Minority representation rises

By Andrew L. Fish

The Class of 1991 will have 653 men and 360 women, approximately the same male/female ratio attained last year. MIT had accepted 1,153 men and 671 women from an applicant pool of 3,574 men and 1,814 women. A slight increase in the percentage of women admitted because the applicant pool is more "self-selective," Behnke said. It is more difficult to get women to apply to MIT, and they tend to have lower SAT scores than their male counterparts.

The number of accepted women in both science and engineering is shown slightly, a fact Behnke attributed mainly to a decrease in applications from underrepresented minorities. In particular, he noted that MIT's efforts to recruit women after MIT had a higher percentage of females in its entering class were "inconclusive." (Please turn to page 14)

TRW building demolition to begin

By Ben Z. Starnger

Several dormitories have agreed to alter their room selection process in order to make better use of the single-sex areas this fall. Other dormitories will hold an early women's rush to attract more women.

The Dormitory lottery will allow single-sex request

By Irene C. Kao

The major construction will see the gameroom will be located on the ground floor of the Student Center to begin the dormitory lottery for the new academic year. The dormitory lottery will be held within the Center, it will serve only as an orientation in the student center, it will serve only as an orientation for the students who will be attending MIT for the first time, to be prepared to respond to the dormitory lottery. The dormitory lottery will allow single-sex request for the first time, to be prepared to respond to the dormitory lottery. The dormitory lottery will allow single-sex request for the first time, to be prepared to respond to the dormitory lottery. The dormitory lottery will allow single-sex request for the first time, to be prepared to respond to the dormitory lottery.
Housemaker report issued

By Andrew L. Fish

A committee of Dean of Student Affairs Shirley M. David and others has issued a report which outlines a series of new policies and procedures for the housing system. The committee suggested several programs to help bring faculty and students together.

Food workers picket Gray

By Michael Gajer

More than 46 picketers, mostly MIT food workers, gathered last Wednesday afternoon at the MIT cafeteria entrance to protest the management's plan to use computers to help supervise the workers. The picketers are demanding an end to the computerization of the work force and more job security for workers who are now employed by the computers.

Project Athena switches to workstation system

By Steven Mannan

Project Athena, MIT's plan to computerize campus life, has finally switched from time-sharing terminals to workstations in the living groups. The whole package, including the timesharing system, is scheduled to be available in the fall for a limited group of students.

Two women: same life, same race

By Ann Guerin

Two women, both of whom are of mixed race and both of whom are in the same profession as doctors, share their experiences.

An effort to make superconductors mass produce the ceramics, and to make new superconductors. Over 15 ANVEST institutes are a commercial venture on conventional superconductivities. Many universities this past year.

Food workers not on a pension plan until they have been at least 10 years in the house. Being a liar, they are still more single-sex female suites, he noted that much of the student organization policy is a result of the merger of the MIT pension plan.

MIT faculty needs for variety in core classes

(Continued from page 1)

The committee also suggested ways to improve the balance in students' majors and overall curriculum, he suggested that students should be encouraged to have more involvement in their classes.

Diversity in the class

Diversity means that all students are putting emphasis on diversity in the classroom. The people now working on them.

Two women: same race, different lives

Two women, both of whom are of mixed race and both of whom are in the same profession as doctors, share their experiences.

Students more access to high-resolution graphics.

The workers will clear the way for students to have access to high-resolution graphics. The two women will clear the way for students to have access to high-resolution graphics.

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Two women, both of whom are of mixed race and both of whom are in the same profession as doctors, share their experiences.
**World**

**Escort of Kuwaiti tankers imminent**

Secretary of Defense Casper Weinberger announced that the start of escort operations for reflagged Kuwaiti tankers for protection against possible Iranian attack. At the same time, he assured the United States will not launch preemptive strikes against Iran, but will continue to plan for the possibility of such an attack. This plan involves the use of combat-reconnaissance helicopters to survey the area surrounding the Persian Gulf unless officials believe they are about to be attacked.

Lebanese kidnappers demand ransom

A Beirut newspaper reports the kidnappers of two West German journalists in Lebanon are demanding a nearly $17 million ransom to free the captives. This report coincides with a call from an association of Arab journalists to set up an international journalistic panel to investigate last month's kidnapping of American journalist Charles Glass, whose captors have accused him of working for the Central Intelligence Agency.

**Nation**

House bans smoking on short flights

The House of Representatives has voted 198-190 to ban cigarette smoking on airline flights of two hours or less, ignoring tobacco-state lawmakers and others who insisted more evidence is needed on the hazards of passive smoke. The proposal's main sponsor, Rep. Richard Durbin (D-IL), told his colleagues that "the rights of smokers to smoke and where their smoking affects the health and safety of others."

Kentucky Republican Harold Rodgers told lawmakers that Congress should scrutinize the issue before making "a rather serious modification of American life." But Durbin and his co-sponsor, C.W. Bill Young (R-FL), argued that the question was an easy one to decide because it is a question of the Public's health. Durbin has cited recent studies by the Surgeons General and the government's National Academy of Sciences concluding that tobacco smoke can increase the risk of cancer and other respiratory diseases.

Directors strike likely

Representatives of the Directors' Guild and movie and TV producers met last night in what was described as a final effort to avoid an unprecedented directors' strike. The directors say the producers want to roll back money they are paid for movie and TV reruns. The Guild says it will strike NBC, Columbia Pictures and Warner Brothers starting today. The producers have threatened to lock out Guild members at all facilities.

