must be allocated wisely. This wise allocation must exclude wasting space on the city's unproductive element.

Two axioms still popular in the midwest sum these statements up nicely: "Beggars can't be choosers;" and "Don't look a gift horse in the mouth."

K.J. Saeger, a graduate student in the department of aeronautical and astronautical engineering, is a columnist for The Tech.



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## Sting's latest album loses freshness of African rhythms

...NOTHING LIKE THE SUN  
Sting.

On A&M Records.

By PHIL COLLINS

**W**HO IS STING? A musician? Poet? Lead singer for The Police? Pop symbol? Philosophic idealist? Pretentious millionaire?

Each of the above is true — perhaps even common knowledge — though the last will be overlooked by less critical fans. Nevertheless, Sting's new-found ego is as much a part of this new solo album as the other well known elements. Due to Sting's reputation and the commercial power of his name, this album has become an immediate success. Standing on its own, though, . . . *Nothing Like the Sun* doesn't make the greatest impression.

In many ways, the album is strikingly different from what most people might expect. Unlike anything The Police became known for, this album is dominated by meandering vocals and quiet, subtle African rhythms. The result is a very melodic record of the "easy-listening" sort. If this sounds at all familiar, it should, because the technique sold millions of records for Paul Simon about a year ago. Although the same might be said of *Dream of the Blue Turtles*, Sting's last album, that release was strengthened by its freshness and diversity. This kind of freshness and diversity kept The Police going for many years, but it seems to have only worked once for Sting. The African percussion on . . . *Nothing* is no longer startlingly new and, what's worse, the songs blend together by having the same musical style, focus, and development.

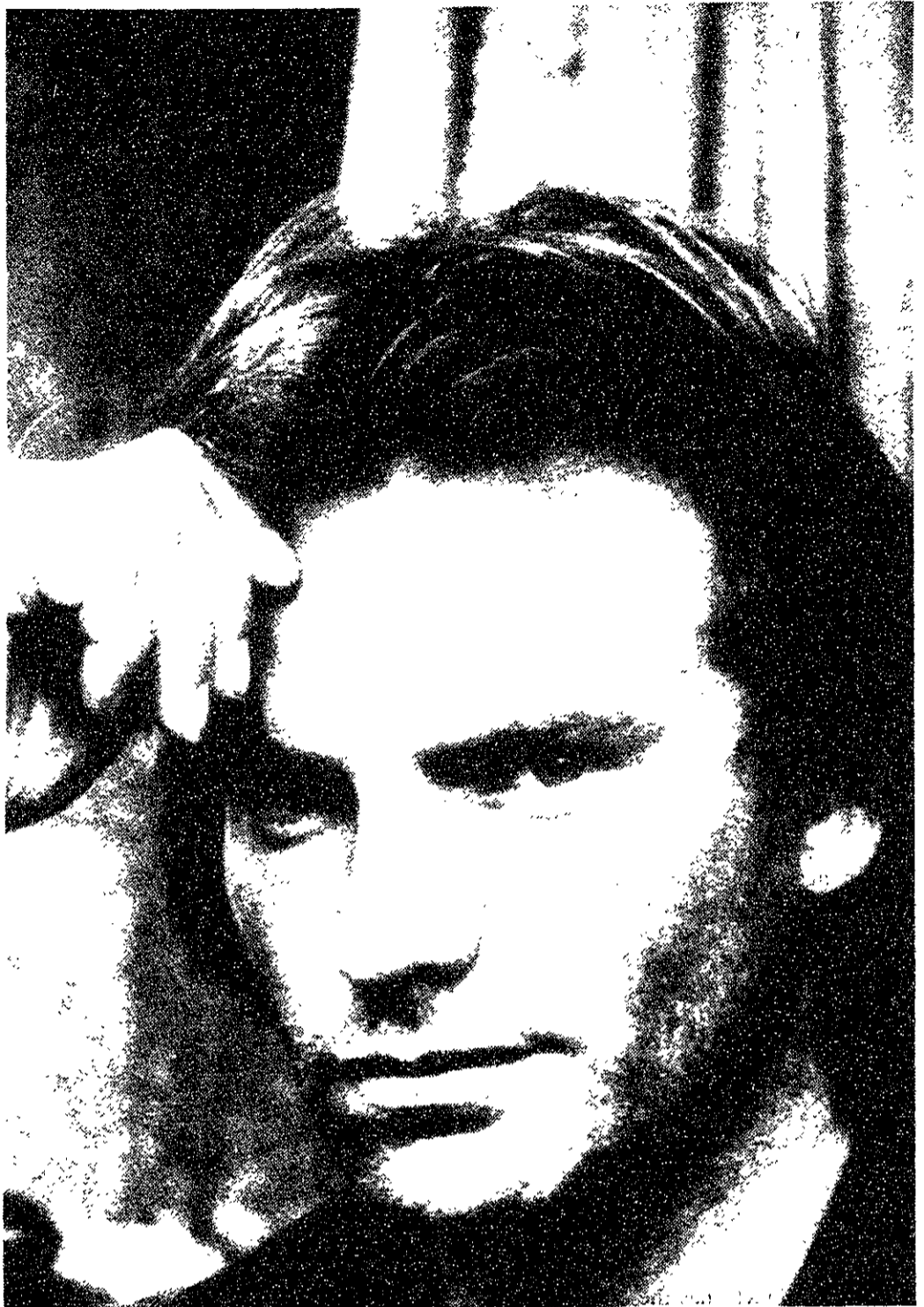
The album has some highpoints, however. Between the saxophone, some guitar work by Eric Clapton and Sting, and some unusual instruments, an interesting variety of textures are created on a couple of tracks. The musical variety would be a big selling point, in fact, except for being mixed so low in order to make the vocals the focus of the album.

A second strength of this album is Sting's use of poetry. The lyrics often get bogged down in making social "statements," but are saved by vivid literal images. Many of these, such as "silent faces scream so loud" and "blood will flow when steel and flesh are one" are welcome inventions among self-righteous lyrics about political and social misdeeds.

Speaking of self-righteousness, it is advisable to listen to the album before reading its back cover, if possible. To avoid prejudicing yourself, grow to like or dislike the album before reading about what a wonderful work Sting thinks it is. On the inside of *Turtles* was the statement, "[this is] far less an indulgent and personal statement than a statement about how well people can work together." On the new album, Sting decides to make that indulgent statement. Detailed stories about Sting's life, the inspirations behind songs, and random ideas running through his head are all available for those who care.

In the end, the lyrics of the songs will seem like a diluted form of the preaching on the cover itself. Somehow, Sting telling us how his vivid dreams get fashioned into songs simply lacks the humility with which other musicians present their music to be judged. In short, Sting comes across as being full of himself. So listen before reading.

Two songs are completely inconsistent with the mood and musical style of the rest of the album. Interestingly, these anomalies, "Rock Steady" and "We'll be Together," are the two singles currently receiving airplay. They seem stuck on the record as a statement that Sting can churn out paper-thin, commercial songs on command if he wishes to. When listening to the album, don't be shocked when the mood of "Fragile," the strongest song of the album, is shattered by "We'll be Together." More importantly, don't be surprised if you buy the album because you liked what you heard on the radio. Sting's talent exceeds what AOR focuses on. Unfortunately, this talent falls short of its potential here.



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# PANSOPHIC

ARTS

# Fledgling Random Music Ensemble deserves nurturing

THE SIGN IN SIDNEY  
BRUSTEIN'S WINDOW

Written by Lorraine Hansberry.  
Presented by The Tech Random  
Music Ensemble.

Edgerton Lecture Hall, November 5 to 9.

