



Jeffrey I. Cohen G

Mike Niles/The Tech

Intern alleges DEC hindered work

By Adnan H. Lawai

Digital Equipment Corporation hindered a computer science student, who was working at DEC under the VI-A internship program, from completing a master's thesis because it was afraid the thesis would leak proprietary information, alleged Jeffrey I. Cohen G, the student. Cohen left the VI-A program last fall.

But Joel Moses PhD '67, head of the Department of Electrical Engineering and Computer Science, said that unavoidable delays in software development — not intentional DEC interference — had prevented Cohen from completing his thesis in a timely manner.

Cohen was in the final phase of his internship with DEC, one of the largest participants in the program. He was working on software design which involved copyrighted algorithms.

According to Cohen, he had no idea when he began his work that he would be working with proprietary material or that he would run into such a controversy.

Last fall, however, Cohen was informed by DEC that it did not want certain proprietary material to be made public, according to

Tewhey asks Bexley to change rush practices

By Michael Gojer

Associate Dean for Student Affairs James R. Tewhey sent a letter to residents of Bexley Hall two weeks ago in which he demanded that they take steps to improve their rush procedures.

Tewhey told *The Tech* that his office had received 27 complaints from students regarding harassment or discomfort with obscenities on the basement walls in Bex-

ley during R/O week, but had not received any complaints of that nature regarding other dormitories.

Some Bexley residents believed that they are being singled out unfairly, and that most of Bexley's rush problems had passed.

Bexley did not fill all of its beds until October, although there were 147 total crowds at other Institute houses this year, according to Tewhey. In a Feb. 29 letter to all Bexley residents, Tewhey said that "the diminished popularity of the house is directly attributable to the way students are treated during R/O and to the appearance of some sections of the house."

Tewhey said that some freshmen had been denied tours or given abrupt tours during R/O week, told that they did not belong, or told that there were "no rooms at the inn." Tewhey said some students were judged on whether they looked like they fit in with the "Bexley tradition."

The harassment was limited to

(Please turn to page 2)

Alcohol changes considered

By Michael Gojer
and Thomas T. Huang

The Office of the Dean for Student Affairs is "seriously considering" changing MIT's alcohol policy to require students to register with the Campus Activities Office both private and public parties where alcohol is served in dormitory common areas, according to Barbara M. Fienman, director of student activities.

The current policy only requires such registration for public parties. The proposed change is only in the discussion phase, Fienman stressed.

A Feb. 9 draft memorandum outlining the proposed change stirred anger among student leaders. Thomas P. Knight '90, chairman of the Undergraduate Association Committee on the Alcohol Policy, claimed that Associate Dean for Student Affairs

James R. Tewhey had been "deliberately deceptive," leading him to believe that the Dean's Office was not considering any changes to the alcohol policy.

The draft memo states that the registration requirement would apply to all "floor/entry parties and private parties held in any

common area (halls, lounges, and any other area[s] of the living group)" but that private rooms were excluded from the policy.

Tewhey presented the draft memorandum to dormitory presidents on Feb. 11. Tewhey said he

(Please turn to page 2)

Boston bank tries to delay MIT Press book

By Niraj S. Desai

The Bank of Boston tried last week to pressure MIT officials into delaying publication of a book that downplayed the role of Gov. Michael S. Dukakis in the state's dramatic economic growth, according to sources at the MIT Press.

The Massachusetts Miracle, a collection of 21 essays that seeks to explain the state's economic growth in the 1980s, will be published by the MIT Press next month.

Controversy over the book began on Friday when a *Boston Globe* article quoted MIT sources as saying that the bank had tried to distance itself from the book's "anti-Dukakis" political stance.

Wayne Taylor, a bank spokesman, denied that the bank had tried to halt publication of the book because of its political thrust. Rather, the bank was concerned that the collection of essays — nine of which were written by economists employed

by the bank — was "overly congratulatory about the bank's role relative to . . . other entities and individuals" in the state recovery, Taylor said.

Bank officials approach MIT

James Howell, the bank's chief economist, who had formally been enthusiastic about the book, telephoned the book's editor, David R. Lampe, on Feb. 4. He told Lampe that there was some concern about the book at the bank.

Bank officials asked that some of the articles submitted by bank economists be replaced. They feared that the large number of articles by bank economists did not look appropriate, according to Taylor.

Bank of Boston President Ira Stephanian approached MIT President Paul E. Gray '54 about the book. MIT Press Director Frank Urbanowski, in a press statement, denied Stephanian asked that publication of the

(Please turn to page 6)

Faculty will consider two resolutions on ABS

By Andrew L. Fish

The faculty will consider two resolutions concerning the disbanding of the Department of Applied Biological Sciences at tomorrow's regular meeting.

One resolution, drafted by members of the department, calls on President Paul E. Gray '54, Provost John M. Deutch '61, and Chairman of the Faculty Bernard J. Frieden MCP '57 to "appoint a faculty committee to review the process that led to the closing of the department" in order to "determine the lessons to be learned

from this difficult experience, to consider procedures followed in earlier departmental reorganizations, and to make recommendations for future Institute policy."

The other resolution, proposed by six faculty members including one professor in ABS, is critical of the "precipitous announcement in January" that the department would be dissolved. The resolution said the decision "has caused severe and continuing difficulties for the students, faculty and staff of ABS," and has also created problems for departments which "must absorb new faculty and students into their programs."

The resolution states that the faculty "deplores the absence of due process and procedure in the disbanding of ABS," and that such decisions should require consultations with the executive committee of the MIT Corporation, the deans of the schools involved, the heads of the departments involved, and the departments' visiting committees.

(Please turn to page 6)



Lisette W. Lambregts/The Tech
Beth MacLean and Ari Lieb, silver medalists in the 1988 Eastern Ice Dance Championship, perform at the MIT skating exhibition last Saturday. They placed seventh in the national ice dancing championship.

ODSA raises UA budget by \$11,000

By Michael Gojer

The Office of the Dean for Student Affairs has increased its base appropriations for the Undergraduate Association by \$11,000 for fiscal year 1989, according to Dean for Student Affairs Shirley M. McBay. Her office has budgeted \$67,000 for the UA to distribute to student activities next year, compared to the \$56,300 that was initially budgeted for them this year.