**Sports**

Jackson to announce football career

Kansas City Royals owner Avron Fogelman says the front office will restructure Kansas City's contract to prevent the team in case he is hurt on the gridiron.

Frenchman leads Tour de France

Charles Monet of France has regained the yellow jersey as the overall leader after 13 stages of the Tour de France cycling race. Meanwhile, Dutchman Erik Breukink won today's 116-mile leg over mountainous roads with a time of six hours, 19 minutes and 57 seconds. American Andy Hampsten is now 14th overall, trailing by 11 minutes and 24 seconds.

Compiled by Mark Coppelos

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The pull of past and future

I. The night before he left home for college, he felt light-headed, he felt he was flying. He lay in bed, half-awake, the stars near his head, thoughts of the future moving him and out of the clouds. The images played in his mind, serving as some form of in-flight entertainment, silent movies to the solitary viewer lost without the headphones.

Two suitcases were all that he was bringing paragraphs lay buried in underwear and socks, kept in stores for telephonic hel-

He foresaw that at some future time he would open the suitcases in some strange new room, bare save for some pieces of familiar furniture. The smells would remind him of home. So he had tried to do all his packing at home, once, if he were saving the bending of his back from battle.

That summer, he had worked at a metallurgy lab, and at a party at a graduate student's apartment, someone had told him.

"You're only seventeen. You've got your whole life ahead of you."

Somehow he thought that he would die young only because he could not imagine what his life would be like the year before he came home. Somehow, he believed — maybe subconsciously — that images concretized life, made it told

and jail, if you will, if you can in your mind it will come true.

But how do you imagine what you haven't experienced?

Peering out through the window, he turned to face every direction, standing at the center pole of a whirligig, guided by the good and evil experiences of the old, wise college student.

Colorless images of the cinematic, of Animal House and Peter Pan confreres stepping out of try-covered hating halls into the dark, some-

shy, shilly evening of Updikean Boston, all of those tagged at the burning has remained behind, outward, dizzy, spinning.

He imagined that he would live with other students in some old house, and they would become islands, each with the other or his own wife, and some would find love and some would become best friends and

some would come to schismatic differences. Arguments would be important. Philosophy would be life or death.

He thought he could sweep every-

thing clean, the locks and

of his personality that he didn't like. Maybe he could start anew because nobody would know him. Somehow he attributed this ad

s all to a newly-found independence, living on your own, but you really wouldn't be alone, like the people in The Return of the Seaman.

But in the back of his mind he realized as he was drifting to sleep that with this image was really transposing his family to the college.

He didn't want to build upon the virgin land — the freedom, the wilderness he was bringing.

Photographs lay inside. Alas, his ideas of moral-

ity, of right and wrong, truth and

solution, now still like a poison inside. Alas, his ideas of moral-

ity, of right and wrong, truth and

problem, served to concretize his past, just as they had ear-

lier served to concretize his future.

At some moment in those years, the process had inverted.

I. Years later, on the night be-

fore he left college, he felt lighter, more in control. Sometimes, he told himself,

"You're only seventeen. You've got your whole life ahead of you."

But how do you imagine what you haven't experienced?

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lier served to concretize his future.

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Report urges housemaster guidelines

(Continued from page 2)

It was also suggested that the guidelines hold faculty/student pair programs to promote interaction. It also recommended making some space changes in the dormitories to create more places where students and faculty could gather informally.

The committee said that "the selection, appointment, orientation, and review of the housemasters and graduate residents needs greater attention and stronger leadership" from OSDA. A report noted that the review requirements will have little effect without the care and attention of OSDA.

The committee consisted of Professor Julian Belinart M. Arch '76, housemaster of Burton House; Carol Boin, former housemaster of Ashdown House; Professor Vernon M. Ingram, housemaster of Ashdown House; Professor Arthur C. Smith; and Dean of Engineering Gerald L. Wilson '61.

Food workers picket president to protest loss of pension plan

(Continued from page 2)

workers were left in limbo by the switch. Older workers may not be able to vest in another pension plan because they do not have ten years of work left.

Although MIT went all of its workers in the MIT plan during the management shift — even those who had worked for MIT for fewer than 10 years — the frozen pensions will essentially be worthless by the time the workers are able to collect them, Bozzotto said.

Bozzotto said the union wants MIT to continue the MIT pension of those workers who once worked under MIT management until they leave by attrition. MIT has not responded to the requests, he said. The demonstrators promised to return to the house next week and to continue picketing until MIT agrees to negotiate on the issues.

New contract signed

Several demonstrators attacked the two-tier wage system in the new food workers contract, which was signed July 1. Bozzotto explained that ARA had asked for a two-tier wage and benefits system, under which newly-hired workers would be on a wage and benefits program inferior to that of old employees doing the same work. The union defeated this proposal, he said.

ARA did maintain a system of lower wages for new workers during.

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“Full Metal Jacket” provides originality and honesty

FULL METAL JACKET
Produced and directed by Stanley Kubrick
Screenplay by Stanley Kubrick, Michael[] and Gustav Hasford
Based on the novel The Short Times by Gustav Hasford
Starring Matthew Modine, Adam Baldwin, Vincent D'Onofrio, Lee Ermey, Durian Harewood, Arliss Howard, Kevyn Major Howard, and Ed O’Donoghue

By BEN Z. STANGER

IT IS UNFORTUNATE for director Stanley Kubrick that there have already been several fine films devoted to the Vietnam war. His version, “Full Metal Jacket,” is a highly original and honest treatment of the war, and stands slightly above films like “Platoon” and “The Deer Hunter.” But its discomfiture and lack of focus can be confusing and disorienting.