By JULIAN WEST

**T**HAT THIS FLEDGLING GROUP still styles itself the Tech Random Music Ensemble suggested an evening of musical theater, namely posturing and speechifying, and the first scene rather bore out that assumption. But surprises were in store. *The Sign in Sidney Brustein's Window* is actually a very powerful drama, and once the principals had hit their stride by Act Two, they turned in some very creditable performances. This is one fledgling which deserves to be nurtured.

Perhaps, for instance, their next production might rate better than a lecture hall. Effective set design and use of the performance space offset this drawback somewhat, but one couldn't help noticing that a chalk ledge was doubling as bookshelf, and there was no convenient entrance to speak of. This cast doubt on the "Tech" part of the title, as scene changes were forced to take an uncomfortably long time. The production overcame these handicaps, but a group should not have to suffer such handicaps for long.

Then again, the play is about people suffering amatural handicaps. The cast of crippled characters parades through the living room and through the life of one Sidney Brustein, resident of the Earthly Paradise, Bohemia, Lower Manhattan, in the 1960s neverland between civil rights and the women's movement, after free thought but before free love.

Sidney (Steve Gisselbrecht '90) is an idealistic jack-of-all-trades who hangs a political sign in his window and his heart on his sleeve. He takes after Albert Camus, but frequently turns up the Stephen Dedalus act with classical allusions which must sail right by most of the other characters. Gisselbrecht has the outsider stuck down, but throws the allusions off too glibly. He has his character well fleshed out, but misses some of the nuances in Lorraine Hansberry's rich dialogue.

The same could be said for much of the cast, particularly Kelly Marold, who tackles an equally complex character as Sidney's wife, Iris, a Graeco-Gaelic-Indian from Appalachia. She captures Iris' strength as well as her weakness, and has some excellent emotional scenes when venting her anger at hypocrisy, as embodied by network television advertising.

At other times, the actors suppress emo-

(Please turn to page 10)



Steve Gisselbrecht '90, Dave Policar '90, and Kelly Marold in TRME's *The Sign in Sidney Brustein's Window*.

## Smithson String Quartet starts strong, then falters

SMITHSON STRING QUARTET  
Works by Haydn, Mozart, and Beethoven.  
Kresge Auditorium, Friday, November 6.

By DAVID SASLAV

**I**F YOU LIKED 21.626, you would definitely approve of the program chosen by the Smithson String Quartet last Friday night in Kresge. The visiting ensemble played one piece each by Haydn, Mozart, and Beethoven, the "Big Three" of the Classical Era.

And for a recital costing members of the community a considerable amount of money, the experience was worth considerably more than the price of admission. The ensemble's opening rendition of Haydn's *Quartet Op. 20, No. 2* was the night's obvious highlight, a sublime performance. Haydn's genius, ubiquitously larger than life, exposes itself here along all dimensions. Through the use of counterpoint, ambiguity and surprise, Haydn delivers us mere mortals an exquisite cerebral treat. The harmonic subtlety alone is enough to leave one in awe.

And indeed, the Smithson Quartet gave

an inspired performance. Their use of "original" instruments pointed effectively to Haydn's seminal Baroque influences at all times, even while secretly revealing the roots of the German Classicists (Haydn's use of cello as anything other than bass support, for example, was decades ahead of its time).

But these same instruments seemed to be the downfall of the remainder of the evening. A disappointing attempt at first violin virtuosity in Mozart's *Quartet K. 458* (a fine piece, but no more so than less often played quartets) left one cold in the end. The instruments extant at Mozart's time were highly dissimilar in construction from those made today; Mozart's music can and should be played on instruments capable of providing the fullest sound possible, particularly in weak acoustical settings such as Kresge Auditorium. One was left with a limp feeling, dissatisfied by such intangibles as slow tempi, outer voice sloppiness, and general all-around lack of distinction.

Beethoven's *Quartet Op. 18, No. 1* followed intermission, clearly intended as culmination of the program, both from a his-

torical as well as a performance perspective. And while there was no avoiding the forward nature of the musical chronology here, it certainly should have been possible to avoid many of the technical errors committed by first violinist Jaap Schroeder. Just as in the Mozart piece, Schroeder was clearly the group's weak link, missing notes badly, sometimes by as much as quarter tones. And again, the instrumentation should have been fuller, original instruments being insufficient to capture the amazing subtleties of Beethoven's quartet writing.

Boston provides the MIT community with an extreme wealth of excellent classical music performances, a good many of them at reduced cost to students, which enables one to hold a far more powerful lens to anything performed on campus. And while the Smithson group no doubt brings satisfaction in its role as resident quartet of the Smithsonian Institution's National Museum of American History, it does not seem to me that these players would shine out as an extraordinary ensemble in the Boston area.

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ARTS

# On The Town

Compiled by Peter Dunn

## 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.

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

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

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

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

**The Atlantic Beaches**, Marguerite Duras' bittersweet tragedy of fidelity, continues through November 21 as a presentation by Theatre 5 at St. Peter's Church, 838 Massachusetts Avenue, Central Square, Cambridge. Performances are Friday at 8 pm and Saturday at 8 pm & 10 pm. Tickets: \$10 general, \$6.50 students. Telephone: 625-6087.

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

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

**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.

**Nausense**, 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.

**Phobias! The Musical**, the comedy musical taking you on a journey to lesser known phobias of the 80's, continues through November 22 at the New Ehrlich Theatre, 539 Tremont Street, Boston. Performances are 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.

**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/Wells: 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: 253-4440.

**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.

**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.

### OFF CAMPUS

**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.

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

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

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

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

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

**Samuel Bak: The Past Continues**, the exhibition of 75 new paintings which will be featured in a forthcoming book to be published in the fall, continues through December 1 at the Pucker Saffrai Gallery, 171 & 173 Newbury Street, Boston. Telephone: 267-9473.

**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.

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

**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 \*\*\*  
**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.

Tuesday, Nov 10

## POPULAR MUSIC

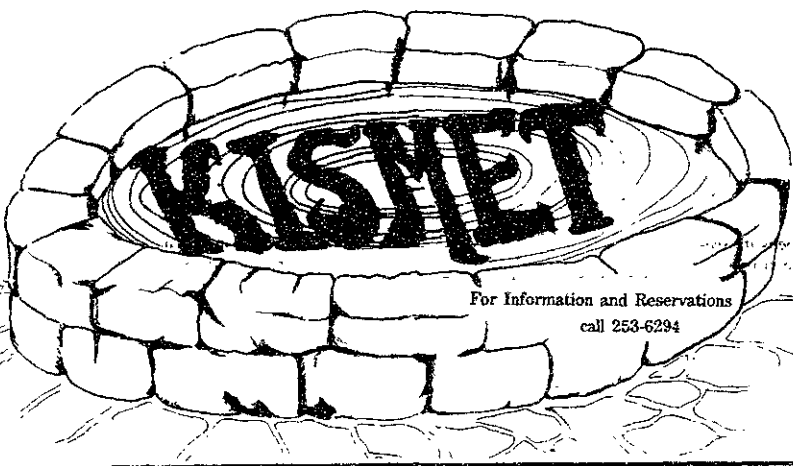
\*\*\* CRITIC'S CHOICE \*\*\*  
**Oregon** performs at the Somerville Theatre, 55 Davis Square in Somerville, just by the Davis Square T-stop on the red line. Tickets: \$10.50 to \$14.50. Telephone: 625-1081.

