

Mark D. Virtue/The Tech
MIT drives down the rink during the consolation game of the Ben Martin Tournament. See story page 16.

Robber works Tech Square

By Andrew L. Fish

In recent weeks, 11 street robberies — the latest taking place last weekend — have occurred in areas adjacent to the MIT campus, according to MIT Campus Police Anne P. Glavin. Since Jan. 16, seven robberies have been reported in the area northwest of Technology Square, and four others have occurred along Green Street near Central Square.

Glavin believed that most of the incidents could be attributed to a single man, who is described as black, 21-25 years old, 5'10" to 6' tall, 150-170 lbs., wearing a red baseball cap and a red jacket, and carrying a silver handgun. An alternative description has the man wearing a blue denim jacket and a dark ski mask. He has operated with several accomplices, and all the attacks have taken place between 6 pm and 11:30 pm, Glavin said.

Of the eleven incidents, eight were armed robberies. There was also an unarmed robbery and an attempted unarmed robbery on Jan. 16. In the latest incident, a bicyclist was assaulted with sticks

while moving through the area.

Glavin said the assailants have been "brazen," sometimes attacking pairs of people. The Campus Police often advise walking with a friend, but in this case even that might not be safe, Glavin said. She suggested travelling in larger groups, but noted that there might not be safety in numbers.

Although the Cambridge Police have questioned several suspects, no one has yet been arrested for the robberies, Glavin said. The Campus Police are cooperating with the Cambridge Police in their investigation, she said.

All of the attacks have occurred under cover of darkness, and Glavin suggested that people who work in the area should consider changing their work sched-

ules so they can leave during daylight hours. She also advocated driving to work when possible and using the Campus Police escort service at night.

Glavin believed it would only be "a matter of time" before the assailants are caught if they continue to operate in the area.

The crime problem in the Technology Square area is not new, Glavin said. In the past five years, the Campus Police have issued five separate warning bulletins because of problems in the area, which has a reputation for being dangerous, she said. Housing projects located in the area contribute to the high crime rate, and the situation will probably not change in the near future, Glavin said.

Economy stable after October market crash

By Miguel Cantillo

Three economics professors predicted that last October's stock market crash would not have a catastrophic effect on the US economy. MIT professors Robert M. Solow, Olivier J. Blanchard PhD '77, and Harvard professor Lawrence H. Summers spoke at a forum on the crash last Wednesday.

Blanchard asserted that the drop in the stock market would have no fatal effects on the economy. Although \$50 to \$60 billion dollars were "lost" on Black Monday, this amounted only to one percent of the annual Gross National Product. The future of the economy was impossible to predict at the moment, due to the mixed information now available, Blanchard said. But he added that the crash had a negative effect on the economy, dismissing those who argued the contrary.

Solow said that the crash had a lesser impact on the economy than most people expected. The stock market affects the economy through changes in consumption spending. Before Black Monday consumption expenditures had grown by \$50 to \$60 billion, and after the market crash there had not been any substantial change, Solow said.

Summers discussed the need to

come up with the correct value of the stock market between August and October. He believed that the readings during these months were unrealistically high. All three economists agreed that the crash could be compared to a bubble that rose too high and then collapsed.

Summers attributed the crash in part to measures taken by the Federal Reserve Board to prevent a dollar devaluation.

Summers contended that if the crash affected GNP to the extent Solow and Blanchard predicted, it would have a larger effect. But he argued that the crash would have much less of an effect on GNP, and he agreed that the it would have little effect on the economy, declaring that the crash would just become a footnote in economic history books.

During the question period, Institute Professor Emeritus Peil A. Samuelson agreed that the actions of the Federal Reserve Board had helped cause the crash, and he supported the Fed's actions during this period.

Summers suggested that there could be a predetermined number of transactions per day in order to prevent a future crash. After the market had reached that point it should then stop for that day, Summers explained.

Solow criticizes some economic predictions

By Sanjay Manandhar

"Why do economists disagree so much amongst themselves?" Institute Professor Robert M. Solow, the 1987 Nobel laureate in economics, asked a crowd of 120 at a talk sponsored by the Department of Economics on Monday.

Solow found it disturbing that monetarists and Keynesians consistently interpreted economic data differently. This suggested to him that what these economists are doing is "not really reading evidence." Rather, economists may be manipulating the data to suit their own ideologies, Solow said.

This discrepancy "contributes to the low esteem" given to economists by the laymen, Solow said.

Solow also believed famous economists "appear on the front of major newspapers with precisely contradictory answers" because they are made to answer questions that they are not able to answer. Journalists ask economists to make forecasts "even when it is not possible" given the current data, Solow said.

Solow argued that economists should "stick to the more funda-

mental economics" and "answer the first order question" — rather than try to provide concrete answers to all questions.

Solow lamented that economists relied too much on models based on overly restrictive assumptions. Many of these assumptions cannot be applied to the market, he said.

The different interpretation given to data by different economists leads to "the old chestnut question" — how much of economics is science? Unlike scientists, economists "don't record a lot of observations, we record a lot of assumptions," Solow noted.

Unfortunately, there is not enough "keen observation" in economics, Solow said. "We don't award a keen observer in economics, don't know if we see one and, maybe, you can't teach [observation]." Economists also have difficulty, Solow said, knowing how to "interpret the end products, what to tell the congressman, what you advocate about policy, and how much you can fudge the civilian and call it legitimate."

As an example, Solow recalled a recent talk to Democratic mem-

bers of the US House of Representatives, who were holding a beginning-of-session meeting. During his talk, Solow gave a "ritual" warning against protectionism — a popular idea among many Democrats.

Afterward, Solow was approached by a supporter of presidential candidate Richard Gephardt. The congressman argued that a protectionist amendment sponsored by Gephardt served as an effective threat to compel the Japanese to open their markets to American goods.

But Solow responded that people are naturally protectionists. If exposed to even a little protectionism, the public will demand more and more. The Congress therefore should draw the line against any type of protectionism, Solow argued.

Also, if the "threat" was not carried out, then the United States would lose credibility.

Solow also showed grief over economics being "too vulnerable to fashion." Prevailing opinions are given great weight by economic journals, while new and unpopular ideas are too often ignored.

Democratic presidential hopefuls debate in New Hampshire

By David P. Hamilton

DURHAM, NH — The seven candidates for the Democratic presidential nomination aimed sharp blows at each other's domestic and foreign policy platforms in the process of fielding challenging questions last Sunday in a televised debate held at the University of New Hampshire in Durham. NBC News political reporter John Chancellor moderated the debate, first asking each candidate a question himself, then taking prescreened questions from UNH students.

Sen. Paul Simon (D-IL) took the first hit in attempting to explain how he would pay for his proposed \$8 billion federal jobs program. Former Arizona Governor Bruce Babbitt accused Simon of dodging the broader question of fiscal honesty in paying for the liberal agenda, calling for cuts in expenditures and an increase in taxes. Simon, who said he would raise taxes "only as a last resort," replied that he had written a 14-

election '88

page "white paper" that explained how he would fund his programs, but was not specific about the details.

Later in the debate, Babbitt was on the defensive when Sen. Albert Gore (D-TN) labelled his advocacy of a five percent national sales tax a "regressive, Republican idea." When Babbitt bristled at the charge and recalled his volunteer work in Central America and the civil rights movement, telling Gore that he was "over the line" in questioning his Democratic credentials, Gore shot back, "Then stop supporting a Republican idea."

Gore dominated significant portions of the debate, which was loosely structured and allowed

candidates to respond freely to each other's comments. Time and again Gore criticized the other candidates, such as when he noted that "if we'd followed [former Colorado Sen. Gary Hart's] plan [for a nuclear freeze in the early '80s], there'd be no INF treaty now."

"Wrong," Hart replied. "Wrong, wrong, wrong, wrong."

Hart once again failed to distinguish himself from the rest of the candidates, seeming withdrawn for most of the debate. He reacted angrily to his introduction, in which Chancellor said that Hart's return to the presidential race in December posed voters the question from the old song, "Will you love me in December as you did in May?" Hart said that he thought the voters would find the question of balancing the budget more important than the "questionable taste" of the introduction.

The candidates spoke out for

the first time on the escalating violence in Israel's occupied territories. The Rev. Jesse Jackson said that the United States has to bring Israel and Jordan together to mediate a solution to the Palestinian problem in the Middle East. He proposed to offer "security" to an Arab leader who would negotiate with Israel, similar to the security offered Egyptian president Anwar Sadat in the negotiation of the Camp David accords. He stressed that self-determination, human rights, and economic development had to guide US policy with respect to the Third World.

Massachusetts Governor Michael Dukakis said he would challenge Gorbachev to get involved in the Middle East peace process by getting Syria to sit down at the bargaining table.

Gore pointed out that no Arab leader is taking the lead in the Middle East and that "the cup has passed to King Hussein" of

Jordan. He also pointed out that the Iran-Iraq war provided a "window of opportunity" for peace in the Middle East, since Iraq has been one of the greatest enemies of Israel.

Babbitt called for a change in NATO European strategy away from a "first-use" policy for tactical nuclear weapons by investing in conventional defense. Hart picked up the ball and plugged at the need for military reform. Rep. Richard Gephardt (D-MO) agreed that military modernization is a good idea, but that Europe must assume more of the burden for its own defense.

Gephardt found himself on the defensive for most of the afternoon, twice explaining the purpose of the Gephardt amendment to questions from both Chancellor and a student. The amendment, he said, would only require the president to negotiate with countries with patterns of unfair

(Please turn to page 2)

Democrats do battle in New Hampshire debate

(Continued from page 1)

trade practices that consistently ran bilateral trade surpluses.

Gore immediately attacked Gephardt's stand as "protectionist" and pointed out that the \$5 billion US foreign debt would require several years of trade surplus to pay off. "Al Gore is a protectionist," Babbitt said, because of Gore's support for an oil import fee. When Gore protested, Babbitt said, "I'll give you a chance to deny it in front of everybody . . . in Texas," raising chuckles from the audience.

Jackson addressed a student who questioned his ability to handle administrative detail in a presidency, given his frequently-repeated claim of being a "tree-shaker, not a jelly-maker," the fact that he has never held elected office and the financial difficulties of Operation PUSH, which Jackson led. Jackson pointed out that in the past, four US presidents have held the office without previous elected experience, and that he viewed the presidency as a "moral platform."


Dukakis came under fire for his proposal to balance the budget by enhancing IRS tax collection when Chancellor referred to several economists' studies that

such moves could not collect even a tenth of the revenue Dukakis claims he would receive. Although Dukakis said that "no responsible candidate can rule out new taxes," Babbitt accused him of "flim-flamming" on the issue, raising once again the issue of fiscal honesty.

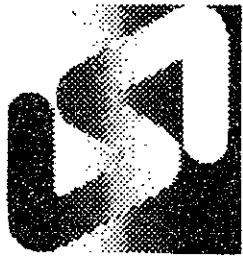
Gore also attacked Dukakis for his self-proclaimed "Massachusetts miracle." He remarked that Dukakis wanted to be president because Massachusetts has a 2.5 percent unemployment rate, but New Hampshire has 2.1 percent unemployment and "certainly [New Hampshire governor] John Sununu '61 shouldn't be president." Babbitt pointed out that Arizona has had the top-ranked economy in the country for the past five years, and made a plea for "workplace democracy," vowing to fight for worker ownership of factories and limitations on executive bonuses and "golden parachutes."