“Full Metal Jacket” is the casing around live ammunition. It is also the hard exterior of which all Marines manufacturers to keep our emotion, allowing them to kill mercilessly. Two groups put on the jacket in the two distinct parts of the film — the killers in training, and the killers in practice.

The first and more enlightening half of the movie shows a platoon of recruits going through pre-combat training. Three main characters emerge — Gunny Sgt. Hartman (Lee Ermey), Pvt. Joker (Matthew Modine), and Pvt. Leonard “Gomer” Pyle (Vincent D’Onofrio). Hartman is a fully decorated Marine, Joker is on his way to becoming a Marine, and Pyle has no chance of becoming a Marine.

Hartman — who praises ex-Marine Lee Harvey Oswald’s shooting ability — blares orders at Pyle, and Joker tolerate patiently to reach him, but Pyle is a consummate screw up. As a last resort, Hartman starts to punish the rest of the platoon for Pyle’s mistakes. The platoon members pay Pyle back for their misfortune, and before too long Pyle has lost his mind, and his soul. Vincent D’Onofrio’s portrayal of the cheerful recruit who is slowly taken apart by his comrades-in-arms is chilling, and Lee Ermey’s performance as the intimidating gunnery sergeant is wholly convincing and makes the black comedy even darker (Ermey served as a non-commissioned official). (Please see page 11)

Mamet explores our collective desires and imagination

SEXUAL PERVERSEITY
IN CHICAGO

And all Men Are Whores: An Inquiry
By David Mamet
Published by Samuel Yamn
Harvard Radcliffe Summer Theatre,
First Street Center, June 25 - July 11.

By T. M. VAPAE

HUBERT MARX, the German radical philosopher, said something to the effect that all art is potentially a form of rebellion against the norms. Harvard/Radcliffe Summer Theatre’s very entertaining production of David Mamet’s “Sexual Perversity in Chicago,” coupled with their disturbing staging of “All Men Are Whores,” helps us explore what has become central in our society’s collective desires and imaginations.

A society dominated by consumerism has come to demand immediate personal gratification from the nearest available source: animal, vegetable, or mineral fuel with humans having no more status than things. With the whole world out there tempting to solve, we have become obsessed with getting the most of everything. Joe P. is no exception to the rule, and Mamet perfects a played-out picture of it in our society. His is no conservative pulp outcry against sex as the root cause of all social problems but a commentary on the absence of affection and meaningful relations.

The Harvard/Radcliffe group that last summer did a great job in staging Buchan’s “Woyzeck,” and Shepard’s “The Buried Child,” has again assembled a very interesting cast. Especially good was Linus Geiber who performed as Berstie, a man who besides being engaged in the ratrace, is also highly threatened by the idea of women’s equality and autonomy. Geiber also played the title role in Woyceck, a landmark social commentary from the last century.

The multi-dimensional set design by John Claffin was exceptionally beautiful, and the production was also cleverly put together. Each of the works was performed on three different stages, differentiating among sub-groups who live their own separate realities — a reflection of the fragmentation of a society where every man is for himself and where people seldom communicate. The music pungently drew on Rap songs.

“Sexual Perversity” explores similar themes to “Sexual Perversity.” It is a series of monologues by characters who almost never communicate among themselves, who tell the audience about their unsatisfactory desires, their own lonely worlds that no one has quite understood. Lisa Ender- ley’s performance here was excellent, as was the production in general.

There will be two more productions from HRT this summer. “The Bacchae,” Euripides, opening on Thursday; and “The Epigoniin Camp” by Joe Orton, opening in August.

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AS YOU LIKE IT


By BARBARA MASI

S UEDEN BEATS of free-flying energy are a form of acts. Successfully tying up the ayes as you, pure threads of color and line forming the scenery, wonderfully fancy, spiritual interpretations of acting, costuming, and music. Such a description could only fit The Project for Student Summer Theatre's production of "As You Like It.

The choices made by director Andrew Borthwick-Leslie were bizarre, crazed, but always extraordinarily original, and, in the final analysis, firmly centered within the political, sibling, sexual, and romantic rivalry themes of the play.

Shakespeare plays his themes upon his three central characters: kind, virtuous, you-can't-help-but-smile-at characters; Orlando (Deborah Kuchnlir '89), a politically naive, young, good-hearted, banished Duke, Oliver de Boys (Scott Pollock '86), who, in his jealousy, will do anything to destroy Orlando; and too-clever Rosalind (Andrea McGinley '87), daughter of the banished Duke, who is blindly in love with Orlando.

In parallel to this sibling war, Duke Frederick, to protect his position, banished his three central characters: kind, virginal, courtier in every deftly delivered line, brilliant courtier in every deftly delivered line; Clelia (Wendy Cothran '89), refusing to allow her father to do such wrong, secretly was warm, wondrous, very witty and wonderful; and manager sizing up his champion.

The banished duke (Charlotte Kemp) was in 17th century courtier dress, the lords in preppy khakis and tennis shirts, Rosalind in disguise as a punk teenager. Perhaps the choices were due to budgetary reasons but the effect was wild, creative, colloque with dress lending amusing social commentary on each character and his position in the royal court.

Quite truthfully, the first half of the play was an uneventful bore. Borthwick-Leslie chose to play a number of the scenes with the actors stationed in front of the curtain — a white curtain, in fact, which, to make matters worse, drained the set of all color and interest. It appeared as if the actors felt so constrained by the tiny space available to them for movement that their scene and character interpretations were stunted. At times, it seemed that the actors, hardly moving an arm or leg, were simply performing a staged reading of the play and not a full production.