But current UA president Manuel Rodriguez '89 argued that the new appropriations really repre-

sent only a \$700 increase over the funds the UA had to work with last year.

Because the UA received a \$10,000 "emergency" grant from Associate Provost S. J. Keyser last fall — in order to help meet soaring demands from student activities — Rodriguez said that the UA had received \$66,300 this year.

McBay said she asked Provost John Deutch '61 for the increase in funds two months ago during the yearly budget review for her office, and that Deutch approved the request. She said the in-

creased figure is now set in the base budget for her office.

In a letter to Rodriguez last month, McBay said that "while this increase will not enable the Finance Board to fund all of the proposals that meet the Board's criteria, it does provide partial relief."

Please turn to page 4 for the text of McBay's letter.

Rodriguez said that this is the first increase in funds for the UA in almost 20 years.



Tech file photo
Dean James R. Tewhey

ODSA considers requiring registration of private parties

(Continued from page 1)

is still collecting feedback on the proposed change and has made no formal decision to implement it.

Knight said the UA only came across the memo recently, and that he felt as though the administration was sneaking around behind the UA's back.

Based on a survey conducted last fall, Knight believed students would be overwhelmingly opposed to required registration of private parties. Moreover, Knight believed such a policy would be "unenforceable."

The proposed change would

not require a Campus Police detail or liquor license for the private parties, Fienman stressed. The proposed policy originated in her office and was shown to MIT lawyers for consultation, she added.

The purpose of such a policy would be to make students "accountable" when they hold private parties, Fienman said. The MIT Campus Police have responded to complaints about private parties only to fail to find out who was in charge, she explained. Also, house managers have found "trashed" common areas in the wake of such parties

and have failed to find out who was responsible.

S. Jay Keyser, associate provost and housemaster of Senior House, said he only learned of the memo when a student — who took the memo to be actual policy — approached him to sign a registration form for a private party.

Upon talking to Tewhey, Keyser learned that the draft memorandum was released as "a trial balloon to see how people would react to it." Unfortunately, he said, some students who saw the memorandum took it to be an approved policy.

But "the policy has not changed," Keyser said. "People are still floundering with the issue."

East Campus Housemaster Tunney Lee said that he received the memo when some housemasters met with Tewhey on Feb. 10. In that meeting, they discussed the registration question as well as MIT's alcohol policy as a whole — including issues of the policy's enforcement, of the responsibility of students, and of the liability of MIT.

The ODSA is considering a change in the alcohol policy because of concern that MIT could be sued in the event of an injury or other damage during an on-campus party, Tewhey said. While it is not clear that required registration would eliminate MIT's liability, Tewhey believed it would be a step in the right direction.

Presently, all public events at which alcohol is consumed must register with Fienman's office, though private ones do not need to. Private events are primarily defined as events attended by less than 100 people. But Fienman said the nature of the event and its promotion are also important factors; small departmental events have always registered, but single-entry dorm parties have not.

Registering an event allows the

activities office to notify housemasters, the Campus Police, and other offices that a party involving alcohol is going to occur, in the event of complaints, damage, or injury, according to Fienman. She said that notification also increases the amount of supervision possible at the event.

Moreover, registration of alcohol events provides a means to ensure that party-givers are aware of state laws regarding the serving of alcohol.

Fienman said she was not sure what effect required registration for all alcohol events would have on impromptu parties. However, the draft memo stresses the importance of "prior proper planning" to insure the success of parties.

Fienman said lately she has been concentrating her alcohol policy efforts on getting students to go through the TIPS program, a four-hour seminar entitled "Training for Intervention Procedures by Servers of Alcohol."

Both Tewhey and Fienman said the TIPS program has been well received by students, though only a "scatter-shot" group have gone through it so far.

Tewhey said his office had considered linking the party registration process with the TIPS program, requiring party givers to have a member who was TIPS certified.

Tewhey asks Bexley to change rush

(Continued from page 1)

a particular group of Bexley alumni, according to some Bexley residents. They believed it would not be a problem in the future.

Tewhey said that he knew the names of some of those who were involved in the harassments and that he had been in contact with them, but he was unwilling to comment on the nature of his dialogue with them.

In his letter, Tewhey raised objections to the word "fuck" that appears on the graffiti-covered basement walls at Bexley. He said he had found himself repeatedly having to defend the appearance of the walls during R/O week, and that he could not justify it. Tewhey asked in his letter "that the general appearance of the basement be modified and that the word 'fuck' be eliminated."

Tewhey added that if no sug-

gestions on modifying the appearance of the basement were forthcoming by this summer he would have the walls repainted.

Bexley has formulated no specific response to this request. Some residents are opposed to removing the word because it would constitute censorship.

In his letter, Tewhey listed five points for Bexley to address. He said that the house should:

- appoint an R/O chairperson,
 - write up a plan on how R/O will be organized next year,
 - prohibit alumni from conducting tours during R/O,
 - appoint a room assignment chair, and
 - establish some efficient method of communication between the house and his office.
- Though Tewhey was aware that

alumni at other houses frequently give tours during R/O, he said he was not aware of any problems other than at Bexley.

Bexley has no formal house government, and house issues must be resolved at house meetings. While some Bexley residents have independently volunteered to devise an R/O strategy, no firm decisions have been made on how to establish communication with the ODSA.

Tewhey said he anticipated that the situation at Bexley would improve. He declined to comment, however, on what measures he would take if it did not.

"Students at Bexley ought to have some say in how their environment is structured," Tewhey said, but "at the same time, I think that MIT should have some say."