Simon touted his public sector jobs program, saying it would "screen and lift" people from their desperate straits. Hart called for a structural change in the US economy, greater private investment in manufacturing, and greater public investment in the nation's infrastructure.

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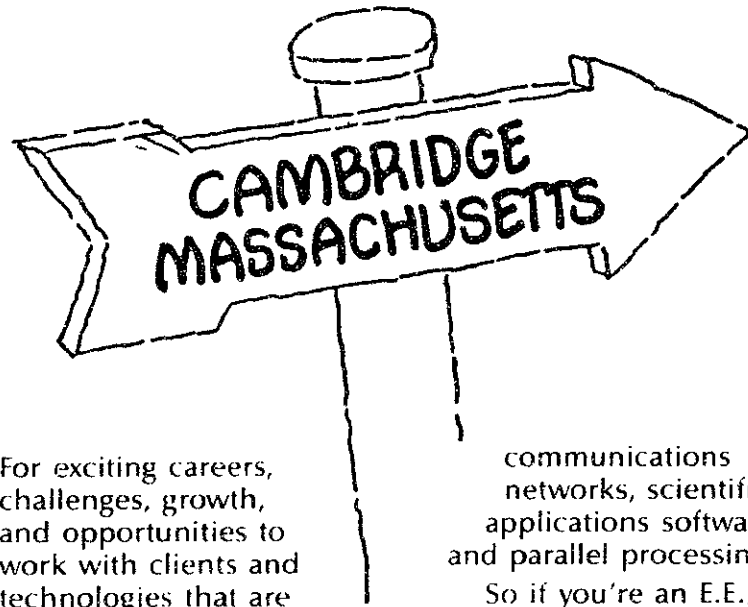
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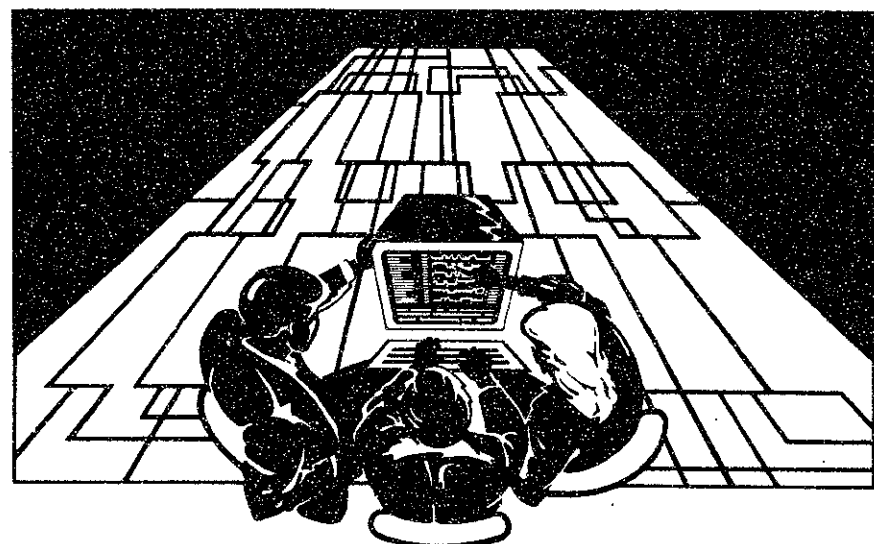
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news roundup

from the associated press wire

World

Unrest continues in Israeli territories

There has been more violence in the Israeli-occupied territories. In the West Bank, Israeli police shot a Palestinian protester in the leg, while in the Gaza Strip, Arabs hurled firebombs at soldiers. Israeli radio reports a curfew has been reimposed on a refugee camp in Gaza. Violence against the Israeli occupation of the region began Dec. 8.

Meanwhile, kidnapers in Lebanon say the roundup of Palestinians in the West Bank and Gaza Strip dims chances for the release of three Americans and one Indian. A statement from a group called "Islamic Jihad for the Liberation of Palestine" delivered to a Western news agency in Beirut says the hostages will be held without a foreseeable solution. The four were kidnapped from a US affiliated university in Beirut a year ago.

Hundreds of millions risk AIDS

Health ministers were told yesterday by a World Health Organization official that several hundred million people across the globe probably have behaviors that make them likely candidates for AIDS. And Dr. Jonathan Mann says roughly half the future victims will be heterosexual. Health ministers from around the world are attending an AIDS conference in London.

Officials claim INF treaty safeguarded

The top US officials who negotiated the new intermediate-range missile treaty with the Soviets say there are enough safeguards in it to keep the Kremlin from cheating. They spoke to the Senate Foreign Relations Committee, trying to soothe conservative fears that the treaty has too many holes in it.

Suspects in Salvadoran murders free

Salvadoran officials say three suspects charged with killing six Americans in 1985 can go free. A military appeals court says the three were being held for a political act and are covered under an amnesty program which is part of the Central American peace accord. US embassy officials are condemning the decision, saying the crimes were acts of terrorism, not politics. The six Americans killed included four Marine embassy guards.

Nation

Reagan wants \$36 million for contras

President Reagan was busy selling his *contra* aid package to lawmakers yesterday. Reagan apparently wants most of the money to go toward non-lethal supplies such as food and clothing. House Republican leader Robert Michel says the Reagan plan calls for \$36 million in aid. Michel says Reagan wants three-point-six million of that set aside for arms and ammunition. The plan reportedly calls for the release of the arms money only if attempts at a cease-fire fail.

Approval of the *contra* package could open the doors for a US peace mission to Central America. A US official says if Congress OK's the money, Secretary of State George Shultz will make a trip to Central America for talks with Sandinista officials. The two countries haven't held substantive discussions since 1984.

Report questions computer trading

A Congressional report says the inability of the stock market's computer trading equipment to deal with huge volumes of trades must be addressed to help prevent the kind of market crash that occurred last October. The study recommends that lawmakers, federal regulators and trading officials deal with the effects that the performance of the nation's various markets have on each other. US Comptroller General Charles Bowsher urged that steps must be taken to make sure individual investors are treated as fairly as large institutions.

NASA finds more shuttle problems

NASA engineers have found another problem with a shuttle booster engine — which they say is due to faulty workmanship by the manufacturer. Officials say they spotted some bad welds on a critical seal in the shuttle main engine. NASA officials say they don't know if this latest problem means another delay in the resumption of shuttle flights — which they had hoped to resume by late summer.

TV sex on the rise

The Planned Parenthood Federation of America has released a study it says shows network television characters have increasingly replaced sexual innuendo with sexual activity. And the group says much of that activity is casual, fails to show its consequences, and is a bad example for teen-agers.

Local

New Hampshire cracks down on dropouts

A dropout-prevention program that is a priority for Republican Governor John Sununu easily passed the New Hampshire Senate yesterday afternoon.

The bill would bar high-school-age youths from obtaining a driver's license without first passing a competency exam. It also would prohibit 16- and 17-year-olds from dropping out of school without demonstrating basic skills in reading, writing, and math.

The Senate passed the bill by voice vote, though two Republicans said beforehand that they were voting for it despite having reservations about it.

Senators Mark Hounsell of Hill and Susan McLane of Concord said coercing students to stay in school is not the best way to get them interested in learning.

Modern art museum planned in old electronics factory

The Massachusetts House gave a resounding second round of approval today to a \$35 million plan to convert an abandoned factory in North Adams into one of the largest modern art museums in the world. The bill submitted by Governor Michael Dukakis cleared its second legislative hurdle by a rollcall vote of 104-to-39. But Republican representative Jane McKenna of Holden called for reconsideration, a parliamentary device that prevents the bill from advancing immediately to the Senate. The next House vote would come Thursday or next Monday.

The rollcall came after several hours of debate in which legislators from Northwestern Massachusetts defended the project against critics who questioned the wisdom and the politics behind the plan.

Dukakis submitted the North Adams bill earlier this month after the 1987 session of the legislature rejected a more sweeping bill that would have provided \$130 million dollars to fund Massmoca and dozens of other projects statewide as well as language providing an annual operating subsidy to the recently renovated Hynes Convention Center in Boston.

Responding to reports that the Massmoca deal would fall apart without prompt action, Dukakis also refiled a separate bill providing funds for the other projects and a third bill for the Hynes bail-out.

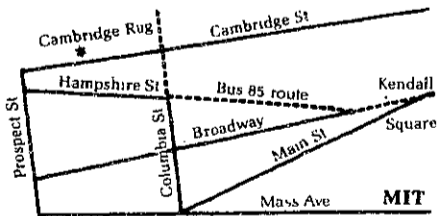
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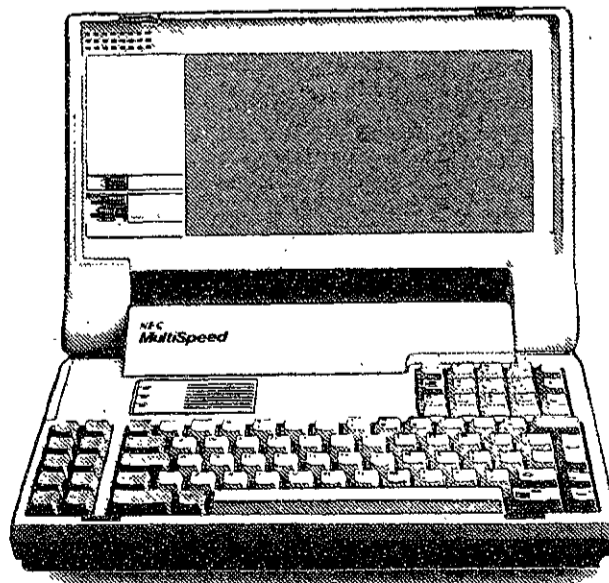
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opinion

feedback

Pornography violates women's rights

To the Editor:
Thank you for publishing Barbara A. Peterson's letter ["Pornography is exploitation," Jan. 6]. I commend her for taking the time to put into well-chosen words what many believe is wrong with pornography.

Jonathan I. Kamens' response ["Pornography does not violate rights," Jan. 20] expressed another popular opinion, one that reveals naivety about human rights.

Although the Constitution was designed to protect our rights, it allows pornography, a morally unacceptable violation of rights. Peterson's point was that these rights outweigh publishers' and producers' needs to express themselves through pornography.

If a type of literature that exploited ethnic minorities existed, few would defend it, on free-speech grounds or otherwise, because they would recognize such literature as an obvious, immoral

violation of those minorities' rights. Such literature would blatantly contribute to the institutionalized subjugation of these minorities. Who defends the Ku Klux Klan?

Unfortunately, we aren't as enlightened about women. Kamens illustrated the fact that women themselves tolerate pornography. Many women, as members of a sexist society, have not yet come to terms with their identity as humans entitled to fair treatment and full rights.

Some women believe it is progressive and open-minded to watch pornographic videos, or it is sexy to watch in bed with a man. Many women still equate sexiness and ability to please men with power.

Some women believe it is progressive, open-minded, and glamorous to be portrayed in pornography. Others simply need to make a living, and some participants, tragically, are victims.