Bright moments of humor and insight rarely surfaced, but when they did, they sparkled out from the dull half-hour. John Wool's bravado, bravery Charles, Duke Frederick's worst, brought laughter simply by his appearance — a long island slug in white suit jacket, bright purple shirt, and white shoes. Speaking in a heavy Southern accent enhanced his comic portrayal and did his unlikely, mild manager (Stephen Ng) was committed to Oliver to wrestle with Orlando for some trumped up reason of Oliver's. When the moment for the match arrives, the manager seems to awaken. He chirs in a trilled voice, 'Kill him.'

During Shakespeare's time, quick wit, and slouching elegance are a must in characters in lively play of sharp wit; he is capable of the magic necessary to turn a play around, into a rousing success.

Music Director Elizabeth Sayre '87, responsible for original settings of the songs, ensured that music truly was the food of love in this inspired production. The use of music to catalyze the denouement was particularly well-handled. The pairs of lovers were brought together to dance to a ravishing arrangement of Handel's "The Harmonious Blacksmith", played rapturously by Gaby Miller on harp and flute.

Blacksmith was written for harpichord, and is often played as a brilliant showpiece that sparks rather than provokes. Handel, however, knew of the erotic potential of the harp (it helps Create a sense of sensuality), and the PSST arrangement of Blacksmith replicates the erotic with the sensuous and brings the lovers together for a glorious happy ending.

AS YOU LIKE IT

The banished duke (Charlotte Kemp) welcomes Orlando and his servant Adam (Michael Levine) to the forest. The only social chain in Orlando is his friendship with Ganymede, who is himself the only social chain in Orlando.

At its heart, the play is a comedy of errors, with love as its main theme. Orlando, banished from the court by his father, Duke Frederick, to protect his position, goes to the forest of Arden, a place of free-flying energy and music. There, he meets Rosalind, the daughter of the banished duke, who is in disguise as a man named Ganymede.

Rosalind is in love with Orlando, but her father, Duke Frederick, has banished her from the court. She disguises herself as a man and joins Orlando in the forest of Arden, where they are joined by other characters from the court, including Adam, Orlando's servant.

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As the play progresses, Orlando and Rosalind fall in love, and the Duke of Athens and Duke of Burgundy also fall in love with each other. The play ends with a reconciliation of all the characters and a wedding for Orlando and Rosalind.

In summary, "As You Like It" is a classic comedy of errors, with love as its main theme. It is a play that is enjoyed by all, regardless of age or gender. The characters are well-developed, and the plot is well-executed, making it a must-see production.
**News II — Loser among many summertime winners**

REVENGE OF THE NERDS II: NERDS IN PARADISE
Directed by Joe Roth
Written by Dan Guntzelman and Steve Marshall.
Starring Robert Carradine, Curtis Armstrong, Larry B. Scott, Timothy Busfield, Courteney Thorne-Smith, Andrew Cassese, and Donald Gibb.

By PETER DUNN

The summer of '87 seems to be going very well, mosto-wise. Audiences have so far had more than their fair share of noteworthy films, ranging from intelligent comedy like "Revenge" to dark drama such as "River's Edge" and "Full Metal Jacket." Critics and audiences alike have had little to complain about: the perennial complaint that the summer's fare is little more than juvenile, mindless, throw-away junk seems groundless this summer.

But, just as with anything else, the season must have the highs and lows that make all the other offerings look so much better. This summer's victors look to be unfilmable sequel, most of which are going down the tubes. "Beverly Hills Cop II" can't compare to the original despite huge box office receipts, "D�granet" has loyal fans of the TV show raising up a storm, and "Jaws the Revenge" looks to be mind-numbing trash. No relief is in sight with "Revenge of the Nerds II: Nerds in Paradise." Also just released.

The plot of "Nerds II" is trivial enough. Recall that in "Nerds I," our heroes won the right to rule the fraternity council of Adams College. "Nerds II" continues as the dweebs of Tri-Lambs travel to the United Fraternity Conference in Fort Lauderdale to represent their college. Once again the geeks run into their adversaries, the nerd-bashing Alpha-Betas, who control the United Fraternity Conference. The nerd-bashing Alpha-Betas, who control the United Fraternity Conference.

The internal conflict of "Nerds I" is in "Nerds II," dealing with terrible housing conditions, having from nerd haters, and the usurpation of power by the Alphas. But some of the linearity and motivation of the first film remain, so that the adventures of the Tri-Lamb seem nothing more than random sets of events.

"Nerds I" featured a one-on-one between the nerds and the Alphas, a back and forth escalation of warfare with the nerds eventually coming out on top. In contrast, "Nerds II" seems so much more, merely several minor battles between the nerds and the Alphas. This lack of intensification only diffuses the humor, never allowing it to rise to the level of side-splitting guffaws. "Nerds II" simply wanders its way through its plot, leaving loose ends hanging left and right. For example, Lewis (Robert Carradine), who won the heart of the beautiful blonde in "Nerds I," packs a photo of his girlfriend in his suitcase at the beginning of "Nerds II" and lets slip "We have a girlfriend" instead of "We have reservations" when he first meets Sunny (Courteney Thorne-Smith), the beautiful blonde at the hotel in Ft. Lauderdale. But these references to a girlfriend back home are simply dropped, diffusing any of the tension which later develops between Lewis and Sunny.