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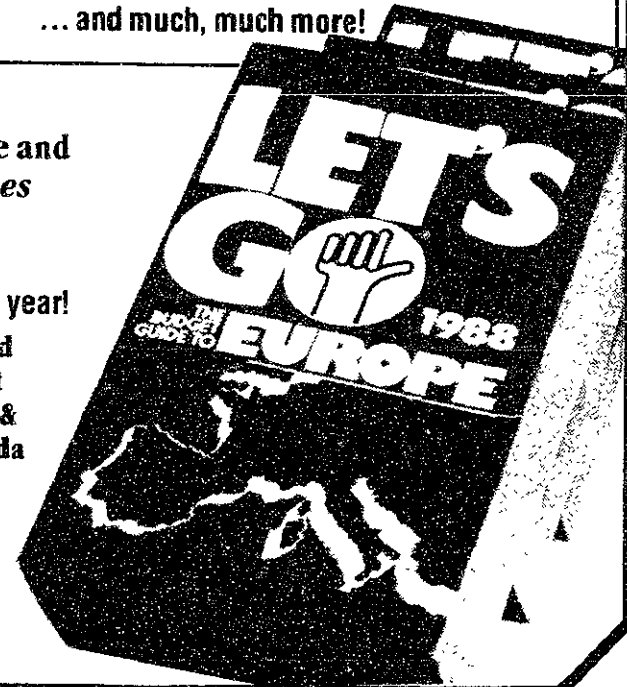
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news roundup

from the associated press wire

World

Cash flow squeezed in Panama

Opponents of Panamanian ruler Manuel Noriega — including the US government — are making life tough by cutting Noriega off from a US supply of dollars. The government has been supplying public employees with food until it can give them money. About 600 teachers gathered in Panama City chanting "Noriega must go!" and demanding their salaries. Instead of salaries they got tear gas.

Last night the Pentagon dispatched a 100-member security force to Panama. The force, made up of Marine and Air Force enlistees, was described as a "prudent measure" by spokesmen.

Violence in Israel escalates

The Israeli army reported another clash with protesters yesterday. According to spokesmen seven Arabs were wounded when soldiers fired upon them. An Arab paper reported 12 injuries in two incidents. Arab residents say that Israel has closed one of the largest food markets on the West Bank and has banned the shipment of gasoline to most West Bank service stations. Israeli Prime Minister Yitzhak Shamir arrived in Washington, DC, yesterday to discuss options for peace.

Afghanistan pull-out near

The Soviet Union is reportedly close to an agreement with Pakistan which would lead to the removal of Soviet troops from Afghanistan. Sources close to the negotiations said the Kremlin sent a message to the chief Pakistani negotiator urging him to sign. The Soviets have said they will begin withdrawing their 115,000 troops by May 15 if the agreement is signed this week.

Nation

Jackson, Simon, Bush lead in Illinois

Jesse Jackson leads Sen. Paul Simon (D-IL) with a 32 percent chunk of the Illinois democratic vote, according to a poll taken by the *Chicago Tribune*. But a poll by ABC News and the *Washington Post* has Simon on top with 39 percent. Both polls rate Gov. Michael Dukakis third and Sen. Albert Gore (D-TN) far behind. Gore expressed hope that the polls would prove inaccurate.

In the Republican race Vice President George Bush holds a commanding lead over rivals Sen. Bob Dole (R-KS) and Pat Robertson. He cautioned his supporters yesterday to avoid overconfidence because polls are sometimes wrong. Dole vowed to continue the fight, even if he loses in Illinois.

Local

Body found in police chief's yard

The dying father of Marlow, NH, Police Chief Robert Chambers apparently tipped off authorities to the fact that a skeleton was buried in his son's front yard. Authorities began digging Friday and discovered a body, presumed to be that of Russell Bean, yesterday afternoon. Bean, who has been missing and presumed dead for ten years, disappeared while the husband of Chambers' current wife, Sylvia.

Chambers is part-time chief of police for Marlow and nearby Gilsum, as well as a trainee with the Winchester police. He has stepped down pending the outcome of any investigation. Chambers' father died Wednesday and was buried yesterday.

Dukakis administration welfare efforts found inadequate by courts

Judge Charles Grabau of Suffolk Superior Court says the state did not do enough to meet the financial needs of the poor by just publishing a report on the costs of a family on public aid. Activists are pressing a lawsuit based on a state law which goes back 70 years and mandates benefits high enough so that welfare families may raise children in their own homes. Last August the state Supreme Court ordered the Dukakis administration to update its data on poor families.

Tuition to double at state schools

The Massachusetts Board of Regents staff has developed a plan that would gradually double tuitions at public universities in the state and allow the schools to retain the extra cash. Chancellor Franklyn Jenifer told *The Boston Globe* that it is not a controversial plan in terms of what other states are doing. The proposal will go to the full board following a 30-day comment period. It calls for tuition boosts averaging about 13 percent for five years.

Man killed in Harvard Square

Cambridge police are continuing an investigation of a fatal stabbing early Sunday. They said 22-year-old Marcus Reyes of East Boston was stabbed in an altercation near the old Cambridge Baptist Church in Harvard Square. An officer said the victim was pronounced dead at Mount Auburn Hospital an hour after the incident.

Something is rotten in the Bank of Boston

Activists today placed dead fish in the safe deposit boxes of the Bank of Boston. The fish symbolize the fish allegedly killed by chemicals poured into the Androsoggin River near the International Paper Company's plant in Jay, ME. The Bank of Boston controls 190,000 shares of International Paper. The plant has been on strike since June and is being operated by replacement workers.

Gaillardet gets deaf president

Gaillardet University has a deaf leader for the first time since it was founded by Congress in 1864 as a school for the hearing impaired. The Washington, DC, school's board of trustees tapped the dean of the school's college of arts and sciences for the job of president Sunday night. I. King Jordan was chosen to replace Elisabeth Zinser, who is a hearing woman. Zinser resigned Thursday after protests from students seeking a deaf leader brought campus activities to a standstill.

Rodino will retire from House

Rep. Peter Rodino (D-NJ), chairman of the House Judiciary Committee, will retire at the end of his present term. Rodino has served 20 terms. Now 78, he chaired the impeachment hearings of former president Richard Nixon.

Some blacks and other minorities have been pressing for a minority representative from Rodino's Newark district, where traditional minorities now make up the majority. Three black men, including two Newark city councilmen, had announced plans to run against Rodino, who is white, in June's Democratic primary.

Nursing home patients may pay more

A report says elderly or disabled low-income people may have to pay an average of \$50 to \$75 a month more for nursing home care under a rule issued by the Reagan Administration. *The New York Times* reported Sunday that the rule takes effect in a month, and could affect up to half of Medicaid recipients in nursing homes and other institutions.