Despite having been raised in a sexist society, I see pornography for what it is. I am intensely embarrassed and sickened when a woman's body is ridiculed and abused and her identity trivialized by pornographic display in any medium. I don't consider pornography to be about sex, but about the humiliation and exploitation of women. Some pornography goes so far as to express hatred of women, displaying atrocities such as torture.

Pornography does indeed violate human rights by degrading and objectifying women. As a white person, I don't pretend to understand how a black person feels being a member of a discriminated race, yet it is perfectly clear to me that blacks' rights have been violated. Our society will someday realize that women's rights truly are violated; those who defend pornography will be scorned and considered backward.

L. A. Radin

Men dictate all societal standards

To the Editor:
I write in response to the letter by Jonathan I. Kamens '91 ["Pornography does not violate rights," Jan. 20], which asserts that pornography does not violate anyone's constitutional rights. The problem with Kamens' argument is that his scope is limited to the US Constitution, and I feel that pornography is an issue that transcends the male-controlled arena of law.

Kamens wrote in response to Barbara Peterson's Jan. 6 letter, which correctly points out that "men have been setting the criteria for 'acceptable' activities for many generations and then protecting those activities, such as pornography, with ideas such as 'right to free speech' or 'freedom from censorship.'" Kamens takes exception to Peterson's attack on these sacred constitutional rights. Kamens fails to see that the US Constitution was written by men, and therefore outlines a patriarchal order, to the extent that it only gave men the right to vote.

Furthermore, it has been interpreted by the men on the Supreme Court, which still recognizes the right of states to regulate behavior in one's bedroom. The Constitution can only be modified by the male-controlled Congress and state legislatures, which recently denied an amendment guaranteeing equal rights to women.

The constitutional right to free

speech is in fact a male commanded commodity; how well one's speech is heard depends on the prominence given to it by the male-owned mass media, and the media gives first consideration to those opinions that extend its own male-identified influence and/or profit.

In the United States, as with most of the world, everything is controlled by men. Pornography is no exception. Kamens assures that "those who participate in the production do so voluntarily." Simple-minded arguments such as that do not consider who most benefits from pornography, and who most pays for it.

The producers of pornography are in many respects like pimps, who reap the benefit of the labor of prostitutes, in exchange for providing them protection

against other righteous male elements. Like pimps, the producers of porn can stay in the business as long as they like, and sell out when they want to move on or retire; the participants are forced out without pension when they are no longer alluring.

This is the type of exploitation that is protected by "freedom from censorship." This argument shifts attention away from the inequality inherent in the production of pornography to the settled issue of freedom of the press.

The freedoms guaranteed by the Constitution are most strictly defended by those who most profit by them. Thus, pornographers are among the most upstanding defenders of free speech.

Peter H. Mott G

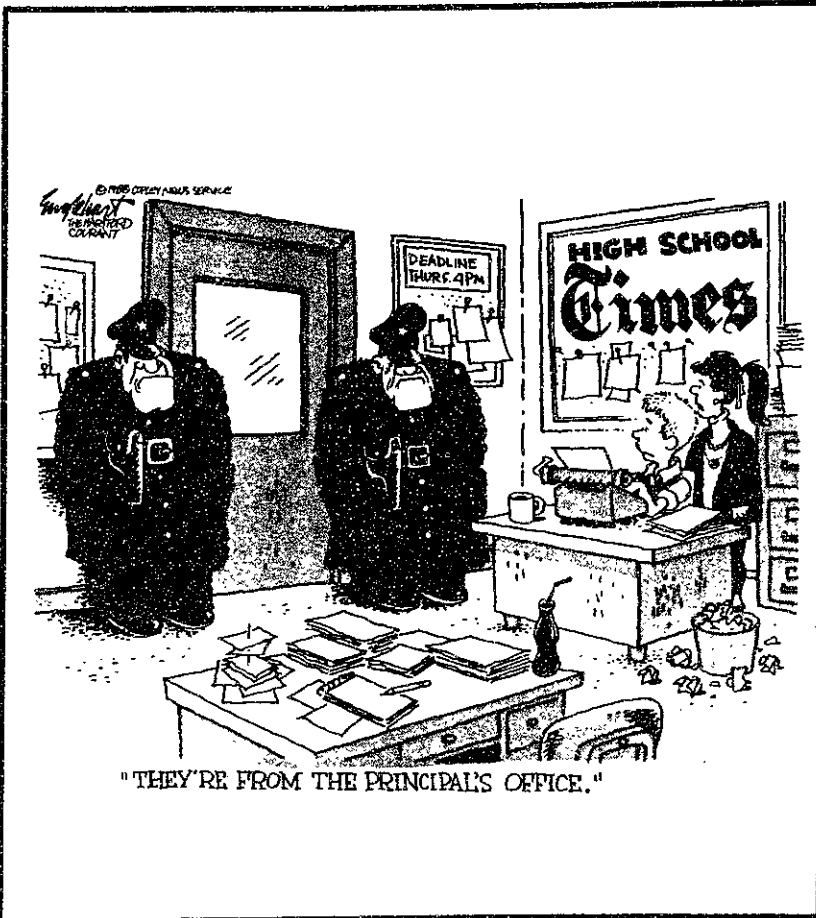
Beware of calls impersonating officials from Medical Center

To the Editor:
Recently several students have received crank phone calls from a person purporting to be a physician or other staff member from the MIT Medical Department. These calls have been reported to the Campus Police. Please be aware that our providers do not contact people whom they have not previously seen or who have not already scheduled appointments to see them, and they do not request information of a

highly personal nature over the phone.

If you doubt the validity of a caller's credentials or are asked questions which sound unreasonable, do not answer any questions. End the conversation, or consider requesting a phone number and saying you will call back. Notify the Campus Police. Your caution and cooperation can help discourage such calls.

MIT Medical Department



The Tech

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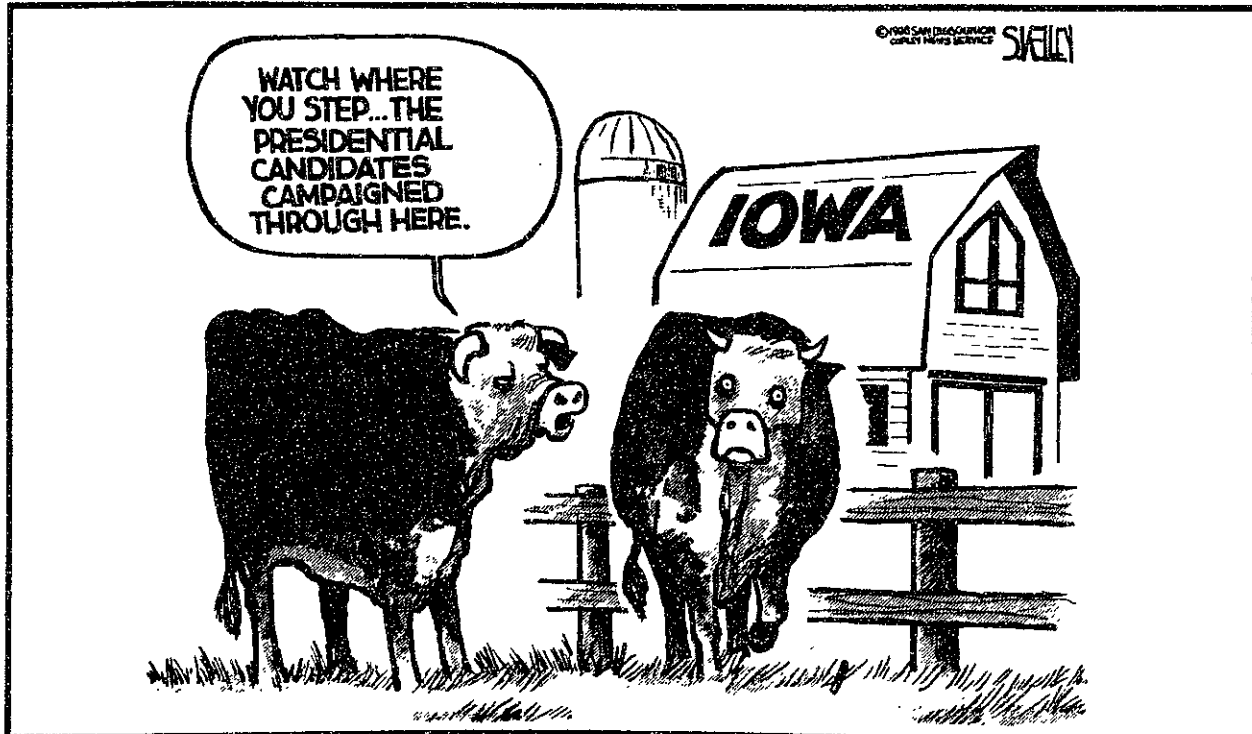
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Interviewing
Thursday, February 18

The Ultimate Internships

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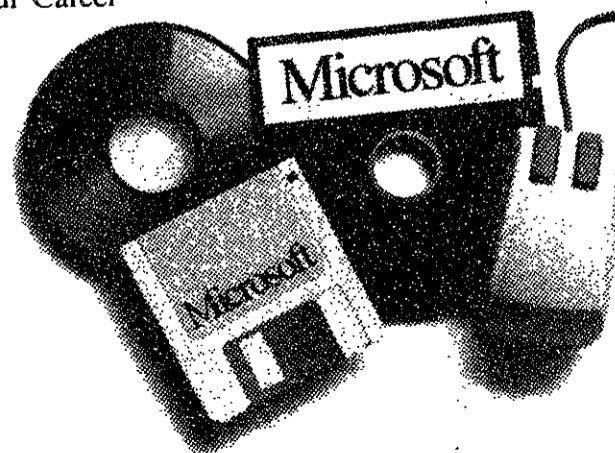
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ARTS

Funding flows less freely than champagne at ROH

L'ITALIANA IN ALGERI
Opera by Rossini,
Performed at the Royal Opera House,
Covent Garden, London.
Conducted by Gabriele Ferro.
Reviewed January 2.

By JONATHAN RICHMOND

OPENING NIGHT of a new production of Rossini's *L'italiana in Algeri*, the first opera performance of 1988, everything looked normal at Covent Garden. The packed house seemed oblivious to the recent price increases that had brought the cost of an Orchestra Stalls seat to £60 (\$115) and of a place in the Grand Tier to £70 (\$134). The crowd was as dressed-up as ever, the intermission din in the Crush Bar as loud, the champagne as bubbly. Yet the Royal Opera House has questions hanging over its long-term future amidst charges of elitism and declining artistic standards.

In recent times, public funding has not been flowing as freely as the champagne, and Covent Garden Chairman Sir John Sainsbury has taken up his new position at what he says in the recently-released Annual Report is a "critical time" for the Royal Opera House, in which the deficit has built to an "unprecedented level of shortfall."

The House is recovering from a strike by the chorus which led to the cancellation

of eight performances at a cost of £250,000 (\$480,000). The chorus came out of the strike with a basic wage of £184.80 (\$355) per week, described by one London critic as frugal compared with the "Mafia-type fees paid to Modenese tenors with sore throats. . . It is the way of the profi-gate to insist upon petty economies."