Another example is when Booger (Curtis Armstrong), the King of Crass, meets Sherry (James Hong), whom he immediately recognizes as his mentor in "Roxanne." This develops into several wordless references to the relationship of Luke and Yoda in "The Empire Strikes Back." But again, these references are never exploited, and while we expect Booger to use his mouthed version of "The Force" to somehow save our heroes, we are again left dangling.

The other major failing of "Nerds II" is its need to verbalize its message. The message that all persons are equal no matter how different they look or act is exemplified in "Nerds I" through the camaraderie of the Tri-Lamb, in other words, actions speak louder than words. But the makers of "Nerds II" seem to think that their audience is made up of morons and thus it requires speeches, hugs, and other displays of affection to get the message across. This sentimentality disrupts the humor as well as insulting the intelligence of the viewers.

"Nerds II" is not without some high points, the best being the return of Donald Gibb as the immortal Ogre, the neanderthal Alpha. But the high points of this film are few and far between, making it a loser among the many winners in the summer of '87.

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WMBR is MIT's student-run radio station, broadcasting to the MIT campus and the greater Boston area with programming ranging from rock to classical, news to comedy, jazz to new and local music.

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And of course, listen to us — we’re at 88.1 on your FM dial!
By BARBARA ROMAN

ON A HIGH WAVE of a successful album and tour, Boston's Scruffy the Cat sailed into the Channel last Friday night. Scruffy were their usual happy and excited selves, but they seemed more intense and together than ever.

The crowd of about 1000 waited anxiously after Scruffy's equipment was set up on stage, hoping the band might begin playing before the 12:30 starting time posted on the wall. Boston has missed Scruffy. During the past month and a half, Scruffy have been on the road, and meanwhile, their loyal fans have watched as their new album, "Tiny Days" (on Relativity Records) has risen to number 10 on Rolling Stone's chart of top college albums. The show was a homecoming of sorts, and the band seemed relaxed and ready to please - the crowd showed up.

Stephen Fredette, guitarist, vocalist, and unofficial "spokesman" for the group welcomed the crowd, which answered with loudest applause and shouts. Throughout the show, Fredette continued to address the audience in a friendly manner that reminded one of a reunion of old friends.

The warm, relaxed feel of a jam session in a living-room pervaded in both the attitude and actions of the band members. Dancing and jumping up and down are mutual reactions to the upbeat, rockabilly style of Scruffy the Cat, and they were doing double time on stage. Vocalist and guitarist Charlie Chestermian, bassist Mac-Paul Stanfield, and Fredette were constantly in motion; zig-zagging across the stage, jumping together in time, jumping behind each other, and even doing "the swim." Scruffy danced around as wildly as the tightly-packed audience only wished they also could. Standfield wore a Cheshire grin all night, possibly because his brother sat in on keyboards for several songs in the set. More likely he was as pleased with the sound as the crowd was.

The touring has been a boon to Scruffy's style. Their Ramboesque, fun attitude remained, but the individuals were all "on," and the overall work was clean and very together. Their genre of music does not lend itself to a polished, over-produced sound, but the sharp, well-rehearsed set clicked every step of the way.

Old, new, and even a few cover tunes were included in the 50-minute set and additional two encores. The main set began with a slowed-up version of "Eigan-Tiger" from Scruffy's "High Octane Revival" EP (also on Relativity Records), and closed with the title track of "Tiny Days." "My Baby (She's Alright)," the eclectic "Buy a Car," and Buddy Holly's rock-n-roll classic, "Not Fade Away" also stuck in the memory.

With each song, the excitement grew, and the crowd moved in towards the stage. Many filled into a space to the left of the stage, possibly because his brother sat in on keyboards for several songs in the set. More likely he was as pleased with the sound as the crowd was. Scruffy the Cat

Chestermian rewarded their dedication with a special guitar solo on the floor to their side of the stage. And the entire house went wild when drummer Randall Lee Gibson IV drilled out a hot solo before an encore.

Scruffy presented a clean-sounding, well-rehearsed set accentuated with energetic antics and a spirited crowd. The future looks bright for this Boston - and particularly MIT - favorite, as their tour winds down and their album continues to climb on the national charts.

SCRUFFY THE CAT
At the Channel.
Friday, July 10.

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U.S. Mail 1st Class $12.00 2nd Year $20.00
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Tanglewood Chorus rides on harpist's transport of delight

JULY THE FOURTH AT TANGLEWOOD
Leoncy Price
Boston Symphony Orchestra, conducted by Seiji Ozawa.

By JONATHAN RICHMOND

BEINSTEIN'S ORCHESTRAL PSALMS sees some of The Bible's most moving texts to some of the composer's most magical music. Performed with both precision and pathos, it warmed the hearts of the moonlit masses celebrating their nation's birthday on Tanglewood's lawn.

The Hebrew did present problems with diction, and some of the faster passages were garbled by the chorus. But on a musical level, John Oliver's ensemble could not have been more sensitive. Not only was the balance within the chorus superbly controlled, but its relationship with soloist and symphony was orchestrated to rapturous effect.

Psalms 100 saw the Tanglewood Festival Chorus soar to exhilarating exuberant heights, preparing the audience for the deeply personal Psalm 23, the ultimate testament to the power of faith to rescue mankind from loneliness.

The voice of 14-year old also Raymond Jordan lacked the sublime purity only English choir schools seem able to produce. It also didn't carry very far. This notwithstanding, it had an innocence that went well with the more adult tones of the chorus. It sang in the singular, the lone voice is too mature to sound convincing in Gershwin's music, in contrast, is made.