Miami celebrants set record

Almost 120,000 people sidestepped their way into the history books Sunday in Miami by being part of the longest conga line ever. About 1.5 million people jammed the streets of "Little Havana" for the events, which was part of the nation's largest Hispanic festival.

Mecham to testify for defense

Late this week or early next week Arizona Gov. Evan Mecham is expected to testify in his own defense on the first of three major impeachment charges. His lawyer has moved for a mistrial. He says if that is denied he will seek dismissal of charges that Mecham tried to interfere in the investigation of a death threat allegedly made by one of his aides.

Sports

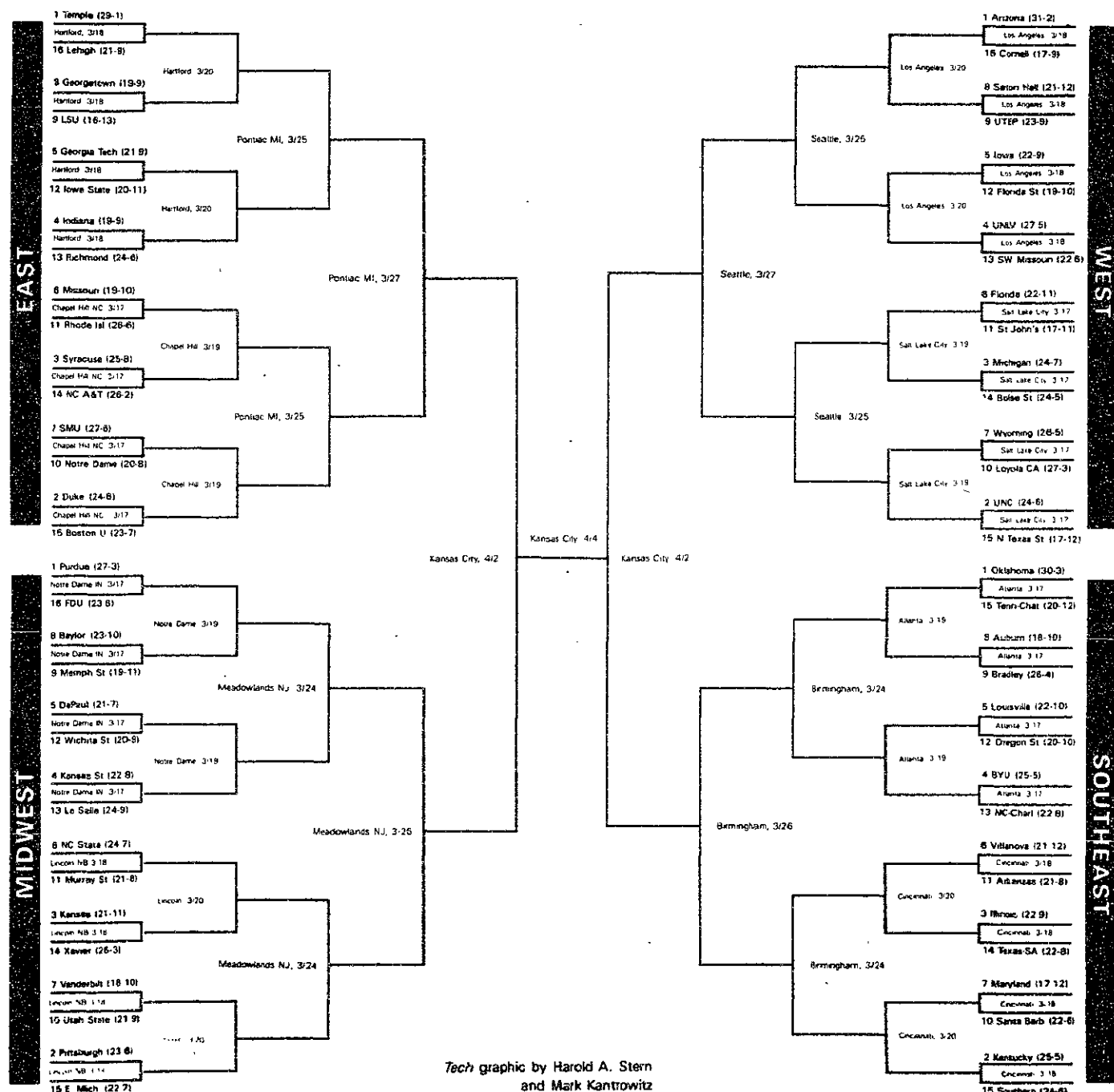
NCAA basketball tournament begins

NCAA officials chose 64 men's teams and 40 women's teams for the division I championship basketball tournaments [see pairings for men's tournament]. The top four seeds in men's competition are Arizona (31-2), Purdue (27-3), Oklahoma (30-3), and Temple (29-1). Defending champion Indiana is the fourth ranked team in the Eastern Region. The men's competition ends with the Final Four in Kansas City April 2 and 4. Oddsmakers have established Lehigh (21-9) as the longest shot in the tournament — between 500,000 and 1,000,000 to one. Lehigh opens against number one ranked Temple.

The top women's teams are Iowa (27-1), Texas (30-2), Tennessee (28-2), and Auburn (28-2). Tennessee is the defending national champion. The women's Final Four will be held in Tacoma, WA on April 1 and 3.

Compiled by Michael J. Garrison
Niraj Desai

1988 NCAA Division I Men's Basketball Tournament



Tech graphic by Harold A. Stern and Mark Kantowitz

opinion

Column/Thomas T. Huang

Searching for a moral to the grisly murder story

Hello, darkness.
At the edge of the forest, we meet. The shadowy figure beckons to me with his wooden staff. We are on our way to see the body. Across the horizon, the withered branches of bare maple trees look like hairline cracks.

He has already taken the lawyers, the parents, the students, and the reporters to see the body, lying crumpled in a hollow in the heart of the forest.

As we walk down a dirt path into the woods, he tells me about 14-year-old Shaun Ouillette. In 1986, Shaun was the new kid in town — Canton, MA — and he was eager to fit in with the crowd at school. He found skinny, red-haired classmate Rod Matthews to be especially friendly. What Shaun didn't know was that Rod was mentally ill.