Although some of last year's productions were favorably received by the press, negative notices have been frequent and barbed, while the rival English National Opera Company, which performs in English without international stars, at a much lower cost per production, has received constant critical acclaim.

The new Rossini production — initially devised by Jean-Pierre Ponnelle for the Vienna Staatsoper — showed up some of the problems. While the chorus and orchestra were first rate, several of the expensive lead performers were pedestrian at best, making for an evening's entertainment that was adequate, not outstanding.

Ponnelle's sets were terrific — crisp, elegant and evocative of the mysteries of the harem. The chorus of eunuchs, replete with outrageous stick-on bellies and grotesque facial masks, were well choreographed, sang energetically and were very funny. And the orchestra, conducted by Gabriele Ferro, probed every crevice of the smiling face of Rossini's music with their witty, taut playing.

(Please turn to page 7)



Agnes Baltsa sings Isabella in the Royal Opera House production of *L'italiana in Algeri*

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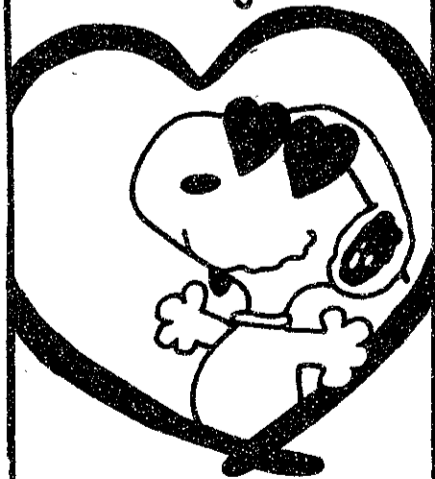
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 TIME: 9:00 am to 5:00 pm
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ARTS

By George the Musical Theatre Guild is entertaining!

BY GEORGE!!

A Gershwin Revue
 Directed by J. Benjamin Carter '84
 Music Director: Kathryn E. Viksne '90
 MIT Musical Theatre Guild
 January 22, 23, 24 at 8pm in
 Kresge Little Theatre
 January 30 & 31 in
 Morss Hall, Walker, at 9pm.
 Cash Bar, \$2 cover charge.

By CHRISTOPHER J. ANDREWS

THE MUSICAL THEATRE GUILD fought time and won in the weekend's production of *By George!! A Gershwin Revue*, hastily assembling a full-length show that was entertaining and memorable. George and Ira Gershwin's brilliant songwriting was the subject of an evening of musical theatre that showcased a number of talented performers. Although a few rough spots remained, most of the routines were good; a simple but attractive set, spirited dancing, and a few positively breathtaking numbers ensured a good time for all viewers.

Witty lyrics, clever scoring, two straight men, a little tapdancing, and an upbeat tempo all came together to make "Babbitt and the Bromide" an absolutely delightful number. Julian Macri '88 and Bill Jarrold '89 personified the Man Who Always Knows What To Say, engaged in a rapid-fire tête à tête of "Hello! How are you? How ya' been? What's new? How're the folks? Gotta Run! See ya'round!" while jerkily shifting from one artificial pose to another, rather like a pair of marionettes strung on rubber-band strings.

Dawn Tropea, the occasional interlocuter to this profound dialogue, danced a few boopie-boop steps of her own, toe-tapping her way across the stage with a skittish and energetic orchestral accompaniment. Later in the show, Macri was less the fool, carrying off his role in "Let's Call the Whole Thing Off", (the song known for the lyric "You say tomato, I say to-mah-to") with style and verve, reminiscent

of the great leading men of the 1920s.

Performances by Corinne Wayshak '89 might earn her the title "Miss Versatility", vivaciously singing the role of the Sweet Little Trollop Who Wanted To Do It All, with a voice that could alternately melt and curdle butter. After slinking sensuously past Tom, Dick, Harry, and several others, Wayshak literally fell for her man in the rendition of "Sam and Delilah," a graceful fall though it was. Regrettably, singing styles were not always so appropriate for the subject material; Lydia Bielski's rendition of "Summertime" displayed her powerful voice, but a more subdued mood would be more effective in a lullaby.

The romantic duo of Mike Friedhoff '90 and Laura Palladino made for a convincing pair of young lovers. Although Friedhoff's full voice lacked emotion in solo numbers, the two sang quite well when standing side by side; the intimacy of a very exclusive party for two was preserved without losing contact with the audience. Other serenades did not work so well, however; during a few songs, the lady in question, ostensibly playing a passive role, was far more interesting to watch than the minstrel expounding his love.

The company dance routines deserve mixed pans and praises; at times the cast came alive in a flurry of movement that seemed ready to burst out of Little Kresge's small stage, but the excitement tapered quickly. A tight, well-executed move might be followed by a bout of mindless wandering, or perhaps the formation of a small rabble at center stage. The rhythmic and exotic "Just Another Rhumba" was visually appealing, complete with swirling lights and a pounding beat, although over-acting was a problem with some dancers, escalating the merely silly into the ridiculous. Posture was sometimes a bit of a problem, and a few performers did not look comfortable in their costumes; a little more concentration on these details would have presented a more attractive spectacle.

Music Director Kathryn Viksne's restraining hand kept the pit orchestra well

under control; with very few exceptions, singers were heard easily. Pianist Larry Clark Taylor '91 has a good feel for accompaniment, noticeable only when he ought to be noticed, but his solo playing in the showpiece *Rhapsody in Blue* needs a little more polish in the transition passages. Placing the orchestra behind a translucent shim was a nice effect, at times silhouetting the instrumentalists in a ghostly blue or passionate red, depending on the lighting, but raising the curtain during the entre'acte for an unobstructed view of the orchestra would be appreciated by the audience. Despite a few botched notes during instrumental passages, the orchestra played a creditable supporting role to the singers and dancers.

Effective lighting and staging kept a

near-continuous stream of serenades from becoming monotonous; entrances were made quickly with no more than a second or two of dead time between numbers. Props were amazingly simple, consisting of a few small pedestals, but the placing of these was turned into a theatrical event in itself, with gentlemen arranging a comfortable perch for their ladies with a flourish. Several tiers of chaser lights and checkered trim lined the stage, creating a simple but almost art-deco look.

Attending a musical production thrown together by a handful of students, in well under a month's rehearsals, may seem something of a risk; this time around, the audience's patience was rewarded by a show that was very entertaining, and at times excellent.

Much to enjoy in ROH Algeri, but evening as a whole lacked cohesion or identity

(Continued from page 6)

Agnes Baltza produced by far the most effective singing of the evening, her voice glowing in the lower registers, vibrant in the higher. *Pensa alla Patria*, a flag-waving number in which Isabella exhorts her fellow Italians to be brave, was strikingly sung. *Per lui che adoro*, in contrast, was soft and affecting, aided and abetted by an enchanting flute solo.

Isabella's lover, though, was given a wooden performance by Deon Van der Walt. His voice was thin and cramped, his action puppetlike and lacking in human dimension. Paolo Montarsolo, singing Mustafa, was also disappointing. His singing lacked character and his acting, though amusing at times, was sleepy for the most part. His role is supposed to be a side-splitter, but audience laughter was polite at best.

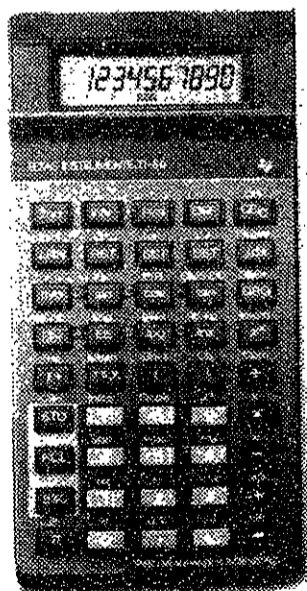
With the relationship between Isabella and Lindoro non-existent, the plot became hollow. There was much to enjoy, but the evening as a whole, lacking cohesion or identity, was the unsatisfying product of a house whose performers can be in Paris, New York and Tokyo the week before, and

in Vienna, Munich and San Francisco the next week, and are unlikely to engender the company spirit so much in evidence at English National Opera down the road.

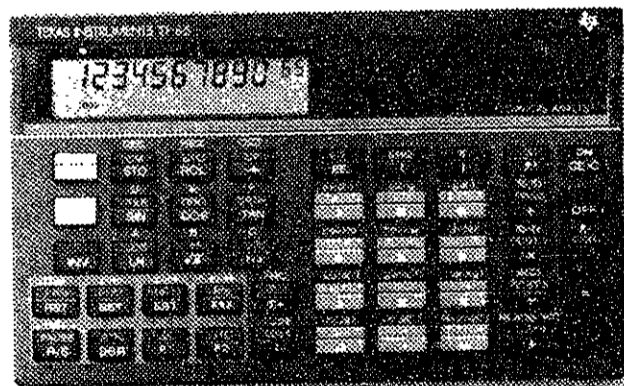
There are some positive signs for the future. Most importantly, the Arts Council of Great Britain, provider of Covent Garden's most significant financial crutch, has agreed to provide three-year grants rather than subjecting management to the traditional annual period of nail biting. There is also more account being taken of the needs of the less well-endowed members of the public. A pew on high can still be had for £15 (\$29) or less. Live performances of *La Boheme* projected onto a screen outside the theatre were successful, and outreach programs to high schools are expanding.

Even so, the Royal Opera's long-term future will be determined by the quality of its productions. To succeed it must move away from domination of its productions by a few famous stars and promote greater vitality and cohesion in the direction of its operas to bring out the structure of each work as a whole.

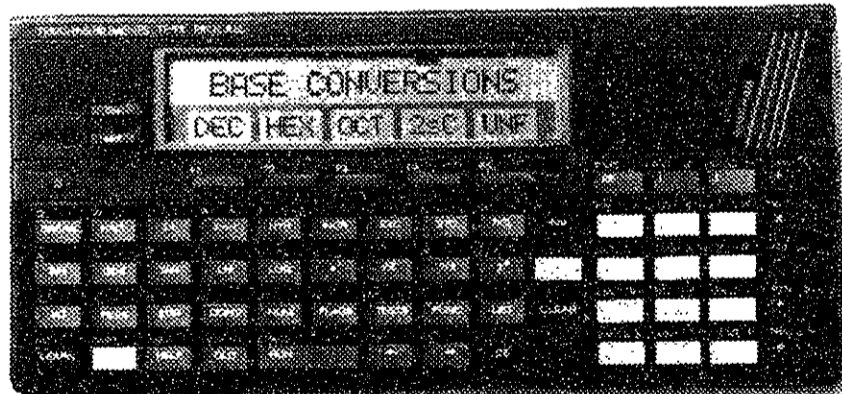
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ARTS

On The Town

Compiled by Peter Dunn

Ongoing Theater

Baby Steps, Deborah Fortson's unique mime-performance piece, continues through January 30 as a presentation of TheatreWorks at The Performance Place, 277 Broadway, Somerville. Performances are Thurs-Sat at 8 pm. Tickets: \$10. Telephone: 623-5510.