## CLASSICAL MUSIC

**Viktoria Mullova**, world-renowned violinist, performs at 8 pm in Cohen Auditorium, Tufts University. Tel: 381-3500.

**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.

The MIT Musical Theatre Guild proudly presents  
**KISMET - A Musical Arabian Night**  
Performances on November 13, 14, 15, 19, 20, 21 at 8pm  
in Kresge Auditorium, 84 Massachusetts Ave., Cambridge  
Admission \$4 MIT Students, \$5 Students, \$6 Faculty and Staff, \$7 General Public  
Reserved Seating



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Application deadline is December 31, 1987

ARTS

PERFORMANCE

\*\*\* CRITIC'S CHOICE \*\*\*  
The Flying Karamazov Brothers perform at 7:30 pm at Springhold Theater, Brandeis University, Waltham. Tickets: \$15. Telephone: 736-3400.

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.

Wed., Nov. 11

POPULAR MUSIC

The Jesus & Mary Chain, with guests Opal, perform at the Channel, 25 Necco Street, near South Station in Boston. Tickets: \$7.50 advance/\$8.50 at the door. Telephone: 451-1905.

Don't Try This at Home, Nelson Person, and Point Counterpoint perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Galaxy 500, Phyllis, and Blind Rhino perform at Green Street Station, 131 Green Street, Jamaica Plain. Telephone: 522-0792.

Metamora perform at 8 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$10. Telephone: 497-8200.

FILM & VIDEO

\*\*\* CRITIC'S CHOICE \*\*\*  
The Somerville Theatre presents *Mona Lisa* (1986), starring Bob Hoskins, at 6 pm & 10 pm and *Sid & Nancy* (1986) at 8 pm. Located at 55 Davis Square in Somerville, just by the Davis Square T-stop on the red line. Telephone: 625-1081.

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

The Brattle Theatre continues its Wednesday series *Films By The Score* with Federico Fellini's *Joliet of the Spirits* (1965) at 2:30 & 7:30 and *Investigation of a Citizen Above Suspicion* (1970, Elio Petri) at 5:10 & 9:55. Located at 40 Brattle Street in Harvard Square. Admission: \$4.75 (good for the double feature). Telephone: 876-6837.

Thursday, Nov. 12

POPULAR MUSIC

SCC's Strat's Rat presents *Murphy's Law* at 9 pm in Walker Memorial, No admission charge with MIT or Wellesley. Telephone: 253-3942.

\*\*\* CRITIC'S CHOICE \*\*\*  
Bo Diddley and Ron Wood perform at the Channel, 25 Necco Street, near South Station in Boston. Tickets: \$12.50. Telephone: 451-1905.

O Positive performs at Axis, 13 Lansdowne Street, just across from the entrance to the bleachers at Fenway Park. Telephone: 262-2437.

That Petrol Emotion and Salem 66 perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

The Bristols, The Gingerbread Men, and The Ex-Girlfriends perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Solo Gismo 666, Class Action, Ludites, and The Mousignors perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

The Primatons, Hollywood Indians, and Screaming Broccoli perform at Green Street Station, 131 Green Street, Jamaica Plain. Telephone: 522-0792.

Herbie Mann and Jasi Brazz perform at 8:00 and 10:30 at Nightstage, 823 Main Street, Cambridge. Tickets: \$13. Telephone: 497-8200.

CLASSICAL MUSIC

Jane Hershey, Frances Conover Fitch, and David Douglass perform 17th Century English and Italian music as part of the MIT *Noon Hour Chapel* series at 12:05 in the MIT Chapel. No admission charge. Tel: 253-2906 or 253-ARTS.

Music From Marlboro performs works by Schumann and Beethoven at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, Garden and Follen Streets, Cambridge. Tickets: \$9 general, \$6 students [see also reduced-price tickets offered through *The Tech* Performing Arts Series]. Tel: 734-8742.

The Boston Symphony Orchestra, Yuri Temirkanov conducting, performs works by Lisov, Tchaikovsky, and Dvorak, at 8 pm in Symphony Hall, corner of Massachusetts and Huntington Avenues, Boston. Also presented November 13 at 2 pm, and November 14 and 17 at 8 pm. Tickets: \$15.50 to \$41. Tel: 266-1200.

Valdimir Krpan, piano, performs Yugoslavian works at 8 pm in the Boston University Concert Hall, 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

The New England Conservatory Honors Clarinet Trio 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.

On The Town  
Compiled by Peter Dunn

THEATER

\*\*\* CRITIC'S CHOICE \*\*\*  
MIT Dramashop presents *An Evening of Beckett*, four one-act plays by the distinguished playwright, at 8 pm in Kresge Auditorium. Continues through November 14. No admission charge. Telephone: 253-2877.

DANCE

The Boston Conservatory Dance Theater presents premieres of Susan Rose's *Death in My Sleep* and Edward Desoto's *Poster Piece* at the Boston Conservatory Theater, 31 Hemenway Street, Boston. Continues through November 14. Tickets: \$7 general, \$4 seniors and students. Telephone: 536-6340.

FILM & VIDEO

\*\*\* CRITIC'S CHOICE \*\*\*  
The Harvard-Epworth Church presents *Blake Edwards' Breakfast at Tiffany's* (1961), starring Audrey Hepburn and George Peppard, at 8 pm. Located at 1555 Massachusetts Avenue, just north of Harvard Square. Admission: \$2 contribution. Telephone: 354-0837.

The Harvard Film Archive presents *John Ford's Stagecoach*, starring John Wayne, at 5:30 and 8 pm. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3. Telephone: 495-4700.

The Brattle Theatre continues its Thursday series *World Cinema: France* with *Eyes Without a Face* (1959, Georges Franju) at 4:00 & 7:55 and *La tôle contre les murs* (1958, Georges Franju) at 5:45 & 9:45. Located at 40 Brattle Street in Harvard Square. Admission: \$4.75 (good for the double feature). Tel: 876-6837.

The Somerville Theatre presents *Video-drome* at 6:15 & 9:45 and *The Hunger* (1982) at 8:00. Located at 55 Davis Square in Somerville, just by the Davis Square T-stop on the red line. Telephone: 625-1081.

EXHIBITS

The Dot Project: Paintings by member and students of Kaji Aso Studio, opens today at Kaji Aso Studio, 40 St. Stephen Street, Boston. Continues through December 8. No admission charge. Telephone: 247-1719.

E.11/Celebration & Commitment, an exhibition of work by the photography faculty of the Art Institute of Boston, opens today at the Federal Reserve Bank of Boston Gallery, 600 Atlantic Avenue, across from South Station in downtown Boston. Continues through December 31 with gallery hours Mon-Fri 10-4. Telephone: 973-3454 or 973-3368.

LECTURES

John Koethe, author of *The Late Wisconsin Spring*, and Heany Menkil, author of *The Jubilation of Falling Bodies*, read from their work at 8 pm in the Cronkhite Graduate Center, 6 Ash Street, Cambridge. Admission: \$2.50. Telephone: 547-4908.

Friday, Nov. 13

POPULAR MUSIC

Bachman Turner Overdrive, with guests Al Halliday & The Hurricanes, T.H. & The Wreckage, and Driving Sideways, perform at the Channel, 25 Necco Street, near South Station in Boston. Tickets: \$7.50 advance/\$8.50 at the door. Telephone: 451-1905.

The Lemonheads, Rifle Sport, and The Malariaans perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Down Avenue and Runaway Dan perform at the Paradise, 967 Commonwealth Avenue, Boston. Tel: 254-2052.

Outlets, Queens, Pirahna Bros., and Random Factor perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

Holy Cow, The Bell People, and Department of Cultural Affairs perform at Green Street Station, 131 Green Street, Jamaica Plain. Telephone: 522-0792.

Guitarist Hiram Bullock performs at 8 pm and 11 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$10. Telephone: 497-8200.

The Blacksmith Folk Festival begins today with a *Singer Songwriter Concert* at 8 pm at the Cambridge Center for Adult Education, Blacksmith House, 42 Brattle Street, Cambridge. Admission: \$4 suggested donation. Telephone: 547-6789.