"Rod was suffering from hyperactivity and taking Ritalin, which causes radical changes in mood and behavior," the lawyers explained upon seeing the damage, as if the drug were the culprit.

Shortly before Halloween, Rod began to play with fire, lighting pieces of paper and letting them burn down to his fingers. Rod began to talk with his friends about killing somebody to see how it felt. He even wrote a letter to a his high school health teacher about it, but the teacher didn't respond.

"Granted, he committed the crime, but this is a sick boy. He should be in a mental hospital. He's not in his right mind. . . . He was crying for help. If we had known he had written that letter, we would have been able to help him," Rod's father explained, as if until the killing he had never noticed his son was going mad.

On Nov. 20, 1986, Rod lured Shaun into the Canton woods, supposedly to build a fort in the snow. Then, in the quiet of the forest, Matthews beat his class-

mate over the head with his sister's baseball bat and killed him. Last Thursday, a 12-member jury found Matthews guilty of second-degree murder. He was sentenced to life in prison, with the possibility of parole in 15 years.

After the verdict, the reporters pelted Shaun's sobbing mother with questions and poked at her with microphones and tape recorders. A *Globe* photographer snapped a shot.

"Count on a bunch of kids just waiting to get their hands on Matthews when he gets out of jail," a classmate vowed.

"Why are you taking me to the body?" I ask. I turn to the shadowy figure. "You must have been there lurking in the silence of the forest, in the shade of the trees, where the murder took place. Why did he kill him? Didn't he have everything he could possibly want? What is the meaning? What is the moral to the story? So he was crazy! So it was senseless! What could we have done to prevent it? Why can't we just forget about it?"

"Darkness, answer me! Do you create this human misery, or are you only here to lap up the tears that follow?" I ask.

And darkness responds: "I only come to the concrete cityscapes and suburban streets where you create your own misery. I only come to the playgrounds and shopping malls where you allow your children to run free and mad — alone by day and alone by night. I only cover up the crimes you commit."

"But come," he says, pulling me along the path and handing me his wooden staff, which is glazed with blood. "We are but a little way in the forest yet."

Thomas T. Huang, a graduate student in the Department of Electrical Engineering and Computer Science, is executive editor of The Tech.



feedback

McBay disputes Rodriguez's claim

To the Editor:

The letter from Undergraduate Association President Manuel Rodriguez '89 ["Students should approve referendum," March 8] contains the following statement: "After a year of discussions with the Administration, last month I received a letter from Dean Shirley M. McBay announcing a \$700 increase in next year's allocation from the Administration."

I am attaching a copy of the letter sent to Rodriguez and to Finance Board Chairman Dean S. Ebesu '89 on Feb. 10 regarding the 1989 fiscal year budget increase for the UA in which it stated that the increase is \$11,000. As the attached letter states, the sum represents an increase of approximately 20 percent in the funds available for distribution to student groups through the Dean's Office.

To Manuel Rodriguez:

President,
MIT Undergraduate Association
I am pleased to inform you that Provost John M. Deutch '61 has approved a request that I sent forward for an increase of \$11,000 in the Undergraduate

Association FY89 budget. The funds will appear as an increase in the "materials & services" line of [your] account. This represents an increase of nearly 20 percent in funds available to support requests from student activities to the Finance Board.

While this increase will not enable the Finance Board to fund all of the proposals that meet the

Board's criteria, it does provide partial relief.

I know that you are pursuing other alternatives such as the UA Store and a student activities fee, and hope that these efforts will produce positive results.

Shirley M. McBay
Dean for Student Affairs

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Dissents, marked as such and printed in a distinctive format, are the opinions of the undersigned members of the editorial board choosing to publish their disagreement with the editorial.

Columns and editorial cartoons are written by individuals and represent the opinion of the author, not necessarily that of the newspaper.

Letters to the Editor are welcome. They must be typed double spaced and addressed to *The Tech*, PO Box 29, MIT Branch, Cambridge MA 02139, or by interdepartmental mail to Room W20-483.

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

BSU/Gray meeting was step forward

To the Editor:

On Feb. 25, the Black Graduate Students' Association and the Black Students' Union sponsored an informal roundtable discussion with guest speaker President Paul E. Gray '54.

The views in the letter written by Stephen Fernandez '88 ["Minority dialogue was inadequate," March 4] about this roundtable discussion may have been interpreted as being representative of all Latino and Black students at MIT. For example, Fernandez's conclusion stated that, "The meeting with Gray just showed me again that if we want to achieve any gains for our people, we cannot expect the support of the administration. We have to work for it ourselves." This conclusion does not necessarily represent the views of all Latino students at MIT.

The efforts to make the MIT community a pluralistic environ-

ment are reinforced by individuals from many different backgrounds. Although the discussion with Gray was problematic in that it seemed to vacillate between true dialogue during some times and a forum for rhetorical confrontations at other times, its original intent represented a step forward.

Several students raised important issues such as undergraduate, graduate, and faculty recruitment and the establishment of permanent ethnic studies and womens' studies departments. Although no solutions were offered, the meeting set a precedent for future communication of ideas between administration, students, and faculty about minority issues.

Achieving pluralism at MIT is an ongoing process and it is by no means complete, but progress is being made. The admissions office has just begun a minority

recruitment program similar to those established by Ivy League colleges in which minority undergraduates travel to high schools that traditionally lack strong college guidance offices or funds in order to disseminate information about how to apply to MIT and other competitive colleges.

Moreover, the efforts of dedicated admissions staff members such as assistant director of admissions, Eduardo Grado '83, have led towards higher numbers of minority applicants over the last three years.

Although this analysis is also not representative of the opinions of all Latino students at MIT, it offers a perspective based upon constructive social change which includes the participation of students, staff, faculty, and administration in the effort towards achieving pluralism.