Contemporary Insanity, a collection of satirical songs and sketches portraying a sophisticated and offbeat look at modern life, continues at the Boston Baked Theatre, 255 Elm Street, Davis Square in Somerville. Performances are Thurs at 8 pm, and Fri-Sat at 8 pm and 10:30 pm. Tickets: \$8 Thurs, \$9.50 Fri-Sat. Telephone: 628-9575.

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: \$16 to \$22.50. Telephone: 357-8384.

Hard Times, Charles Dickens' tale recreating the teeming world of Victorian industrial England, continues through February 7 at the New Repertory Theatre, 61 Washington Park, Newtonville. Performances are Friday 8 pm, Saturday 5 pm and 9 pm, and Sunday 2 pm. Tickets: \$9 and \$12, \$2 discount for seniors and students. Telephone: 332-1646.

Les Misérables, the Tony-award winning musical adaptation of Victor Hugo's classic, continues through April 23 at the Shubert Theatre, 265 Tremont Street, Boston. Performances are Mon-Sat at 8 pm, Wed & Sat matinees at 2 pm. Tickets: \$27.50 to \$45, \$16 special student tickets for some performances. Tel: 426-4520.

Murder at the Rutherford House, "a mystery in five courses," continues through January 27 at Club Cabaret, 209 Columbus Avenue, Boston. Performances are Tues-Wed at 7:30 and Sun at 1:00. Tickets: \$45 Tues-Wed, \$25 Sun (includes meal, show, tax, and gratuities). Telephone: 536-0966.

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.

CRITIC'S CHOICE
The Piano Lesson, by Pulitzer Prize-winning playwright August Wilson, continues through January 31 at the Huntington Theatre, 264 Huntington Avenue, Boston. Performances are Tues-Sat at 8 pm, with Wed, Sat, & Sun matinees at 2 pm. Tickets: \$12 to \$27. Telephone: 264-3913.

Right You Are (If You Think You Are), Luigi Pirandello's satire exploring the difficulty and undesirability of probing into other peoples' lives, continues through January 31 at the American Repertory Theatre, Loeb Drama Center, 64 Brattle Street, Cambridge. Performances are Tues-Fri at 8 pm, Sat at 2 pm and 8 pm, and Sun at 2 pm and 7 pm. Tickets: \$13 to \$26. Tel: 547-8300.

The Water Engine, David Mamet's story of what happens when a brilliant but naive inventor tries to patent an engine that runs on distilled water, continues through February 27 at the Alley Theatre, 1253 Cambridge Street, Inman Square, Cambridge. Performances are Thurs-Sun at 8 pm. Tickets: \$12 general, \$10 seniors and students. Telephone: 491-8166.

CRITIC'S CHOICE
What the Butler Saw, Joe Orton's wild comic melee of disappearances, disguises, and discoveries in a lunatic asylum, continues through February 14 at the Lyric Stage, 54 Charles Street, Boston. Performances are Wed-Fri at 8:00, Sat at 5:00 & 8:30, and Sun at 3:00. Tickets: \$10 to \$13. Telephone: 742-8703.

Ongoing Exhibits

ON CAMPUS
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.

LA Hot and Cool: The Eighties, drawing together painting, sculpture, photography, and installations by 23 of L.A.'s most provocative young artists, continues through February 7 at the MIT List Visual Arts Center, Weisner Building, 20 Ames Street. Gallery hours are weekdays 12-6, weekends 1-5. No admission charge. Telephone: 253-4400.

Puzzles Old and New, the largest and most diverse collection of puzzles ever assembled for public exhibition, continues through February 21 at the MIT Museum, 265 Massachusetts Avenue. Gallery hours are Tues-Fri 9-5, Sat-Sun 12-4. Admission: \$2 requested donation. Telephone: 253-4444.

Ellsworth Kelly: Small Sculpture 1958-87 continues through March 27 at the MIT List Visual Arts Center, Weisner Building, 20 Ames Street. Gallery hours are weekdays 12-6, weekends 1-5. No admission charge. Telephone: 253-4400.

Digital Idioms and Analog Ruminations, an exploration of the relationship between computers and the fine arts, literature, and philosophy, continues through March 18 in the Compton Gallery, between Lobbies 10 and 13. Gallery hours are Mon-Fri 9-5, Sat 10-4. No admission charge. Telephone: 253-4444.

OFF CAMPUS

New Works, an exhibition of recent paintings by Cambridge artist Elizabeth Marran Hull, continues through January 29 at the Cambridge Arts Council, 57 Inman Street, Cambridge. Exhibition hours are 9 am to 8 pm. Tel: 498-9033.

Responses and The Human Wall, installations by minimalist artist Jo Sandman and figurative sculptor Heidi Tobler, continue through January 30 at Mobius, 354 Congress Street, Boston. Gallery hours are Wed-Sat 12-5. Telephone: 542-7416.

Tuscany Series, expressionist paintings by Leslie Abrahams Barham, continues through January 30 at the a.k.a. Skylight Gallery, 43 Charles Street, Boston. Gallery hours are Mon-Sat 10-6. Telephone: 720-2855.

Ellsworth Kelly: Works on Paper and Ellsworth Kelly: Seven Paintings, presented in conjunction with the exhibit at the MIT List Visual Arts Center, continue through January 31 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Italian Renaissance Maiolica from the William A. Clark Collection continues through February 6 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Marsha Hewitt: Recent Sculpture continues through February 8 at the Cambridge Multicultural Arts Center, 41 Second Street, East Cambridge. Gallery hours are Mon-Fri 12-4. Telephone: 577-1400.

The Boom and the Bust, graphic visions of American life in the 1920s and 1930s, continues through February 21 at the Boston University Art Gallery, 855 Commonwealth Avenue, Boston. Gallery hours are Mon-Fri 10-4, Fri evening 7-9, and Sat-Sun 1-5. Telephone: 353-3329.

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.

Massachusetts Masters: Afro-American Artists, with the works of 25 contemporary black artists on view in the Foster Gallery, continues through March 6 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Tel: 267-9300.

Dutch Landscape on Paper: Rembrandt to Mondrian, tracing changing conceptions and continuities in the Dutch vision of landscape from around 1600 to the early twentieth century, continues through mid-April at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Wednesday, Jan 27

POPULAR MUSIC

Kiss, with special guest Ted Nugent, performs at 7:30 at the Worcester Centrum, 1 Highland Street, Worcester. Tickets: \$16.50. Telephone: 787-8000.

Chicago pianist **Pinetop Perkins**, guitarist **Hubert Sumlin**, and Little Mike & The Tornado's perform beginning at 9 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$9. Tel: 497-8200.

Les Rita Mitsouko performs in an 18+ ages show at Axis, 13 Lansdowne Street, just across the street from the entrance to the bleachers at Fenway Park. Telephone: 262-2437.

Autograf, with Meri D. and M.V.P., perform at 7:30 at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$6.50 advance/\$7.50 at the door. Telephone: 451-1905.

Tax Collector, Balboa Dance, and **Liquid Nix** perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

JAZZ MUSIC

CRITIC'S CHOICE
Art Blakey and the Jazz Messengers perform at 9 pm as part of the Third Anniversary Celebration of the Regatta Bar, Charles Hotel, Harvard Square. Also presented January 28, 29, 30, and 31. Tickets: \$7.50 to \$12.50. Telephone: 876-7777.

CLASSICAL MUSIC

The Boston University Chamber Players perform works by Brahms and Prokofiev at 8 pm in the BU Concert Hall, 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

CRITIC'S CHOICE
The Opera Company of Boston opens its new season with a spectacular new production of *Medée* by Cherubini at the Opera House, Boston. Also presented January 31. Tickets: \$25 to \$55 [see also reduced-price tickets offered through The Tech Performing Arts Series]. Telephone: 426-2786.

Gary Joynes, saxophone, performs in a New England Conservatory Faculty Recital at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120 ext. 257.

FILM & VIDEO

The MIT Lecture Series Committee presents its 10th Annual Science-Fiction Marathon beginning at 6 pm in 26-100. Admission: \$3.

CRITIC'S CHOICE
The Brattle Theatre continues its Wednesday series *Films By The Score* with a James Dean double bill, *East of Eden* (1955, Elia Kazan) at 3:40 & 7:55 and *Rebel Without a Cause* (1955, Nicholas Ray) at 5:50 & 10:00. Located at 40 Brattle Street, Cambridge in Harvard Square. Admission: \$4.75 (good for the double bill). Telephone: 876-6837.

The Somerville Theatre presents a double-bill of Alex Cox films, *Sid & Nancy* (1986) at 7:45 and *Straight to Hell* (1987) at 6:00 & 9:50. Also presented January 28. Located at 55 Davis Square in Somerville, just by the Davis Square T-stop on the red line. Tel: 623-1081.

The Rear Window presents a **Super 8mm Film Festival** at 8 pm at the Boston Food Coop, 449 Cambridge Street, Allston. Admission: \$4 donation. Tel: 277-4618.

EXHIBITS

Cowboys and Western Landscapes, photographs by David Levinthal, opens today at the Clarence Kennedy Gallery, 770 Main Street, Cambridge. Continues through February 27 with gallery hours Tues-Sat 11-5. Telephone: 577-5177.

LECTURES

In the Spirit of Dubois: **Black Atlantic Visual Tradition Since Coltrane**, a lecture by Robert Farris Thompson, professor of art history, Yale University, is presented at 8 pm in Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$7.50 general, \$6.50 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

Thursday, Jan 28

POPULAR MUSIC

WhiteSnake, with guests **Great White**, perform at the Worcester Centrum. Also presented January 29. Tickets: \$15 and \$17.50. Tel: 492-1900 or 787-8000.

The Bags, with **Bullet Lavolta**, perform at Axis, 13 Lansdowne Street, just across the street from the entrance to the bleachers at Fenway Park. Telephone: 262-2437.

The Exploited, with guests **Psycho** and **The Feds**, perform in an 18+ ages show at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$4.50 advance/\$5.50 at the door. Telephone: 451-1905.

Rash of Stabbings, What Now, and **Marlenas** perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Rain, Faithhealers, Mind Over Matter, and **Flat Rabbit** perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

Marcie Boyd performs at 8:30 at Passim, 47 Palmer Street, Cambridge. Tickets: \$5. Telephone: 492-7679.

Privateer, music of the Great Lakes with Tom and Chris Kastle, is presented at 8 pm at the Cambridge Center for Adult Education, 56 Brattle Street, Cambridge in Harvard Square. Admission: \$3.50. Telephone: 547-6789.

CLASSICAL MUSIC

The Boston Symphony Orchestra, Esa-Pekka Salonen conducting, performs works by Nielsen, Mendelssohn, and Lutoslawski at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Also presented at 2 pm on Jan. 29 and at 8 pm on Jan. 30. Tickets: \$15.50 to \$41. Telephone: 266-1492.

Boston Concert Opera presents Franz Lehár's *The Merry Widow* at 7 pm in John Hancock Hall, Boston. Also presented at 8 pm on Jan. 30, at 2 pm on Feb. 3, at 8 pm on Feb. 5, and at 3 pm on Feb. 7. Tickets: \$12, \$25, and \$35. Telephone: 536-1166.

CRITIC'S CHOICE
The Handel & Haydn Society present a concert entitled "Venetian Grandeur" featuring works by Claudio Merulo, Adrian Willaert, and Heinrich Schütz at 8 pm in St. Paul's Church, corner of Bow and Arrow Streets, Cambridge. Tickets: \$12.50 general, \$5 senior/student rush seats. Telephone: 266-3605.