CLASSICAL MUSIC

The John Oliver Choral and Orchestra performs music of France and Switzerland with works by Gabriel Fauré, Francis Poulenc, and Frank Martin at 8 pm in Old South Church, 645 Boylston Street, across from Boston Public Library, near the Copley Square T-stop on the green line.

The New England Philharmonic performs works by John Harbison, Henk Badings, and Rimsky-Korsakov at 8 pm in Paine Hall, Harvard University Music Building, Cambridge. Also presented at 8 pm November 15 in Dwight Hall, Framingham State College, Framingham. Tickets: \$7 general, \$5 seniors and students. Telephone: 868-1222.

The Concerto Company, Victor Rosenbaum conducting, performs at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. No admission charge. Telephone: 876-0956.

LECTURES

Salem: A Maritime Society, a lecture by Dean Lahikainen, chief curator of the Essex Institute, is presented at 10:30 am in Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Admission: \$7.50 general, \$6.50 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

Jay Maisel, one of the premiere commercial photographers working today, is presented by the Photographic Resource Center at 8 pm in Sleeper Hall, 871 Commonwealth Avenue, Boston. Admission: \$7 general, \$5 PRC members. Telephone: 353-0700.

DANCE

\*\*\* CRITIC'S CHOICE \*\*\*  
*Dance Works by Benita Blike and Sally Lee* is presented at 8 pm at the Joy of Movement Theatre, 536 Massachusetts Avenue, Cambridge. Also presented November 14. Tickets: \$7. Telephone: 899-9348.

Daena Giardella performs in an improvisational movement-theater piece, *Yes To Everything!* at 8 pm at the Cambridge Multicultural Arts Center, 41 Second Street, Cambridge. Also presented November 14. Tickets: \$8 general, \$6 seniors and students. Telephone: 577-1400.

THEATER

Kismet — A Musical Arabian Night is presented by the MIT Musical Theatre Guild at 8 pm in Kresge Auditorium. Continues November 14, 15, 19, 20, and 21. Tickets: \$7 general, \$6 faculty and staff, \$5 students, \$4 MIT students. Telephone: 253-6294.

Harpies Bizarre, Lydia Sargent's feminist satire, opens today at the Newbury Street Theatre, 565 Boylston Street in Copley Square. Continues through December 19 with performances Thurs-Sat at 8 pm. Tickets: \$4 Thursdays, \$6 Fridays and Saturdays. Telephone: 262-7779.

*After the First Death*, a new solo performance by Julie Roehlin, opens today at Mobius, 354 Congress Street, Boston. Continues through November 22 with performances Fri-Sun at 8 pm. Tickets: \$6. Telephone: 542-7416.

FILM & VIDEO

The MIT Lecture Series Committee presents *Les Misérables* (1935, Darryl F. Zanuck) at 7:30 in 10-250 and *The Killing Fields* (1985) at 6:30 & 10:00 in 26-100. Admission: \$1.50. Tel: 225-9179.

The Somerville Theatre presents *Stand By Me* (1986) at 6:15 & 9:30 and *Diner* (1982) at 8:00. Located at 55 Davis Square in Somerville, just by the Davis Square T-stop on the red line. Telephone: 625-1081.

The French Library continues its Ciné Club film series *Women of Accomplishment* with *Thérèse* (1986, Alain Cavalier) at 8 pm. Also presented November 14 and 15. Located at 53 Marlborough Street, Boston. Admission: \$3.50 general, \$2.50 members. Telephone: 266-4351.

The Brattle Theatre presents a Lillian Gish double bill with *Night of the Hunter* (1955, Charles Laughton) at 4:15 & 7:45 and *The Scarlet Letter* (1926, Victor Sjöström) at 6:05 & 9:40. Also presented November 14. Located at 40 Brattle Street in Harvard Square. Admission: \$4.75 (good for the double feature). Telephone: 876-6837.

The Museum of Fine Arts' film series *Japan and World War II: Now and Then* continues with *Under the Flag of the Rising Sun* (1972, Kinji Fukasaku) at 5:30 and *Twenty-Four Eyes* (1954, Keisuke Kinoshita) at 8:00. Presented in Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Admission: \$3.50 general, \$3 MFA members, seniors, and students. Telephone: 267-9300.

Saturday, Nov. 14

POPULAR MUSIC

\*\*\* CRITIC'S CHOICE \*\*\*  
Perennial Boston favorites *The Neighborhoods*, with *Treat Her Right*, *Rash of Stabbings*, and *Lynn Laprad*, perform at the Channel, 25 Necco Street, near South Station in Boston. Tickets: \$4 advance/\$5 at the door. Telephone: 451-1905.

Neats, Classic Ruins, and 98 Colors perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

3 Colors and The Connells perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Lil' Ed and the Blues Imperials and Big Twist and the Mellow Fellows perform at 8 pm and 11 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$9. Telephone: 497-8200.

The Blacksmith Folk Festival continues with *Songs and Stories for Children* at 10 am, 11:15, 2 pm, and 3:15 at the Cambridge Center for Adult Education, 42 Brattle Street, Cambridge and with *Jean Ritchie in Concert* at 8 pm in Paine Hall, Harvard University. Admission: \$3 adults/\$2 children suggested donation for songs and stories, \$8 advance/\$9 at the door for Jean Ritchie. Telephone: 547-6789.

CLASSICAL MUSIC

\*\*\* CRITIC'S CHOICE \*\*\*  
Anthony Davis, "third stream" composer/pianist, performs as part of the *Composers in Recital* series at 8 pm in Elizabeth Killian Hall, Hayden Library Building, 160 Memorial Drive. Recital preceded by a free lecture at 4 pm. Admission: \$8 general, \$4 MIT students. Tel: 253-2906 or 253-ARTS.

Brookline Youth Concerts opens its season with Phyllis Curfin narrating a chamber version of Saint-Saens' *Carnival of the Animals* at 2 pm in the Roberts and Dubbs Auditorium at Brookline High School. Tickets: \$4.50 general, \$3.50 children. Telephone: 353-3345.

"Woodwind Pops," a Boston University School of Music faculty recital, is presented at 8 pm in the BU Marshall Room. No admission charge. Telephone: 353-3345.

FILM & VIDEO

The MIT Lecture Series Committee presents *Beverly Hills Cop*, starring Eddie Murphy, at 7 pm and 10 pm in 26-100. Admission: \$1.50. Telephone: 225-9179.

The Somerville Theatre presents *Blue Velvet* (1986) at 3:15, 7:45, & 11:45 and *Out of the Blue* (1980) at 5:30 & 10:00. Located at 55 Davis Square in Somerville, just by the Davis Square T-stop on the red line. Telephone: 625-1081.

Sunday, Nov. 15

POPULAR MUSIC

Country Bumpkins, Modern Art, Juvenile Amphibians in Formaldehyde, Screaming Headless Torsos, and McGee & McGee perform in a benefit for Boston Film/Video Foundation visiting artists at the Rat, 528 Commonwealth Avenue in Kenmore Square. Tel: 536-9438.

The Bluesbusters perform at 9 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$10. Telephone: 497-8200.

The Blacksmith Folk Festival concludes with *Folk Song Society Cellauch, Swap Song and Singaround* at 2 pm at the Cambridge Center for Adult Education, 42 Brattle Street, Cambridge. Admission: \$4 suggested donation. Telephone: 547-6789.

CLASSICAL MUSIC

Nancy Cirillo, violin, and Charles Fisk, piano, perform chamberworks by Schubert and Barok at 8 pm in Houghton Memorial Chapel, Wellesley College. No admission charge. Telephone: 235-0320 ext. 2028.