Rafael Tallada '88
Luis Ramon Mireles '89

The Tech

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Faculty to discuss elimination of Applied Biological Sciences

(Continued from page 1)

It calls on Gray to prepare a statement of policy regarding the future of faculty involved in a restructuring, and asks the administration to "consult directly with faculty, student, and staff representatives of ABS" to determine "the most appropriate way to repair the damage done," either by maintaining the depart-

Boston bank tries to delay book publication

(Continued from page 1)

ment or by merging its programs with other departments.

ment or by merging its programs with other departments.

The resolution also asks the Faculty Policy Committee report on the progress of the situation and recommend "changes in policy and procedures to address faculty concerns."

The resolution was submitted by Professor of Chemistry Daniel S. Kemp, Professor of Biology

Jonathan King, Professor of Applied Biochemistry Alexander Klibanov, Professor of Physics Vera Kistiakowsky, Professor of Biomedical Engineering Robert W. Mann '50, and Professor of Electrical Engineering Arthur C. Smith.

Frieden offers observations

In a report to the faculty, Frieden said that "although the process that led to the decision to close ABS was flawed and unacceptable, reversing the decision holds out little hope for restoring the department to a state of good health." He said "the damage already done would prevent the department from operating effectively" and could interfere "with efforts to relocate faculty and students."

Frieden said "it is important to establish a clear role for the Institute faculty to monitor progress in relocating ABS faculty." He added that "there is an obvious need for Institute standards and procedures relating to the reorganization or closing of departments." The FPC and Faculty-Administration Committee would first deal "with the immediate

problems of ABS faculty," then turn to "standards and policies for future departmental reorganizations and closings," Frieden said.

Frieden said a number of issues remain to be resolved — including the fate of faculty given school-wide appointments, the tenure review process for junior faculty, and the future status of graduate students. But "despite the obvious strains between the MIT faculty and administration and ABS," Frieden reported "substantial progress in reaching agreements."

Gray and Deutch issue letter

Gray and Deutch sent a memorandum to the faculty detailing the actions they have taken with regards to the department closing. The memorandum cited a statement they issued which "stressed the importance of the fields being pursued by faculty and students in the department and the intellectual judgement that these fields could best be pursued in different organizational settings."

The memorandum also said Deutch has assured graduate stu-

dents that they could "complete their studies expeditiously," and noted that a committee chaired by the Dean of the Graduate School will work with the Faculty Committee on Graduate School Policy "to resolve practical questions confronting individual students."

The memorandum said "significant progress has been made locating existing faculty in existing academic units," and that three or four faculty members would hold school-wide appointments.

Gray and Deutch said they were convinced "that leading academic institutions must periodically re-evaluate how their resources can best be configured to pursue the most promising intellectual opportunities within a constructive decision making-process." They said they were working with Frieden to establish a policy concerning the closing of academic units.

Gray and Deutch said they were working to regain the "historically strong and trusting relationship between... the administration and the faculty."

book be halted. Urbanowski's statement did not specify what concerns Stephanian raised with Gray.

The bank was told that publication was imminent, and the book's integrity could not be maintained if the chapters were removed, Taylor said.

According to Teresa A. Ehling, acquisitions editor at the MIT Press, Howell sought to have the book's publication delayed until after the election. At first MIT Press officials thought the bank was concerned that the book had a pro-Dukakis tone, since the bank has a "hyperconservative" image, Ehling said.

But now it seems that the truth may be just the opposite. The bank's position is not clear, Ehling said.

Ehling thought the bank's explanation was rather "lame." The articles for the book had been selected in the fall, she said. Why the bank waited until last week to raise objections is a mystery.

"Clearly, there was some concern in the highest levels [of the bank] about the book, Lampe said. But Lampe was not familiar with the internal politics of that organization.

Dukakis role debated

Dukakis is basing his presiden-

tial campaign on the claim that his administration was responsible for Massachusetts' economic "miracle" — a miracle that he could spread to the whole country as president. But the book does not credit Dukakis with being responsible for the recovery.

"It is difficult for any governor to have an impact on a regional economy," according to Lampe, who is also assistant director of MIT's Industrial Liaison Program. The role of the governor is not to create a "miracle," but to acknowledge and support it. Also, it would be wrong to draw black-and-white conclusions about so complex a topic, Lampe said.

Lampe and Ehling did not believe the book was "anti-Dukakis" or had a specific political thrust.

"Dukakis has, like any political person, . . . taken credit for something in which he may not have been [a key participant]," Ehling said. But she did credit Dukakis with encouraging the recovery.

Since the *Globe* article appeared, the controversy has been heavily covered in the news media. On the one hand, "we'll sell a lot more books," Ehling said. On the other, the affair is an unfortunate one, she added.

Intern alleges DEC hindered work

(Continued from page 1)

Cohen was just "sitting there twiddling his thumbs," Moses added.

After consultations with DEC, his thesis adviser, and other MIT officials, Cohen decided to pull out of DEC and begin work on a new thesis on campus. This would, he said, set him back by at least six months.

"This is the kind of thing that can happen," Moses said. According to Moses, there was no controversy whatsoever involving proprietary material. Cases similar to Cohen's can and do devel-

op and have been straightened out in the past, Moses said.

MIT has a very good relationship with DEC, and DEC has been supporting MIT generously and recruiting students for many years, Moses maintained.

Kevin J. O'Toole SM '57, director of the VI-A program, said students in the program are informed about relevant propri-

etary laws before they begin thesis work. O'Toole agreed with Moses that there was no controversy in Cohen's case.

According to David J. Goldstone '89, who has recently completed a survey of VI-A students, few students seemed concerned about investigating a thesis very thoroughly before proceeding with it.