James Buswell, violin, performs in a New England Conservatory Faculty Recital at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. Also, students of the NEC Piano Department perform in a Beethoven Piano Sonata Festival at 8 pm in Williams Hall, 290 Huntington Avenue, Boston. No admission charge for either concert. Telephone: 262-1120 ext. 257.

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Tuesday, February 9, 1988 7-9pm
Campus Interviews (Graduating Students)
February 10 and 11, 1988
Internship Interviews
February 12, 1988

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ARTS

On The Town
Compiled by Peter Dunn



James Dean in *Rebel without a cause* and *East of Eden* are showing at the Brattle Theatre today.

THEATER

***** CRITIC'S CHOICE *****
Glen Gary Ross, David Mamet's corrosive study of graft and greed among real-estate sharks, opens today as a presentation of the Mission Hill Theatre at the Mass. College of Art, 621 Huntington Avenue, Boston. Continues through February 6 with performances Thurs-Sat at 8 pm. Tickets: \$6 general, \$3.50 seniors and students. Tel: 269-4576 or 522-2922.

The Museum of Fine Arts continues its series *The Cinema of Surrealism: The Beginnings Through the Thirties* with short works under the heading *The Inspiration of Freud and Dream Work* at 5:30 and short works under the heading *Women and Eroticism* at 8 pm. Located at the Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Tickets: \$3.50 general, \$3 MFA members, seniors, and students. Telephone: 267-9300.

FILM & VIDEO

The Brattle Theatre continues its Thursday series *World Cinema: Italy* with a Fellini double bill, *Amarcord* (1973) at 3:30 & 7:50 and *I Vitelloni* (1953) at 5:45 & 10:00. Located at 40 Brattle Street, Cambridge in Harvard Square. Admission: \$4.75 (good for the double bill). Telephone: 876-6837.

The Harvard-Epworth Church presents John Ford's *Steamboat Round the Bend* (1935), starring Will Rogers, at 8 pm. Located at 1555 Massachusetts Avenue, Cambridge, just north of Harvard Square. Admission: \$3 donation. Telephone: 354-0837.

Friday, Jan 29

POPULAR MUSIC

Gene Loves Jezebel performs at the Orpheum Theatre, Hamilton Place in downtown Boston. Tickets: \$15 and \$17. Telephone: 492-1900 or 787-8000.

Scruffy the Cat, with The Zulus and The Titans, perform in a Record Release Party at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5.50 advance/\$6.50 at the door. Telephone: 451-1905.

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

The Raindogs, Crash Conference, and She Cried perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Think Tree, Dharma Bums, Bais Without Flesh, and Drumming On Glass perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

Duke Robillard & the Pleasure Kings and Ronnie Earl, Jerry Portnoy & the Broadcasters perform at 8 pm and 11 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$9. Telephone: 497-8200.

CLASSICAL MUSIC

The Opera Theater of the Boston and New England Conservatories presents two French comic operas, *Angelique* by Jacques Ibert and *Marriage by Lantern-light* by Jacques Offenbach, at 8 pm at the Boston Conservatory Theater, 31 Hemenway Street, Boston. Also presented January 30 and 3 pm on January 31. Tickets: \$7 general, \$4 seniors and students. Telephone: 536-6340.

Classical guitarist Paul Henry performs works by Brouwer, Villa-Lobos, Massenet, Ponce, Sor, and Albeniz at 8 pm at the Boston Conservatory, 8 The Fenway, Boston, near the Auditorium T-stop on the green line. No admission charge. Telephone: 536-6340.

The Newton Opera Workshop presents three one-act operas by Mozart, Pasquari, and Menotti at 8 pm at the All Newton Music School, 321 Chestnut Street, West Newton. Admission: \$5 donation. Telephone: 527-4553 or 527-3320.

***** CRITIC'S CHOICE *****
Rewind performs Stockhausen's *Gesang der Junglinge* and Trythall's *Omaggio a Jerry Lee Lewis* at 7:45 and *Fast Forward* performs John Cage's *Essay* and three US premieres at 8:30 in the first concert of the MIT *Computer Music Series* in the "Cube" of the Media Laboratory, Wiesner Building E15. Tickets: \$8 general, \$4 seniors, students, and MIT ID's. Telephone: 253-7441.

The Cleveland Orchestra performs Witold's *Chan 2* and Bruckner's *Symphony No. 7 in E Major* at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$22, \$25, and \$28. Telephone: 266-1492.

***** CRITIC'S CHOICE *****
Sinfonova Chamber Orchestra, with Beverly Morgan, soprano, performs a concert entitled "To Britten" featuring works by Rossini, Britten, and Part at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. Tickets: \$8.50, \$13.50, and \$18.50. Telephone: 938-6828.

THEATER

***** CRITIC'S CHOICE *****
Dogg's Hamlet, Cahoot's Macbeth, Tom Stoppard's witty play revolving around word interpretation, is presented by the MIT Film Society at 8 pm in room 34-101. Also presented January 30. No admission charge.

PERFORMANCE

The Redthroats, David Cale's award-winning monologue chronicling ages and stages of a bizarre childhood and adolescence, is presented at 8 pm at the Institute of Contemporary Art, 955 Boylston Street, Boston. Tickets: \$8 general, \$6 ICA members, seniors, and students. Telephone: 266-5152.

FILM & VIDEO

The MIT Lecture Series Committee presents *From Russia With Love*, starring Sean Connery, at 7 pm and 10 pm in 26-100. Admission: \$1.50.

The French Library in Boston continues its series of *Films of Alain Resnais* with *Stavisky* (1974) at 8 pm. Also presented January 30 and 31. Located at 53 Marlborough Street, Boston, near the Arlington T-stop on the green line. Admission: \$3.50 general, \$2.50 library members. Telephone: 266-4351.

The Cambridge Center for Adult Education continues its series *Wages of Sin* with Fritz Lang's *Fury* (1936), starring Spencer Tracy and Sylvia Sydney, at 7 pm and 9 pm. Located at 56 Brattle Street, Cambridge in Harvard Square. Admission: \$3.50. Telephone: 547-6789.

The Rear Window presents Henri-Georges Clouzot's *Diabolique* (1955) at 7:30 at the Firehouse Multicultural Center, 659 Centre Street, Jamaica Plain. Admission: \$4 donation. Tel: 277-4618.

The Museum of Fine Arts continues its film series *Costa-Gavras: The Political Thriller and Beyond* with *L'Aveu* (*The Confession*, 1970) at 5:30 and *Z* (1969) at 8 pm. Located at the Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Tickets: \$3.50 general, \$3 MFA members, seniors, and students. Telephone: 267-9300.

HISTORIES: New Video Art, Time Code, and George Kuchar: Video Diaries, video programs screened on an alternating schedule, begin screenings today at the Institute of Contemporary Art, 955 Boylston Street, Boston. Continues through March 27. Telephone: 266-5152.

EXHIBITS

Utopia Post Utopia, an exhibit examining a contemporary impulse to return to nature within the bounds of our media-controlled and technological age, opens today at the Institute of Contemporary Art, 955 Boylston Street, Boston. Also opening, *Paintings by Alexis Rockman*, romantic paintings which reinvent a sense of natural history through large-scale and sensual depictions of animal life. Exhibits continue through March 27 with gallery hours Wed-Sun 11-5, Thurs-Fri 11-8. Admission: \$3 general, \$2 students, \$1 seniors and children, free to ICA members and after 5 pm on Fridays. Telephone: 266-5151.

Saturday, Jan 30

POPULAR MUSIC

Jimmy Buffett and the Cheap Vacation Band perform at the Worcester Centrum. Tickets: \$15 and \$17.50. Telephone: 492-1900 or 787-8000.

Rick Berlin *The Movie*, *At Halliday & The Hurricanes*, *Over Street*, *The Shock*, and *After The Fact* perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$3.50 advance/\$4.50 at the door. Tel: 451-1905.

The Neals, The Mattweeds, and Brainpeel perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Joe Ely, sizzling Texas rock & roll guitarist, and guests The Tom Russell Band, performs at 8 pm and 11 pm at Nightstage, 823 Main Street, Cambridge. Telephone: 497-8200.

CLASSICAL MUSIC

The Longy Early Music Ensembles perform works by Frescobaldi/Banchieri, Telemann, and Handel at 8 pm in the Edward Picman Concert Hall, Longy School of Music, corner of Follen and Garden Streets, Cambridge, just north of Harvard Square. No admission charge. Telephone: 876-0956.

Composer/pianist Richard Trythall performs works by Keith Jarrett, Gershwin, and Trythall as part of the MIT *Composers in Recital Series* at 8 pm in Killian Hall, Building 14. The recital is preceded by a lecture by Trythall at 4 pm. Tickets: \$8 general, \$4 students (lecture is free). Telephone: 253-2906.

FILM & VIDEO

The MIT Lecture Series Committee presents *Casino Royale*, starring several James Bonds, at 7 pm and 10 pm in 26-100. Admission: \$1.50.

***** CRITIC'S CHOICE *****
The Somerville Theatre presents a dancing double bill with Bob Fosse's *All That Jazz* at 1:30, 5:45, & 10:00 and *Dirty Dancing* at 3:45 & 8:00. Located at 55 Davis Square in Somerville, just by the Davis Square T-stop on the red line. Telephone: 625-1081.

Sunday, Jan 31

POPULAR MUSIC

The Swans, with guests The Outlets and Ballet Lavolta, perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$6.50 advance/\$7.50 at the door. Tel: 451-1905.

CLASSICAL MUSIC

***** CRITIC'S CHOICE *****
The Pro Arte Chamber Orchestra presents "A Concert with an English Accent" featuring works by Finzi, Dvorak, and Mendelssohn at 3 pm in Sanders Theater, Harvard University, Cambridge. Tickets: \$6 to \$15 general, \$2 discount for seniors and students. Telephone: 661-7067.

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Tickets, normally priced at \$55 or \$45 available for only \$8 to all members of the MIT community. On sale at the Council for the Arts at MIT, Room E15-205, from 2:30-5:00 this afternoon. No telephone inquiries, please, for this very special offer.

A service of The Tech, MIT's student newspaper, in conjunction with The Council for the Arts at MIT.

ARTS

British ensemble's Vivaldi pleasant but insubstantial**PARLEY OF INSTRUMENTS**

With Paul O'Dette, Mandolin & Lute
and Benjamin Hudson, violin.

First Baptist Church, Boston, January 23.

By JONATHAN RICHMOND

THE PARLEY OF INSTRUMENTS provided a pleasant, if insubstantial evening of Vivaldi last Saturday night. The advertisement for their concert announced that the British ensemble was founded in 1979 "to explore and present the rich and neglected repertory of seventeenth-century consort music. Why, then, were two concertos from Vivaldi's much overplayed *Four Seasons* included on the program? And could nothing more novel be found for an encore than Pachelbel's top-of-the-pops *Canon*?

The concertos from the *Seasons* were performed by soloist Benjamin Hudson, who played with technical virtuosity but with no special insight. Holman also appeared for the *Concerto in D*, Op. 3, No. 9, playing with fluency and, in the second movement, feeling.