"Summertime and the living is easy," Price sang, intoxicating the audience with the delight infused from each syllable. "My lovely, come now," finely controlled, was profoundly affecting, each phrase biting deeper.

Price also included two operatic numbers, Puccini's orchestration of Madama Butterfly's expression of hope that "Un bel di," (one fine day) her American husband would return, is sensuous, and the RSO's strings came through with the most sensitive of pizzicato textures; the cello section, in particular, was on superb form. Price, completely caught up in the role, sang dramatically, ending with a tremendous crescendo. "Pass, pass into Dio," from La forca del destino, was set more involved, her husky full-blooded singing painting vivid pictures of deepening torment and despair. Ozawa's troops once more played a crucial catalyzing role, with urgency present.

"Of course in the end, Price's voice, and her singing of excerpts from Porgy and Bess was very special. "Summertime and the living is easy," Price sang, intoxicating the audience with the delight infused from each syllable. "My lovely, come now," finely controlled, was profoundly affecting, each phrase biting deeper.

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Music among the Tanglewood trees
Klezmer band makes audience weep through laughter

By JONATHAN RICHMOND

Klezmer — Jazzy, vibrant, energetic, poetic. Music for dancing, music containing and spreading the spirit of a myriad of East European Jewish communities now faded into the shadows. The Klezmer Conservatory Band is a collection of virtuoso musicians under the direction of New England Conservatory Head of Jazz Hankus Netsky. On July 2, they showed their determination to keep the musical heritage of the klezmer alive in a joyous concert at the Museum of Fine Arts.

Each piece on display showed off the band as sharp, alert, and full of life, but the highlight of the evening was Judy Bresler’s singing of “A Bravele Der Massen,” a song of a mother whose son leaves for New York promising to write and never does. Bresler has a beautiful, powerful expressive voice, and in this number crystallized the sorrow inflicted by distance, physical and emotional. The haunting ending, in which death precedes the arrival of any news from New York, will leave a lasting impression. The accompanying piano playing of Evan Harlan was careful, considerate, and touching.

Bresler provided striking insight in several other pieces too, always capturing the essence of the mood — sad, celebratory, typically Jewish va, both.

Ingrid Monson is a terrific cornetist, and her solo gave us a memory of her recently deceased teacher, André Côme, was dead and passionate. Another virtuoso, Meryl Goldberg, produced a rich solo for “Lesca from Palestine.”

Perhaps the most unusual piece was “The City of the Wild Goose,” a shocker (boucher) shop tragedy with delicious ton-ga-in-chuck humor, replete with goose talk. When the goose realizes he’s a goner, he squawks at us not to forget to say kadish (prayer for the dead).

“Miami Beach Rumba,” a variation on “Where Yeho Danes the Rumba With His Tuba,” was also a riddix, the yiddish and Latin themes mixing harmoniously with true klezmer integrity.

The Klezmer Conservatory Band will perform next in the Boston area on September 6 at the de Cordova Museum. They have several recordings available on the Vanguard label.

They are in Vietnam to kill

(Continued from page 6 in in Vietnam)

Joker graduates from training to become a reporter for Stars and Stripes magazine, able avoiding combat duty. His sidekick, photographer Rafterman (Kevyn Drive), however, wants to “go where the shit is.” They do see combat eventually, overrunning Hue City several days after the Tet offensive.

“Shit” is a keyword of the movie. We are told that Marines who have seen it have a kick, photographer Rafterman (Kevyn Drive), ably avoiding combat duty. His sidekick, photographer Rafterman (Kevyn Drive), ably avoiding combat duty. His sidekick in Vietnam).

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WELCOME!
M.I.T. CLASS
OF 1991

What is the "COOP"?
The Harvard Cooperative Society, nicknamed the Coop, is the oldest collegiate cooperative society in the country. The Coop has had a long way since its 1882 founding when a group of Harvard students agreed to sell used books and furniture at discounted prices to fellow students and distribute the store's earnings among its members.

MIT has been an integral part of the Coop since 1916, serving the MIT academic and neighboring business communities for the past 71 years. The Coop is still owned by its members and governed by a board of 23 directors consisting of 11 faculty and alumni, 11 students from the MIT, Harvard, and Radcliffe communities, and the Coop's president.

Coop Membership
Today the Coop has over 100,000 members. Students, faculty, alumni and employees of M.I.T. and MIT affiliates, including the Sloan School of Management, Draper and Lincoln Laboratories, Whitehead Institute and Woods Hole Oceanographic Institute, Harvard, its Episcopal Divinity School, Radcliffe, Leitely, Emmanuel, Wheaton, Mass College of Pharmacy, and the personnel of the hospitals affiliated with Harvard Medical School, are eligible for Coop membership, which costs only $1 a year.

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The Coop is unique in that it offers members a share of its profits each year, mailed out to each individual member as an Annual Patronage Rebate. The Coop rebate applies to purchases made at any of the Coop locations: M.I.T. Coop at Kendall, Harvard Square, the Coop at Longwood, Downtown Coop, the business School Coop and Law School Coop.

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Coop Charge Accounts

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Start your studies out on the right foot! Pick up a membership application at the MIT Coop at Kendall, Coop Cashier's Desk, Lower Level, or at any Coop location.
**THEATER**

**Brecht's Birds on a Thread** by Isabel Oakes, a special event honoring the works of the late German playwright, will take place at 8 pm on July 11 at the Neighborhoods Theater, 357-8384.