\*\*\* CRITIC'S CHOICE \*\*\*  
Frank Bruggen and The Orchestra of the 18th Century, with John Gibbons, fortepiano soloist, perform works by Mozart and Beethoven at 3:30 pm in Symphony Hall, Massachusetts and Huntington Avenues, Boston. Tickets: \$14 to \$20 [see also reduced-price tickets offered through *The Tech* Performing Arts Series]. Tel: 262-0650.

Ronald Lowry, cello, perform in a New England Conservatory Extension Division Recital at 8 pm in Brown Hall, 290 Huntington Avenue, Boston. No admission charge. Telephone: 262-1120.

A Faculty Chamber Music Concert, featuring works by Dvorak and Mendelssohn, is presented at 4 pm at the All Newton Music School, 321 Chestnut Street, West Newton. No admission charge. Telephone: 527-4553.

FILM & VIDEO

The MIT Lecture Series Committee presents *Ordinary People*, starring Timothy Hutton, Donald Sutherland, and Mary Tyler Moore, at 6:30 and 9:30 in 26-100. Admission: \$1.50. Telephone: 225-9179.

\*\*\* CRITIC'S CHOICE \*\*\*  
The Brattle Theatre begins its film series *Murder by Hitchcock* with *Rope* (1948), starring Jimmy Stewart, at 6:30 & 10:00 and *To Catch a Thief* (1956), starring Cary Grant and Grace Kelly, at 8:00. Also presented November 16. 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 *Foolish Wives* (1921, Erich von Stroheim) at 4:25 & 8:00 and *Pandora's Box* (1929, G.W. Pabst) at 2:30, 6:10, & 9:45. Located at 40 Brattle Street in Harvard Square. Admission: \$4.75 (good for the double feature). Telephone: 876-6837.

LECTURES

Greek and Roman Influences on American Sculpture, a lecture by Cornelius C. Vermeule III, curator of the MFA Department of Classical Art, is presented at 3 pm in the Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Free tickets are required and are available at the box office one hour prior to the lecture. Telephone: 267-9300.

Monday, Nov. 16

POPULAR MUSIC

\*\*\* CRITIC'S CHOICE \*\*\*  
Squeeze, with guests Silencers, performs at 7:30 pm at the Wang Center. Also presented November 17 and 18. Tickets: \$17 and \$18. Telephone: 492-1900 or 787-8000.

Roger Waters performs at 7:30 pm at the Centrum in Worcester. Tickets: \$17.50. Telephone: 492-1900 or 787-8000.

CLASSICAL MUSIC

Daniel Silver, principal clarinet of the Hong Kong Philharmonic, performs works by Tartini-Jacob, Schumann, Brahms, and others at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. Tickets: \$7 general, \$5 seniors and students. Tel: 876-0956.

Gabriel Chodos, piano, performs works by Mozart, Schubert, and Chopin in a New England Conservatory Faculty Recital at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120.

A Boston University School of Music String Department Recital is presented at 8 pm in the BU Concert Hall, 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

FILM & VIDEO

The Brattle Theatre continues its Monday series *Film Noir* with *Murder My Sweet* (1944, Edward Dmytryk) at 4:30 & 7:55 and *The Brasher Doubloon* (1947, John Brahm) at 6:20 & 9:45. Located at 40 Brattle Street in Harvard Square. Admission: \$4.75 (good for the double feature). Telephone: 876-6837.

EXHIBITS

Graphics on Venezuelan Architecture opens today at the Dante Alighieri Society, 41 Hampshire Street, Cambridge. Continues through December 4 with gallery hours Monday to Friday 10am-1pm and 5pm-8pm.

POETRY

John Thom Gunn will read from his work at 5:30 pm at the College of Liberal Arts, Boston University, Room B12, 725 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-2510.

Tuesday, Nov. 17

POPULAR MUSIC

\*\*\* CRITIC'S CHOICE \*\*\*  
The Flat Metheny Group performs at 7:30 pm at the Orpheum Theatre. Tickets: \$15.35 and \$17.85. Telephone: 492-1900 or 787-8000.

Alice Cooper, Ace Frehley's Comet, and Faster Pussycat perform at 7:30 pm at the Boston Garden. Tickets: \$16.50. Telephone: 1-800-382-8080.

Taj Mahal and Rory Block perform at 7:30 and 10:00 at Nightstage, 823 Main Street, Cambridge. Tickets: \$12. Telephone: 497-8200.

CLASSICAL MUSIC

Kenton Streams, a retrospective of Stan Kenton hits, is presented by Ran Blake at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120.

A Boston University School of Music Student Composers' Recital is presented at 8 pm in the BU Concert Hall, 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

THEATER

\*\*\* CRITIC'S CHOICE \*\*\*  
The Big River, winner of seven 1985 Tony Awards including "Best Musical," opens today at the Colonial Theatre, 106 Boylston Street, Boston. Continues through December 6 with performances Tues-Sat at 8 pm, with matinees Thurs and Sat at 2 pm and Sun at 3 pm. Tickets: \$21 to \$40. Telephone: 426-9366.

FILM & VIDEO

\*\*\* CRITIC'S CHOICE \*\*\*  
The Somerville Theatre continues its film series *Murder by Hitchcock* with *Shadow of a Doubt* (1951) at 5:45 & 9:45 and *Strangers on a Train* (1943) at 7:45. Also presented November 18. 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 Tuesday series *Independent Filmmakers Showcase* with *Jeanne Diekmann*, *23 Qui du Commerce*, *1080 Bruxelles* (1975, Chantal Akerman) at 4 pm and 8 pm. Located at 40 Brattle Street in Harvard Square. Admission: \$4. Tel: 876-6837.

Upcoming Events

The Ramones at Metro on November 18. John Entwistle at the Channel on November 19. 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. James Brown at the Opera House on November 28.

The Tech Performing Arts Series presents...

# MUSIC FROM MARLBORO

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

# ORCHESTRA of the 18th CENTURY

As a presentation of Charles River Concerts, Frank Brüggén and the Orchestra of the 18th Century, with John Gibbons, fortepiano soloist, performs Mozart's *Overture to Don Giovanni* and *Piano Concerto in D Minor*, and Beethoven's "Eroica" *Symphony*.  
Symphony Hall, Nov. 15, 3:30 pm. MIT price: \$5.

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

The Tech Performing Arts Series, 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.

## Banchetto builds from lovely first act to superb second

### ACIS AND GALATEA

Written by Handel.

Performed by Banchetto Musicale,  
Martin Pearlman, conducting.

Jordan Hall, Friday, November 6.

Event in The Tech Performing Arts Series.

By SHARALEE M. FIELD

FRIDAY NIGHT'S PERFORMANCE OF *Acis and Galatea* by the Banchetto Musicale proved to be well worth braving the cold. Written by Handel in the same period as his popular *Water Music*, this piece contains a similar variation in moods. The orchestra, conducted by Martin Pearlman and comprised almost entirely of strings, handled this taxing score with ease.

The story related by this choral piece is that of two lovers, Acis and Galatea. The first act is devoted to establishing the strength of the love between this shepherd and his nymph, and is largely upbeat. The chorus describes a pleasant pastoral setting; the two lovers (Frank Kelley and Nancy Armstrong) sing of their mutual devotion. Only the shepherd Damon (Jeffrey Thomas) has misgivings, warning Acis not to neglect his flocks in favor of his nymph. But overall the mood is "harmless, merry, free, and gay" and the orchestra and chorus did a fine job of imparting this feeling to the audience, which was in quite a good humor by intermission.