Paul O'Dette was on stage to perform two concertos for lute and one for mandolin. They were all done brightly and provided enjoyable entertainment, but left the impression that Vivaldi's music could only appeal on a superficial level. The slow movement of the *Concerto in C for Mandolin*, in particular, is a remarkable work of introspection, but this did not show through in O'Dette's chirpy rendition.

The *Parley* did provide wonderful, rich continuo textures and, in the *Sinfonia in B*, "At the Holy Sepulcher," did present an



Paul O'Dette

unusual Vivaldi work, written for a true string quartet without continuo, and perform it with a keen sense of ensemble. The program as a whole, however, veered in the direction of easy popularity and failed to capture the essence of Vivaldi.

MÉDÉE

Sarah Caldwell's controversial production of *Médée* is now in full swing at the Opera House in Boston. It makes for an extraordinary evening, incorporating as it does Greek tragedy declaimed in Ancient Greek as well as Cherubini's opera in French. The Greek is gripping, and intensely moving, too, the opera a bit slow on the uptake, but with a thrilling Act III crescendo to *Médée's* climactic killing of her two sons. The tragedy and the opera do not fit as well together as might have been wished — the intensity of the Greek dilutes the impact of the Cherubini and makes for some eccentric transitions — but there is so much to grab the imagination that with Performing Arts Series available for only \$8 it would be a crime not to go.

— Jonathan Richmond

Note: A full review of *Médée* will appear in The Tech next week.

The Tech Performing Arts Series presents...

PRO ARTE

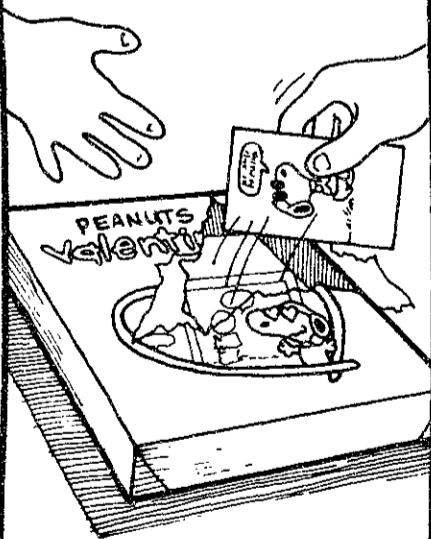
The Pro Arte Chamber Orchestra will be conducted by Bramwell Tovey in Gerald Finzi's *Cello Concerto*, with Raphael Wallfisch, soloist, Mendelssohn's Overture to "A Midsummer Night's Dream," and Dvorak's *Symphony No. 7*. Sanders Theatre, January 31 at 3pm. MIT price: \$6. Note: As of yesterday afternoon, there were only two tickets remaining for Friday's Cleveland Orchestra concert. Further tickets may arrive today. No promises!

Tickets are on sale to all members of the MIT community at the Council for the Arts at MIT, Rm. E15-205, 2:30 - 5pm, Monday - Friday. Personal callers only.

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We're so committed to our mission that we're encouraging the next generation of leaders to re-examine America's business values. We're doing this by holding the NCR Stakeholder Essay Competition which all full-time undergraduate and graduate college or university students may enter. Entries should explore the topic: "Creating Value for All Stakeholders in Corporations and/or Not-for-Profit Organizations."

The student chosen as the first place winner will be awarded \$50,000 cash. Plus, the entrant's school will receive \$100,000 in NCR data processing equipment. The second place winner will receive \$15,000 cash and the entrant's school will receive \$35,000 in equipment. One hundred \$1,000 awards of merit will be given to chosen participants. In addition, selected award-winning entrants will be invited to attend the first NCR International Symposium on Stakeholders to be held June 9 & 10, 1988, in Dayton, Ohio.

- 1) The NCR Stakeholder Essay Competition is open to any full-time undergraduate or graduate student attending an accredited college or university in the United States or its territories.
- 2) Entries must be original, unpublished work on the topic: "Creating Value for All Stakeholders in Corporations and/or Not-for-Profit Organizations." Essays must not exceed 3,000 words. Areas of discussion may include, but are not limited to: Ethics, Corporate Governance, Strategic Management, Social Responsibility, or Managing Change as these topics relate to managing for stakeholders.
- 3) Entries must be typed, double-spaced on 8 1/2" x 11" bond paper, one side only. A separate cover sheet should list the entrant's name, school, home address and title of the essay. Subsequent pages should be numbered sequentially and include the essay title in the upper right margin. Winners will be required to produce proof of current full-time college or university enrollment.
- 4) All entries must be postmarked by March 31, 1988, and received by April 15, 1988 to be eligible for consideration. Submit entries to: NCR Stakeholder Essay Competition, NCR Corporation, Stakeholder Relations Division, Dayton, Ohio 45479. NCR is not responsible for, and will not consider, late, lost or misdirected entries.
- 5) In the event any prize winner is a minor, the cash award will be made to his/her parent or guardian.
- 6) Awards to individuals will be reported as income on IRS Form 1099. All taxes are the responsibility of the recipients.
- 7) Award winners will be required to sign publicity releases and affidavits of eligibility and compliance with all rules governing the competition. Failure to return executed affidavits and releases within 15 days of receipt will cause the award to be null and void.
- 8) All entries become the property of NCR and will not be returned.
- 9) By participating in this competition entrants agree to these rules and the decisions of the judges which shall be final in all respects, and further agree to the use of their names, likenesses and entries for NCR advertising and publicity purposes without any further compensation.

State and territorial judges will consist of panels that include NCR stakeholders. Final selections will be made from state and territory winners by a national panel of judges.

If clarification is necessary, call (513) 445-1667, 8am-5pm EST.

Award winners will be notified on or about May 16, 1988. To obtain a list of finalists, send a self-addressed, stamped envelope to:
NCR Stakeholder Essay Competition
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Stakeholder Relations Division
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NCR's Mission: Create Value for Our Stakeholders

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- Coordinating MIT student involvement in the Admissions Office
- Evaluating applications
- Participating in admissions committee decisions

The position is open to students graduating in January or June, 1988. Applications are available from Jane Alexander in the Admissions office (3-108) and should be returned not later than February 29, 1988.

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This experience comes the same way scientific knowledge is obtained: by testing in a real situation. When we face the challenges of solving real and difficult problems; when we solve problems others have attempted and have not solved; when we break ground with new knowledge; when we see our own solutions tested by reality and verified, then we acquire confidence and self-esteem. There simply is no other way. And recognition, when it comes, is fully deserved.

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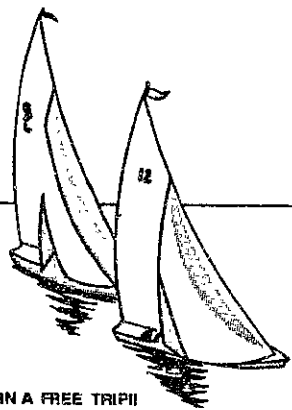
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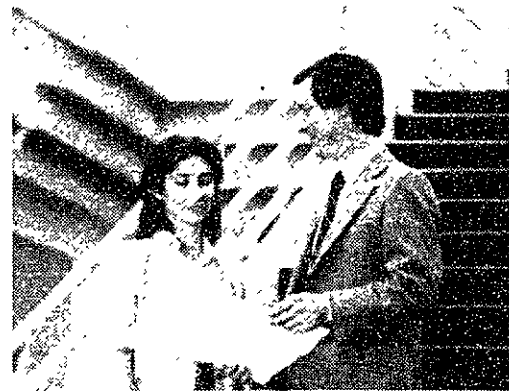
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sports

MIT gymnasts shine in first season meets

By Catherine Rocchio

The MIT women's gymnastics team opened its season last Wednesday against one of the strongest teams in Division III, Bridgewater State. In spite of strong individual performances by all team members, the young MIT team was overcome by the depth of the Bridgewater team; the final score was Bridgewater 134.85, MIT 118.10.

However, the talent of the MIT athletes shone through as they overwhelmingly defeated the US Coast Guard Academy and the City College of New York on their first away meet the following Saturday.

MIT led off against Bridgewater State on vaulting with Rachel McCarthy '90 taking third place with a score of 8.05 and Allison Arnold '90 claiming second with a beautiful 1 1/2 twisting vault for a score of 8.2. Also turning in strong vaulting performances were Charlene Grant '90 and Anne Wandtke '91.

The uneven parallel bars again showed MIT's competitive edge as Arnold took first place with a bar routine that included two handstands on the high bar for a score of 7.65. The last performance of the night was a dynamic floor exercise by McCarthy that included a full twisting somersault, claiming second place for her and a score of 7.4.

On Saturday, the team travelled to New Haven to face the USCGA and the CCNY. Determined to show a good performance for the first away meet of the season, the MIT women never looked back until they had claimed practically all of the top places in every event.

McCarthy, Arnold, and Grant took the second, third, and fourth places in the vaulting event with scores of 8.4, 8.0, and 7.15 respectively. Andy Pease '89 also turned in a strong performance with a clean handspring vault.

MIT continued its strong showing as Arnold, Catherine Rocchio

'89, and McCarthy took the top three places in the uneven bars.

McCarthy and Arnold showed their competitive experience in the balance beam event, taking first and second places. Debbie Ellingson '91 and Grant also contributed strong supporting routines.

MIT completed its domination of the tournament on the floor exercise, as McCarthy took first place with a strong tumbling routine. Rocchio and Arnold each supported with graceful dances to tie up second and fifth place.

Overall, MIT soared to a huge margin of victory with the final MIT score being 110.95 over USCGA's 87.3 and CCNY's 69.0. The MIT women are home today facing Rhode Island College, and both the men's and women's varsity teams will meet the University of Vermont at home this Saturday.

(Editor's note: Catherine Rocchio '89 is co-captain of the women's gymnastics team.)

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sports

Men's hockey loses to surprising URI squad by a score of 5-4

(Continued from page 16)
 jam they had got themselves into. Returning to the ice with determined strides, the Engineers put their minds to the task and bodies to the boards. Playing harder and checking harder, MIT finally put some real pressure on, forcing URI turnovers with their constant forechecking and back-checking.

This perseverance finally came to fruition in the last five minutes of play as the Engineers scored quickly to pull within one goal. With 4:15 left, the Engineers on the power play, Joe Jones '89 tried to put a screen shot in from

the right circle, Alec Jessiman '88 tried to stuff the rebound at the right post, and Mike Foley G got the easy goal as the puck bounced to the left post. Two minutes later, the Engineers again on the power play, a Jessiman pass from behind the URI goal line was deflected by one of their defensemen and John Santoro '89 scored with a difficult shot on the bouncing puck.

With less than a minute to play Jeff Bates '90 scored from the right of the goalmouth on a centering pass from behind the net. A possible tie was in sight but time was short. The Engineers

managed to move the puck into the URI zone and pulled goaltender Peter Gasparini '88 for the 6-on-5 advantage. With 0:05 left on the clock a URI Ram was assessed a crosschecking penalty and MIT had the faceoff in the URI zone with the 6-on-4 advantage. It was a do-or-die situation.