**The American Repertory Theatre, Loeb Drama, 265 Massachusetts Avenue, Cambridge**

**Dario Fo's Italian Vaudeville with an Edge** performed by Costa Rica's La Comedia of San José, as described by Pauline Kael in The New Yorker. The play opens on July 11 and runs through July 16. Tel: 625-1081.

**The Coolidge Corner Theatre** presents "Harvey," Mary Chase's 1944 Pulitzer Prize-winning play about a mysterious 6 foot-tall, invisible rabbit who moves into a man's apartment. Performances begin on July 23 and run through July 29. Tel: 495-2387.

**The American Repertory Theatre** presents "Sichuan in Southwest China," continuing through August 29 at MIT. Tel: 495-2387.

**The Boston Chamber Orchestra** performs Brahms at 8 pm at the Great Woods on July 31. Tel: 661-4351.

**The Harvard Film Archive continues its film series entitled "The Wave of Directors."**

**The Neighborhoods** presents "The Angry Samoans with The Bags and The Lemonheads" performing in an evening of wild and woolly country music and dance at 8 pm. Tel: 675-1234.


**The Neighborhoods** presents "The Neighborhoods Annual Spectacular," 212 Club, 10 Brookline Street, Cambridge. Tel: 495-4700.

**The Harvard Film Archive presents "The Broadway Years," featuring James Mason and Sue Lyon, at 3:00 & 7:00 pm on July 15. Tel: 339-2333.

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MIT researches new ceramic superconductors

(Continued from page 2) New ceramics, which have very high superconducting oxide, have been developed in the MIT researches new ceramic superconductors. The new ceramics have had low superconducting oxide, which is an important factor in the superconductivity. The superconducting thin film recently announced by IBM was grown on a substrate of strontium titanate, but "that can't be the solution," Rudman said, because it is "horrendously expensive" and much production would be required.

Goodridge said that changing the promotion policy to include a written test and a psychological evaluation. He felt that the current promotion scheme works best because it allows the chief to promote those officers who are not only competent but sensitive to the needs of a university community.

In reviewing each minority individually, he said he found that they did not have a certain qualification or had not been on the force long enough to be promoted. But he added that under the current scheme he does not "know what qualifies a person for promotion."

Both Wort and James Hicks, two black officers who left the Campus Police to work elsewhere, said that the ambiguity of the work led to the feeling that they did not have the opportunities available to other officers. The new promotion procedure claims that officers who have been promoted will be found to have made more rapid progress than those who have not.

Goodridge said that changing the promotion policy would not increase the number of blacks on the police force's field force, but it would improve procedures within the Campus Police to allow more opportunities and benfits and a greater sense of equity.

Rudman said that the promotion policy is discriminatory or causes young officers to leave the force. He is not interested in serving his own interest. He said that, for most minorities who may be qualified, the rank and status of blacks on the force fell by one-third this year, according to Serge Goodridge, director of the Campus Police.

The Campus Police increased its recruitment of blacks in the mid-1970s, but the number of blacks on the force fell by half in the ensuing ten years. There were nine black officers on the force in 1976, while there are five this year, according to Sgt. Vincent Goodridge, the Campus Police's only black sergeant. Black representation on the Campus Police is similar to that at Tufts and higher than that at Boston University. At MIT, blacks make up 10 percent (4/40) of the patrolmen and eight percent (3/50) of the supervising staff while at Tufts, they make up 11 (3/28) and 10 (1/10) percent, and at Boston University they make up seven (3/20) and zero percent (0/12). Only the Harvard Campus Police has a larger percentage of blacks, with blacks making up 15 percent (6/41) of the patrolmen and 30 percent (6/20) of the supervising staff. But Goodridge contended that those who claim that the promotion policy is discriminatory or cause young officers to leave the force are misunderstanding the situation to serve their own interest. He said that, for most minorities who would have advanced, the goal is to work in a municipal department -- regardless of procedures within the Campus Police -- that offered more opportunities and benefits and a greater sense of equity.

The MIT European Club wants to welcome you at MIT. The objective of the Club is to bring together Europeans and Americans in a forum of cultural exchange as well as a group of friends who enjoy doing things together. As a newcomer to MIT, we would like to invite you particularly to our first events. The first event that we are planning is a camping trip on the Appalachian trail during Labor Day weekend (4 Sept-6 Sept). We feel this would be an ideal opportunity for students and faculty of the MIT group to share experiences and to form relationships for the future. It is not yet known whether the phase transition is related to the superconducting properties. Conventional superconductors are not considered important, too.

Free! This weekend! Krase Little Theater July 16, 17 & 18 at 8 pm Project for Student Directed Summer Theater 253-2903
Women's studies head gains tenure

(Continued from page 1)

appealed the decision, and she said she believed speaking to Dunn and Green was appropriate in her case.

Perry's case is especially unani-

mous because she was able to win at MIT for 15 years without tenure and because she was not represented in the School Council by a per-

sonal representative.

The Women's Studies Program has an office of its own, but fac-

ulty based in departments such as literature, philosophy and an-

thropology teach courses cooperatively with it.

Perry credits faculty support

Perry said the decision reflect-

ed the strong support for her from her colleagues and the faculty.