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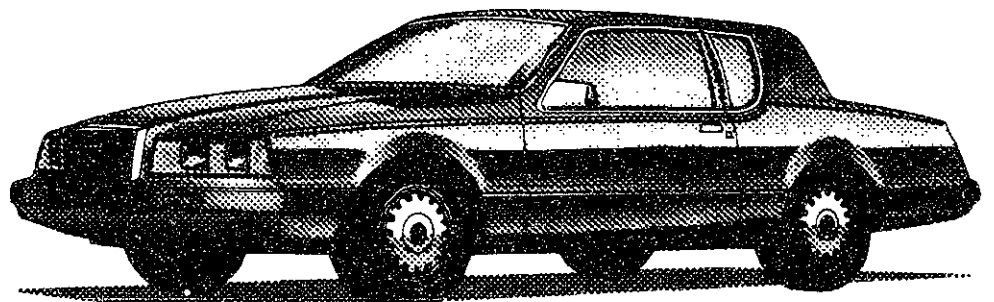
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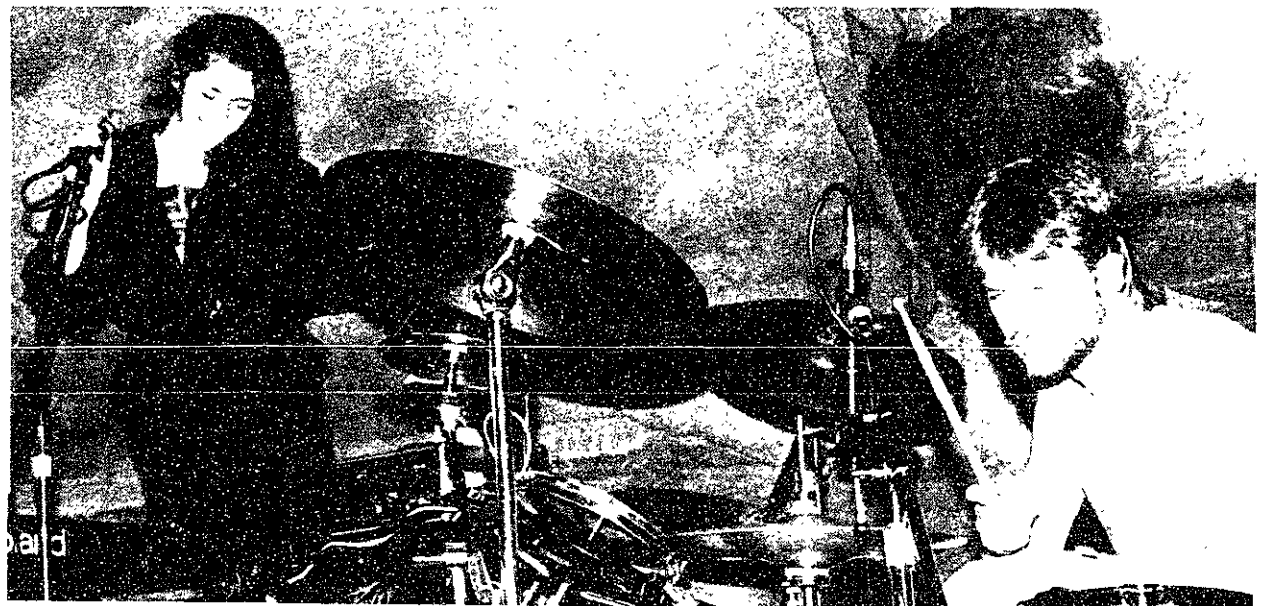
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Battle Of The Bands '88

The Tradition Continues



Vital Science



1st place cover band.



Negative Reinforcement
2nd place original band.

Photos by Lisette W. Lambregts



Bucket O' Lunch — 1st place original band.



Vital Science is best covers band in SCC bands battle

SCC BATTLE OF THE BANDS

Presented by the MIT Student Center Committee.
Finals featuring *Vital Science*, *3 Card Monte*, *Bucket O' Lunch*, and *Negative Reinforcement*.
Walker Memorial, Saturday, March 12.

By PETER DUNN

WHILE SCC has often scheduled innovative and diverse bands for their Thursday night pubs, and while their Battle of the Bands is in one respect meant to promote growth and diversity in MIT's rock community, the judges' tendency to favor the more pop-oriented/party-rock bands can only stultify just such variety. Although four strong and different bands competed in last Saturday's finals of SCC's Battle of the Bands, this prejudice surfaced to give *Bucket O' Lunch* an upset victory over *Negative Reinforcement* for the title of Best Originals Band.

Vital Science (Jeanette Ryan, Wellesley, vocals; Ray Zepeda '88, saxophone; Scott Lichtman '88, guitar; John Bartholomew G, bass; Gary Leskowitz '88, drums; Eric Ostling '88, keyboard) began the night off as the first of the two covers bands. Despite a competent lead singer in Ryan, their vocal harmonies were not exceptionally strong, evident in a weak rendition of *Missing Persons'* "What Are Words For?" to lead off the set. This weakness would become more apparent later in a poor attempt at a densely harmonized *Yes* cover.

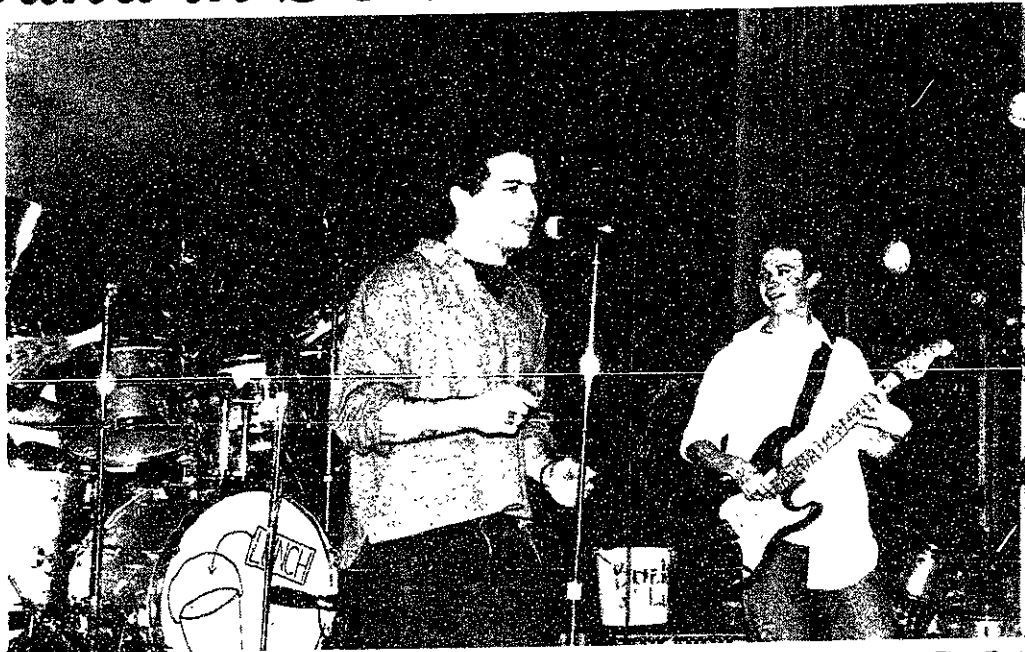
Still, *Vital Science* showed tight playing and a full sound, thus strengthening their performance after a slow start by playing to their forte. After audience members filled the dance floor, the band got Walker rocking with strong renditions of *The (English) Beat's* "Mirror in the Bathroom" and Herbie Hancock's "Karimba." Most definitely a dance band, *Vital Science* played well when not straying too far from their niche.