The letdown was that URI won the faceoff and MIT never got a shot off — that's the way the puck bounces sometimes. MIT lost a 5-4 game that should have been as close as the score, but which only really came down to the last five minutes of play. One shouldn't have had to wait that

long for the action to really start.

* * * *

In the championship game between the Tufts Jumbos and the Suffolk Rams, held later the same evening last Wednesday, Tufts again took the trophy with a convincing 7-5 victory over Suffolk.

Suffolk slowed down the speedy Tufts team with strong defense at their blue line, forcing the Jumbos to resort to dump-and-chase, but could not muster enough good passing to overcome the deep Tufts forechecking. The score stood even at 1-1 after the first period but Tufts began pulling away in the second as they pounced on two defensive *faux pas* to extend the lead to 3-1.

The third period saw evenly paced offense on both sides as the Jumbos and the Rams scored four goals apiece. Tufts scored earlier in the period, seeming to put the game out of reach, but Suffolk put in a last ditch effort (including scoring the game's last three goals) to pull within two. Several offsetting penalties in the closing minutes of play turned to Tufts favor as the resulting open ice play was more to their style.

Women's hockey defeats Williams College 1-0

By Peter Dunn

The MIT women's hockey team should have had an easy win against Williams last Saturday afternoon, and indeed they dominated for almost the entire game. Still, they could do no better than a 1-0 win in what should have been a much higher scoring game.

The first period started evenly matched as both teams passed well to move quickly up the ice. But as the game progressed it became apparent that the MIT team had more depth — only Williams' first line really gave the Engineers a run for their money, while the MIT lines all seemed equally strong. When the Williams first line was not on the ice, the Engineers easily kept the puck in the Williams zone with strong skating and forechecking.

The Engineers dominated the first period — displaying some good dump-and-chase tactics — and the MIT line of Michelle Bonugli '88, Junko Nagono, and Debbie Tarboton had several excellent scoring opportunities near the Williams goalmouth. But despite this, the Engineers could not put the puck in the net, a combination of both bad luck and some good Williams goaltending.

Williams for their part set up their offense well in the MIT zone, passing confidently and playing tough along the boards. But the Engineers allowed Williams few opportunities to enter the MIT zone and controlled the slot, allowing Williams few shots on goal. The first period ended deadlocked with a scoreless tie.


The second period began with a chance for Williams to take the lead as Rachael Berman '88 — continuing her streak of penalty filled games — took her place on the bench on what should have been an interference call against Williams. The short-handed Engineers easily kept Williams from putting any shots on net during the power play.

The MIT squad did not dominate as much during the second period as Williams broke up the ice better, the Engineers not as effectively slowing them down in the neutral zone. Williams' passing had become more confident, allowing them to better develop their drives up the ice.

Nevertheless, MIT's offense did not deteriorate in kind — the Engineers continued to pass well, forcing Williams to skate after them. Good forechecking by the line of Katie Hope, Sandy Linde '87, and Julie Ask '90 resulted in MIT's best scoring opportunities and produced the only goal of the game. With the puck at the left circle after being dumped into the Williams zone, Linde won the battle for control and lifted a shot past the netminder's glove hand. It was all that MIT would need to win the game. And all that they would get.

Williams put up a fight during the third period in the hopes of gaining at least a tie, but to no avail. MIT's game had slowed down — their passing had deteriorated somewhat and they had to fight too much along the boards for control of the puck.

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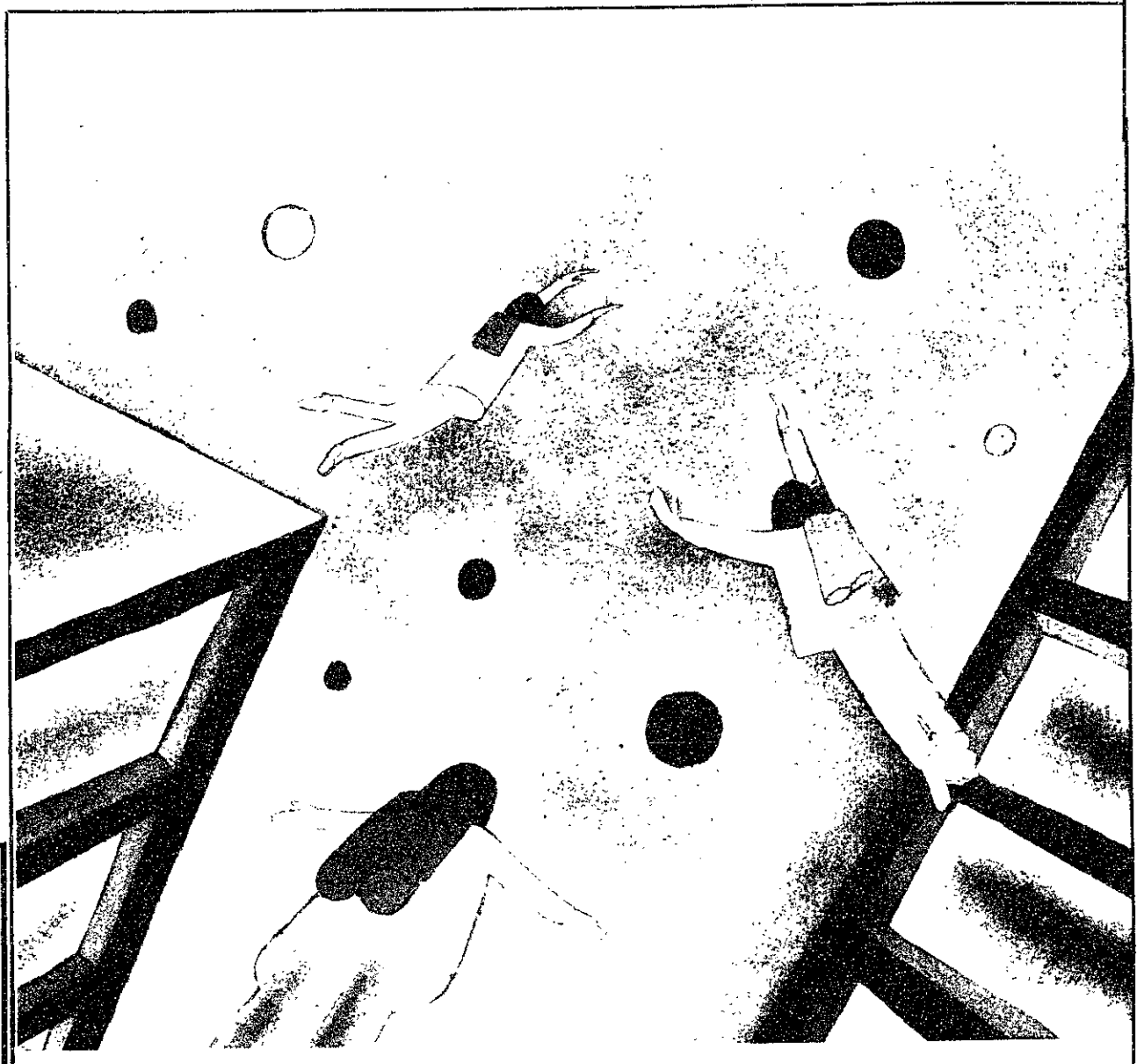


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sports

Men's hockey falls short against URI

By Peter Dunn

Considering that the University of Rhode Island was shut out by Tufts 10-0 in the opening round of the Ben Martin tournament, and considering that the MIT men's hockey team has usually played at the same level and intensity as Tufts, and further considering MIT's rout last year of URI by a score of 10-2, the Engineers probably did not expect much of a contest in the consolation game of the Ben Martin Tournament against the URI Rams. Instead the MIT team quickly got itself behind the eight-ball in last Wednesday's game and had to fight back in the last period, only to fall short with a 5-4 loss.

The Engineers could not find their groove for the first two periods and it showed, both in MIT's play and in the crowd's silence. And the Engineers displayed relatively uninspired play for the first 30 minutes of the game. Not that they played poorly; they just played without any spark.

The game began as quietly as the audience — slow, with hardly any checking by either team. Neither the Engineers nor the Rams passed well, both content to dump out of their own zone and fight for control in the neutral zone. URI was dominating the game, but, considering the quality of the MIT squad, they shouldn't have been.

URI scored early in the first period, just little more than two minutes into the game, as the MIT defense was outskated at the URI blue line resulting in a 2-0-0 breakaway. The Engineers



Rick Russell G plows into the URI goalie in last Wednesday's consolation game of the Ben Martin Tournament. MIT lost 5-4.

Mark D. Virtue/The Tech

quickly evened the score as newcomer Gary Nielan G dug the puck out from the left boards in the URI zone and lifted a wrist-shot past the URI netminder's glove for his first goal in MIT uniform.

The Rams extended their lead to 3-1 — the Engineers could not prevent URI from scoring on their only two power plays of the period. In both instances URI gained control of the puck in the slot for good shots from near the net. Some excellent scoring chances by MIT (especially a

backhand at an open net that trickled just wide) might have cut the margin, but as usual the Engineers had nothing but bad luck.

URI further extended their lead to 5-1 in the second period as loose, bouncing pucks on long shots from the boards were deflected, swiped at, and kicked into the MIT net. Confusion reigned in front of the Engineers' net and URI made the best of these opportunities, though one would hardly call any of their goals pretty.

MIT came out strong at the beginning of the second period, and had several chances to shorten the gap with power-play opportunities, but despite strong pressure could not convert on these. The remainder of the period URI drove up the ice unhindered as

MIT allowed them to pass too easily, failing to cover the passing lanes. The Engineers showed promise during their power plays but their offense dwindled when both teams were at full strength.

If MIT had played with the intensity and fire with which they played the last 20 minutes against URI, the game would easily have been their's. Why they cannot sustain that kind of play for an entire game is something which must surely be pondered. It was only during the third period that the Engineers showed their true colors and, as with other games before, it proved only to be too late to extract them out of the

(Please turn to page 15)

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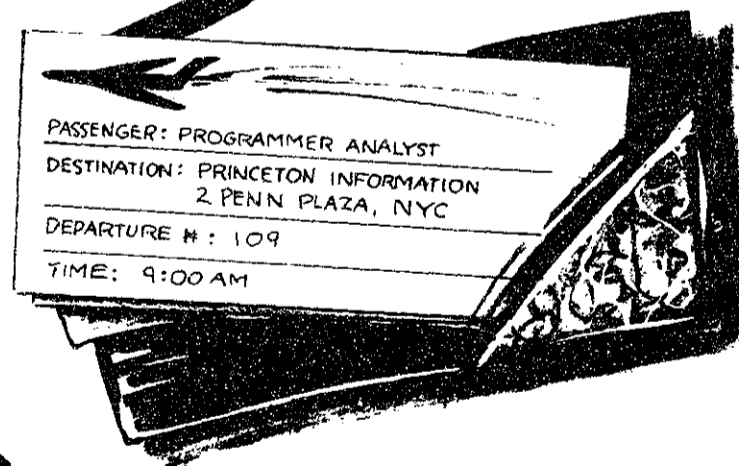
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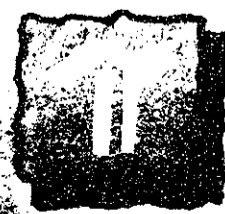


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