Many faculty members wrote letters or spoke to Dunn, Dufoi and Friedlander, and 20 or 25 at-

tended an open meeting with the administration at which Perry was not present. Some came from outside the Women's Stud-

ies Program, such as Leo Marx, professor of law and technology, and Larry Sheehan and Susan Caro, professor of brain and cognitive

science. Students also wrote let-

ters and spoke to the administra-

tors. Perry and other faculty mem-

bers interviewed said they were very surprised by the School Council's decision to de-

line, and felt her appeal had a very strong case. If the appeal had not succeeded, Perry said she was prepared to bring a lawsuit against the Institute.

Perry strongly defended by many scholars outside MIT, ac-

cording to several faculty mem-

bers involved with the appeal. "There was an outcry," said Isa-

bell de Courtivron, professor of French literature. MIT's Women's Studies Program, which Perry founded, is considered one of the best in the country and well-re-

spected in Europe as well, according to Courtivron explained.

The question of Perry's presence — that is, exactly how much of the time she would devote to the Women's Studies Program, because she was not represented in the School Council by a personal representative — was an issue in the tenure debate according to several faculty members. Perry expected that this question will be taken up by the faculty in the fall. Perry also faculty members said that her successful appeal repre-

sents a commitment by MIT to the Women's Studies Program, and that if she had not been suc-

cessful it would have meant that MIT was not committed to a first-rate program. An MIT Cor-

poration Visit Committee stole last year that Perry was largely responsible for the success and high reputation of the Women's Studies Program.

Perry and she planned to step down as director of the women's studies program within the next few years to give others the oppor-

tunity to run it.

Perry's 15 years without tenure violated national guidelines

Perry had been at the Institute without tenure since 1973. This violates a long-standing rule of the American Association of Uni-

versity Professors, according to Professor of Philosophy Judith Thomson, officer of the MIT chapter of AAUP. The rule states that universities may not keep faculty in full-time service in a precarious capacity for more than seven years.

Five years ago a Literature sec-

tion committee rejected Perry for tenure, but a special Institute committee appointed by then Provost Francis E. Low found evidence of sex discrimination in the process.

The Humanities and Social Science School Council did not accept the recommendation of a second tenure committee unanimously approved Perry. Instead, the council put Perry in charge of starting the Women's Studies Program and promised that she would be considered for tenure during the 1987-88 academic year.

Keeping Perry for 15 years without tenure, the council's decision was "way out of line," Thomson said, and if Perry's appeal had been denied the AAUP would have in-

voked the tenure process — including its lack of an estab-

lished grievance channel — and then written a letter to Friedman describing the stand the AAUP would have taken.

Although MIT does not con-

sider itself bound by the AAUP rules, Thomson said, an inquiry would generate negative publicity for the Institute.

MIT to construct new biology building at former TRW site

(Continued from page 1)

Street, he added.

Workers will be clearing the site during "normal construction hours," he said.

Interim use

Depending on when the demolition is completed, the site will be cleared and graded for its inter-

im use — commercial parking. MIT operates another parking lot in the corner of Massachu-

setts Avenue and Vassar Street which the Ames Street would be modelled after, Barrett said.

After construction of the new building has been completed, the remaining space may be put to use for MIT parking, according to Walter L. Milne, director of Planning.

The site will not be converted into a parking area if the demolition is not finished before next March because asphalt plants close for the winter, Barrett said.

Money drives needed

But if fundraising is successful early enough, the space in which the new building will stand would not be put to any interim use, ac-

cording to Brown. Brown said MIT has approached individuals, founda-

tions and corporations for money. Although MIT is "very comfortably engaged in fundraising . . . we still have a ways to go.

The amount of space which the new building will occupy is largely dependent on the amount of funds raised, according to Di-

rector of Planning O. Robert Simha MCP '75.

He said a number of sources have been approached for fund-

ing, including the Hughes Medi-

cal Foundation.

"There has been some interest," Milne said. But "by far the major-

part is still hope and aspira-

tion," he cautioned.

Planning for the new site

The MIT planning office has begun a preliminary study of the site, according to Simha, who said the office is "about a year away" from having detailed plans for the development of the site.

The site, which should be ready in the fall, will give recom-

mendations on the allocation of space, circulation of traffic, and compliance with city planning for the area.

The part of the biology depart-

ment which will be moving takes up 62,000 square feet, much less than the available space at the TRW site, Brown said. MIT is working on several possible sites that will be used.

The site is especially im-

portant to MIT because it's the source campus — the area bounded by Ames Street, Massachusetts Avenue, Vassar Street and Main Street — will be developed by MIT, Barrett said.

MIT purchased the site from the TRW Corporation last year. The company vacated the build-

ing during the fall and the build-

ing was completed early by Jan-

uary.

Missionaries

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• Our own sections of 3.091, 8.01, 18.01

• Individual attention to your academic needs

• Hands-on experience in small classes,

• A well-rounded program that satisfies the core requirements in the sciences and the humanities

• Friendly staff and faculty

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See you in August!
The Tech is not only a newspaper, it's also MIT's oldest student activity. This fall, we will have openings in our news, sports, arts, production, opinion, photo, and business departments, and we're looking for undergraduate and graduate students to fill them. Prior experience is unnecessary.

As a Boston-area newspaper, we have opportunities to cover a wide range of artistic and cultural events. As an MIT newspaper, we have the chance to cover everything from the 1988 presidential elections to new research in superconductivity. As a student paper, we take on the hard questions of what makes responsible journalism. And as a student activity, we have fun too.

If you think you might be interested in joining our staff, or even if you just want to see how we put together the newspaper, please visit our booth at the Activities Midway, or drop by our offices on the fourth floor of the Student Center any Sunday, Monday, Wednesday, or Thursday evening.