My only complaint during the first act was with Christopher Krueger, recorder, playing one of the few wind instruments in the orchestra. The recorder walks a fine

line between a high, lilting sound and an ear-piercing shriek, and unfortunately Krueger appeared to cross that line upon occasion. I must point out that this problem ceased in the next act when he switched to a different recorder. This minor affliction was barely noticeable in an otherwise polished performance.

While the first act was lovely, the second was superb. Here there is tension in the music, as the monster Polyphemus arrives on the scene to woo Galatea. Of course, this results in conflict with Acis, who feels honor bound to fight the monster. Polyphemus kills Acis, who is deified at the request of the mourning Galatea. This emotionally charged scene is interspersed with quieter moments as Damon attempts to give everyone more pastoral advice.

This juxtaposition of moods allowed the orchestra to display the full range of its talents, which it did admirably. Even the singing seemed better, due in part to the increased emotional motivation. Matthew Lau, as Polyphemus, gets my vote as best soloist of the evening: not only was his voice magnificent, but he projected an attitude of self-mocking pompousness that delighted the audience and added a dimension to his character that the others seemed to lack. His was the crowning touch to a wonderful performance.

The Banchetto Musicale will be performing another Handel piece, *Messiah*, on December 11 and 12 in Jordan Hall. Frank Kelley will be featured as one of the soloists. I highly recommend reserving your tickets now for what promises to be another extraordinary performance.

## TRME meets challenges of Lorraine Hansberry's *Brustein's Window*

(Continued from page 7)

tion too much. Iris says, "I thought the louder an actor . . . the better he was." TRME escapes that trap, but occasionally errs in the other direction. Both Gisselbrecht and Marold can slip into speech-making rather than emotive acting at times.

Some others never slip out of it. Jonathan Monsarrat '89 is one of the least credible politicians ever, a man who manages to speechify and mumble at the same time, and do so with complete consistency. He has nothing of the confidence we would expect from a rising political star.

Brad Sagarin '88, as a downstairs lodger and sometime freeloader who takes after Jean Genet, is likewise undistinguished, except for the bizarre extrareality scene towards the end, where he goes nicely through his paces.

Dave Policar '90, however, is very good as a Alton Scales, a comrade-in-arms of Sidney's who takes after Fidel Castro. A reformed (after '56) Marxist, Alton is a quarter-negro who could pass for white but instead embraces his negritude and makes black power the keystone of his po-

litical agenda. With the assistance of a splendid makeup job, Policar captures the physicality of the character well, a Prince Nelson lookalike with an axe to grind. His big cathartic scene was well handled, but he could afford to let go a little more.

Iris' two sisters and fellow Graces each put in appearances. Sabrina Goodman '90 was fine as the uptown would-be socialite who only rarely ventures into Greenwich Village; her discomfort around scandals and Bohemians was evident. Leah Bateman '90 was exemplary in a smaller role as Gloria, a jetset prostitute who finds herself at 26 contemplating the shell of a wasted life.

Rounding out the cast was Sybil Shearin as Max, a frustrated graphic artist whose appearance mostly set up one very funny sight gag for the other characters.

The play, a hit in 1964 but now underappreciated, was an excellent choice. Largely a character piece, it provided the actors with some real challenges, all of which were met and most vanquished. TRME seems to be a group which thrives on challenges, so let us look forward to



Gloria (Leah Bateman '90) in *The Sign in Sidney Brustein's Window*.

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by

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## Study suggests smaller classrooms

(Continued from page 1)

The report singled out lecture halls as needing an especially hospitable setting. It noted that lecturing to large numbers of student is very demanding and that students can easily lose interest. The report concluded that "given the more stringent requirements and higher expectations for lecture hall performance . . . lecture halls are not effectively backstopping the teaching efforts of lecturing faculty."

### Classrooms underused

A utilization study found that "MIT's average rate of utilization for classrooms and lecture halls is quite low." Average net utilization is 28 percent for classrooms and 25 percent for lecture halls, with a 40 hour per week usage considered maximum. Net utilization should be around 40 percent, the report said.

The low utilization is believed to be a result of a mismatching between programs and classroom spaces. "The principal finding of the utilization analysis is that MIT has too high a proportion of large classrooms and too few seminar spaces as compared to the mix of courses that are taught," the report concluded.

It noted that more than half of the course hours taught at MIT are seminar-sized courses with enrollments of fewer than 20 people, but only 16 percent of Institute classrooms are seminar rooms with capacities under 20.

On the other hand, while only 7 percent of classes have between 41 and 60 students, 31 percent of classrooms are large classrooms with capacities up to 60.

Currently 40 percent of seminar-sized classes cannot be scheduled in seminar-sized rooms, the report said. It indicated that MIT could use up to 52 more seminar rooms and could do without 36 of its 46 large classrooms.

### Recommendations

In order to improve classroom and lecture hall conditions, the report offered several sugges-

tions. First, a classroom system should be implemented "that is compatible with and supports the current teaching program."

Specifically, the report suggested that at least 12 large classrooms be converted into at least 20 seminar rooms to accommodate small groups and general renovation be done on all classrooms in the main buildings "with particular attention to improving quality of basic components."

Secondly, the report stressed that lecture halls should better enhance the current academic program. Rooms 26-100 and 6-120 were cited as in need of major reconstruction and renovation, and major renovations were also recommended for 54-100. Also, the report suggested the

possible creation of a "lecture center" which would centralize demonstration equipment and audio-visual material and which would allow for "new initiatives in teaching."

Finally, the report recommended that MIT develop a strong, long-range classroom strategy with significant budgetary support. The cost of the long-term renovations were estimated to be \$10 million over 10 years. In addition, approximately \$900,000 would be needed for upgrading maintenance, equipment and furniture of existing facilities.

The decisions on the classroom facilities needs will primarily be made through MacVicar's office. A general student and faculty response toward the proposals has yet to be assessed.



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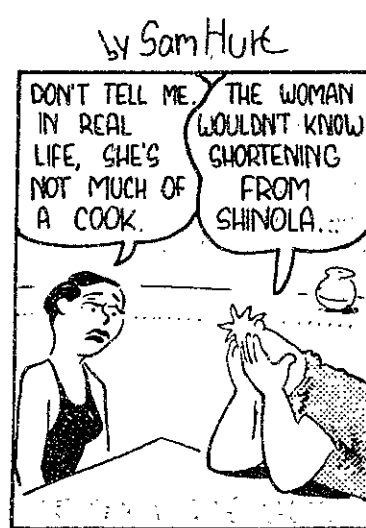
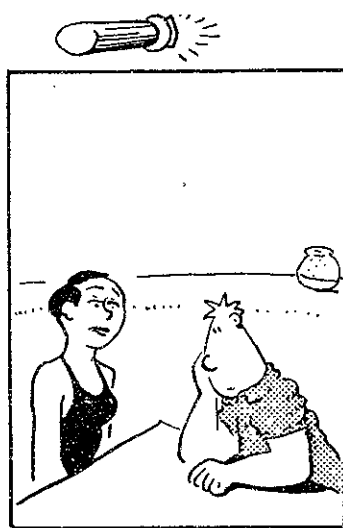
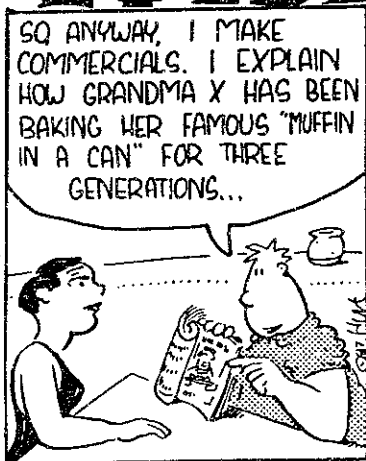
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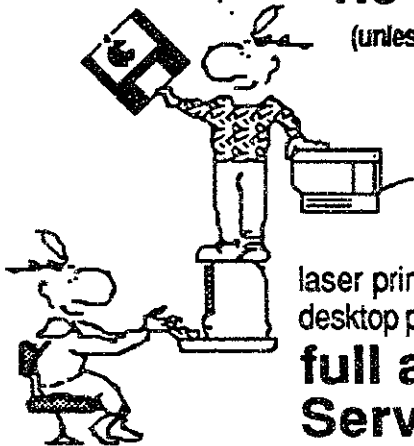
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# MIT plans to remove homeless from Simplex site

(Continued from page 1)

ticket that doesn't guarantee you'll get a bed, stand in line for a half hour for dinner, then at six o'clock come upstairs, take a shower, and get ready for bed.

"This is the daily routine of many of the shelters, and that's why we don't want to live in them, and that's why we're out here. And this [kind of shelter] is where MIT wants to put us." He wants Milne to spend a night at such a shelter.

Some people already have left Tent City, because "they see right now it's a hopeless cause," said Preacha, who will not reveal his

legal name.

Despite these defections, the residents signed a document Friday night pledging themselves to the camp's two rules: no fighting and no drugs or alcohol (except for prescribed medications). The shantytown now has committees for security, negotiations with MIT, and outreach to the community.

Evlyn Parks, who was elected mayor of Tent City, estimated that at the height of a teach-in sponsored by the Tent City residents sixty people were present, but none chose to spend the night, as the residents had hoped.

Nevertheless, Preacha said, "I think it was an eye-opener for people who didn't know what homelessness was like."

Several residents have claimed that Milne came to Tent City Friday night and ordered them off the property within 24 hours. Milne denies the charge.

#### City council supportive

Wolf said the Cambridge city government has given the homeless group some support, but criticized City Council member Alfred Vellucci, who promised trailers for Tent City by the end of October but has not delivered them. He pointed to trailers being used by construction teams across the street and said that Tent City should be allowed to use them at night.

Various student groups, the Walker Memorial Building, and Food not Bombs have all donated food, Preacha said. The tents were either given by the Simplex Steering Committee or owned by the homeless people who lived in them. The Somerville Media Action Program loaned a sound system for the teach-in, and various other people have passed by and donated, he added.

#### UA's role "unclear"

Undergraduate Association President Manuel Rodriguez '89 has received a letter from the

residents asking for his support. He visited the site yesterday and "discussed what was happening" with Associate Provost S. Jay Keyser. "It is very unclear to me what the UA can do," Rodriguez said, "besides [going] to Keyser." "My personal view," he said, "is that they have a real case." Considering how MIT has talked about making socially responsible scientists and engineers, he suggested that Tent City "would be a

good place to start. . . . Neither the students, nor the faculty, nor the administration are paying these people the attention they deserve."

The UA executive committee released a statement saying that "MIT should not be blind to what is happening" and asserting that the Institute "is responsible to the people who lost their homes as a result of MIT expansion," Rodriguez said.

## Panel recommends changes in science distribution classes

(Continued from page 1)

necessarily be put on the the list as they are. "They must be reviewed and thought through to maximize their effectiveness as SD subjects," Silbey said.

The committee proposed that distribution subjects come up for renewal of approval every three years. The committee established by the Dean will examine enrollment, readings, problem sets, writing assignments, exams, and teaching evaluations. The Dean will have the ultimate responsibility of approving or rejecting subjects.

The committee proposed that no more than 20 science distribution subjects be offered a year, with several being offered both terms. Each department will be allotted a certain number of science distribution subjects. If a department wants to offer a new distribution subject, it will have to remove distribution status from another class. "This is to prevent the infinite proliferation of subjects on the list," Silbey explained.

The committee suggested possible new distribution subjects, including: Introduction to Quantum Physics, a one-semester sophomore subject in quantum physics with a mix of historical perspective, scientific methodology, and practical application; The Theory of the Chemical Bond, a substantially revised version of Physical Chemistry (5.61), with an emphasis on the construction of the quantum theory of the chemical bond; and Key Discoveries in Mathematics, a study of major breakthroughs in mathematics with a historical perspective.

#### Problems with chemistry core

Overall, the committee was satisfied with the science core subjects, but felt that periodic review was necessary to maintain and improve quality. But the chemistry requirement, which may be satisfied by either Principles of Chemical Science (5.11) or Introduction to Solid-State Chemistry (3.091), remained a problem for the committee.

Whereas 5.11 is the prerequisite for further study in chemical engineering, biology, and earth sciences, 3.091 "deals mainly with solids and defects in solids . . . and does not provide a broad enough exposition of chemical principles to serve as the prerequisite for study in other areas," the committee concluded.

"Students who take it have diminished choices as they go through MIT," Silbey said.

"What would happen if I came here thinking I would become an engineer, took 3.091 because everyone in engineering told me to take it, and half-way through this

place, realized I was more interested in [something else]? I would be stuck because I had not taken 5.11," Silbey explained.

He noted that the chemistry department tries to remedy this problem by giving an exam to students who have taken 3.091 that certifies that they know the material covered in 5.11.

The committee also suspected that demands on students' time, especially those made by professional subjects, may have an adverse effect on the amount of time spent on the required subjects.

### Cambridge Council Resolution

The following is the text of a resolution passed unanimously by the Cambridge City Council on Monday, November 2.

**Whereas:** There are homeless people living on a grassy land area of the Simplex site, and known as Tent City, which lyeth in front of 55 Blanche Street in Cambridge and living in tents and

**Whereas:** These homeless people on their own have been doing very constructive things: prohibiting drugs and alcohol from their encampment. From refuse found in various places they have built storage and cooking facilities; and

**Whereas:** They have established security for themselves and the immediate neighborhood and they have continuous meetings to help themselves get organized and think of ways to let society know of their need for decent shelter; and

**Whereas:** On the site they have constructed large works of art. They have "thrown out" individuals who would not abide by their laws and have cared for alcoholics who have "come by" and are incapacitated. In their midst they have erected the American flag. All this they have done on their own; and

**Whereas:** This is a rare occasion to see people who have nothing attempting to be constructive and attempting to make something of their lives; and

**Whereas:** It seems that we can learn something from this unusual situation; therefore be it

**Ordered:** That the Cambridge City Council asks the Universities of MIT and Harvard to send to this area the appropriate professors and scholars so that they may study the situation to see if there are things we can learn not only to help these homeless people, but all homeless people; and also be it

**Ordered:** That the City Manager send whatever appropriate City officials to this area for the same reason.

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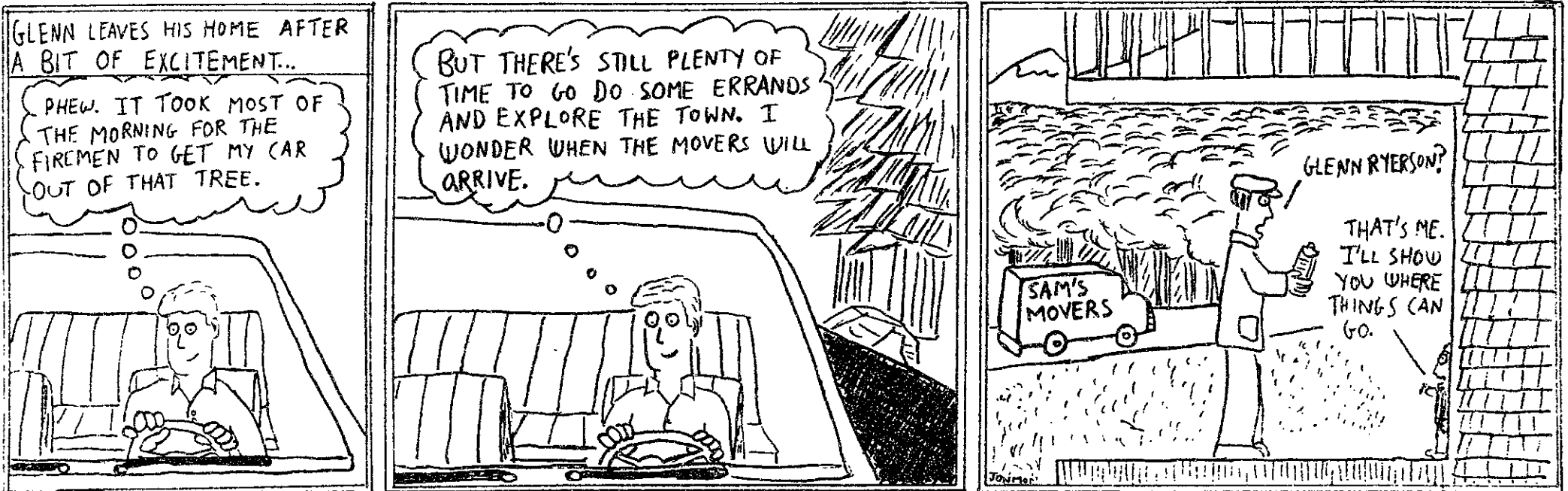
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# comics

## Critters

By Jon Monsarrat

Critters by Jon Monsarrat



### MIT to study joint center for supercomputer

(Continued from page 1)

#### MIT considers working with industry on supercomputer center

MIT has instead decided to study a proposal on the feasibility of forming a team with two or more computer firms to seek support from the National Science Foundation for a linked supercomputer center, Deutch said.

"We hope we can get started on it within a year from now," he continued. The goal is "to explore the outer limits of how supercomputers can work together to address fundamental problems in the physical sciences and engineering," he added.

"Our conversations with many computer scientists, industry experts, and government officials lead us to speculate that the time may be ripe for such a university-industry collaborative undertaking, initially concerned with US supercomputer technology.

"We intend to explore this concept within MIT. We may then approach two or more firms who possess US supercomputer technology and might be interested in joining us as a team to seek support for such a supercomputer center under the National Science Foundation's program for Science and Technology Centers," he said.

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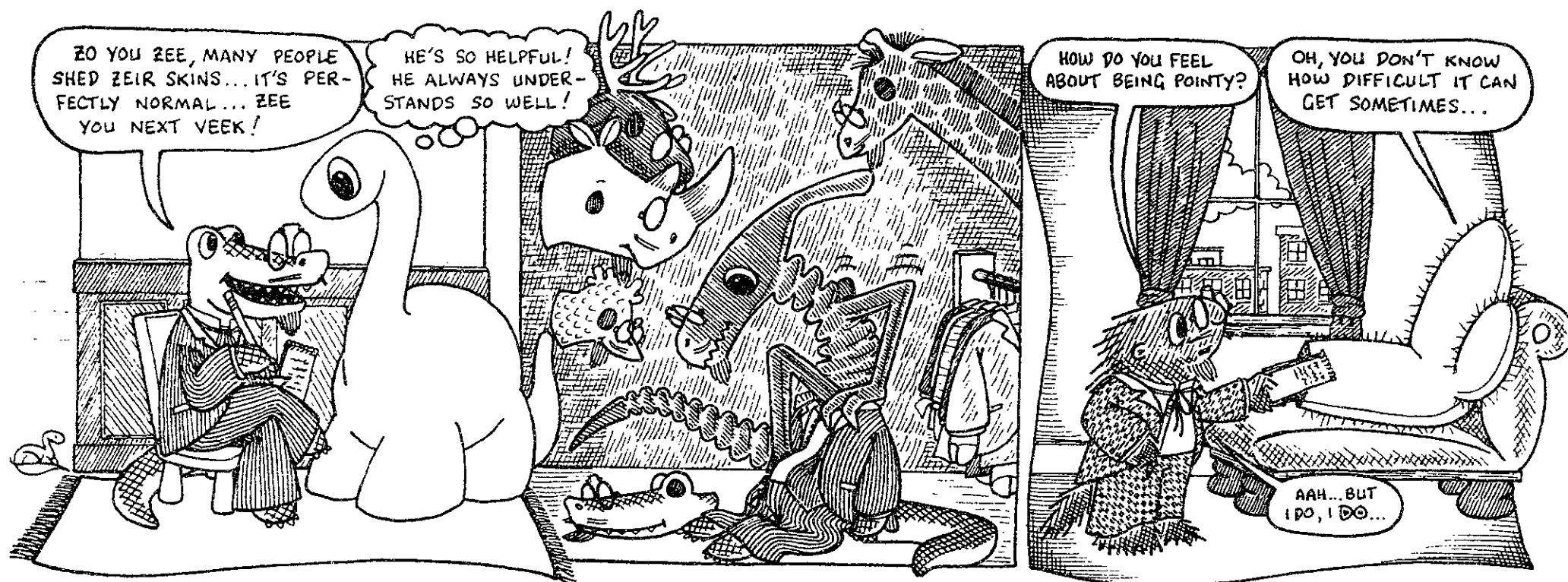
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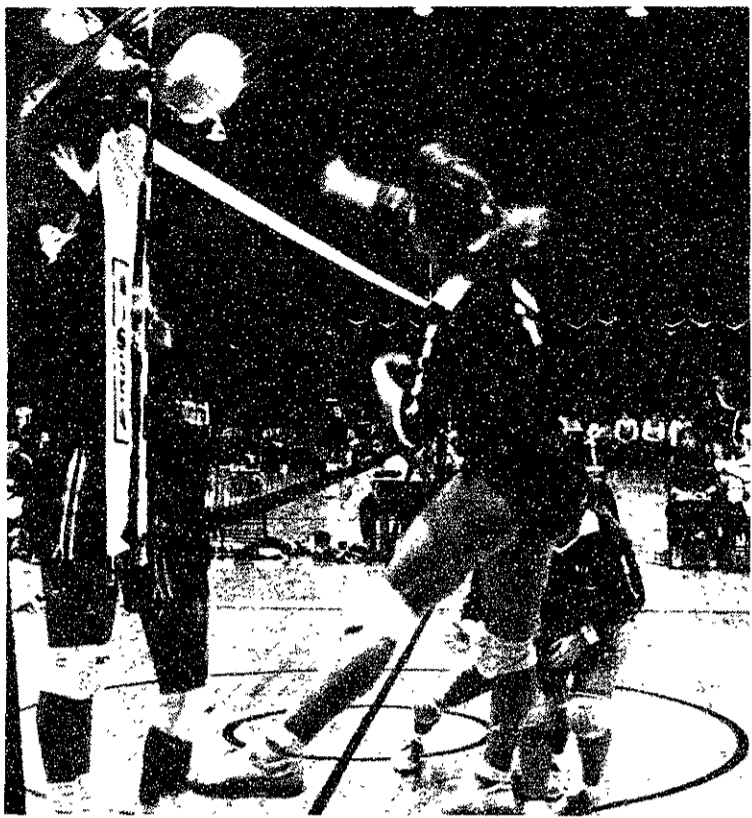
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**8-105**

**4:00 p.m.**

*An informal discussion with refreshments will follow.*

# sports



Sarath Krishnaswamy/The Tech  
Cecilia Warpinski '90 spikes the ball last Saturday as her Wellesley opponents attempt to block. MIT beat Wellesley 2 games to 0, winning the match and going on to beat Smith College in the finals of the New England Women's Eight Championship.

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