3 Card Monte (Andrew Howe '91, vocals, harmonica; Evan Hansen '88, guitar; Chad Raymond '88, drums) followed as *Vital Science's* competitor for Best Covers Band, and surely raised quite a quandary for the judges. It's hard enough when you get two strong bands but even harder when their musical tastes diverge so widely. In stark contrast to the more mainstream pop quality of *Vital Science*, *3 Card Monte* stuck to simple blues. Crisp but sparse drums, guitar, and harmonica combined with the gravel voice of lead singer Howe for the required understated sound.

Bucket O' Lunch (Peter Gasparini '88, vocals, harmonica; Don Woodlock '88,

guitar; Krisztina Holly '89, bass; Peter Blayney '88, drums) took the stage as the first originals band, and once again brought the contest back to the party-rock sound. Walker Memorial is not the best place for a band to play — the large cavernous room gives a boomy quality to the sound — and this proved *Lunch's* worst enemy as they mixed the drums too far forward and Gasparini's vocals too far back. This drawback became most notable on *Lunch's* covers of the most mainstream/pop of *Who* and *Scruffy the Cat* songs, "Squeeze Box" and "My Baby (She's Alright)." Both songs have a strong instrumental and vocal flavor to them, yet this was lost beneath the drums in both cases.

Lunch's second drawback also manifested itself in their two covers: a lack of consistent personality. Gasparini has the vocal power of neither Roger Daltrey nor Charlie Chesterman, and Woodlock doesn't produce either the hard edge of Pete (Please turn to page 13)



Lisette W. Lambregts/The Tech
Pete Gasparini '88 (left) and Don Woodlock '88 of "Bucket O' Lunch" on their way to winning Best Original Band.

Soviet, US musicians start making music together

MAKING MUSIC TOGETHER

Opening Concert.
Tremont Temple, Boston, March 11.
Event in The Tech Performing Arts Series.

DEAD SOULS

Opera written and composed by Rodion Shchedrin.
Based on the novel by Gogol.
Artists from the Bolshoi and Kirov Operas and the Opera Company of Boston, conducted by Dzhanug Kakhidze.
Opera House, Boston.
March 12, 16, 20 and 27.
Event in The Tech Performing Arts Series.

By JONATHAN RICHMOND

IT'S OUTRAGEOUS that they didn't include aspirin in the price of admission. The opener of the "Making Music Together" festival which has brought 285 Soviet musicians, dancers, composers and poets to Boston was a nightmare.

Well, not quite a nightmare. After the *de rigueur* performances of the Soviet and American national anthems, Seizi Ozawa started the evening proper by conducting the Festival Orchestra — which included 37 Soviets and 60 Americans — in music from Prokofiev's *Romeo and Juliet*. The rhythmic drive of *Montagues and Capulets* was undeniably exciting and there was energy and drama to the other two movements too; on the other hand, there was very little subtlety. The strings lost focus at times, and the orchestra sometimes played on the loud side. Still, the Prokofiev was undeniably enjoyable.

Then the horror began (and I'm not just talking about Ozawa's failure to understand that in the Soviet Union men as well as women accept flowers at the ends of performances, even if they do have pink ribbons attached). Dzhanug Kakhidze took the podium, and launched violin soloist Sergei Stadler and the orchestra into Andrei Petrov's *Concerto for Violin and Orchestra*.

Now, Lev Ginsburg, who we are led to believe by a press release is "one of the Soviet Union's leading music critics and musicologists," tells us that Petrov "is deeply interested in subjects of universal importance such as the mission of art, the artist and his environment, the history of his home country, war and its bitter aftermath, and the preservation of life on earth," but his concerto sounded like a series of warm-up exercises and was empty of musical interest. I felt sorry for the soloist, Sergei Stadler, for it was no fault of his that he had to spend so much time sawing away aimlessly. Orchestral textures, meanwhile, were dominated by a nasty icky syrupy thickness of relentless and suffocating dimensions. Come intermission, it was time for a breath of fresh air.

Rodion Shchedrin's *Self-Portrait* opened the second half. It started off interestingly, with woodwind parts adding attractive coloration, but then took on massive but turgid proportions. The undirected violence of the music seemed to lack rationale, and made one wonder about the self-esteem of someone who might choose such demonic and unmusical episodes for a self-portrait.

But there was worse to come. Kancheli's seemingly endless *Symphony No. 6* took loud vulgarity to new dimensions. There (Please turn to page 12)



Igor Morosov in *Dead Souls*.

Chieftains bring touch of tradition to Wang series

THE CHIEFTAINS

Wang Celebrity Series.
Symphony Hall, Friday, March 11.
Event in The Tech Performing Arts Series.

By DAVID J. PALMATER

THE WANG CELEBRITY SERIES broadened its scope for 1987-88 with two performances featuring traditional folk music. An earlier show focused on Scotland, but the Irish got their turn on the Friday before St. Patrick's Day. The stage was turned over to the Chieftains, one of the most popular groups playing anything approaching Irish traditional music today.

The Chieftains, no strangers to Symphony Hall, were a good choice to add some traditional sensibility to the series. They came together 25 years ago under the leadership of Sean O'Riada, a composer who late in life came under the spell of the rural music of his native country.

Known then as Ceoltoiri Chualann, these former post office workers were dissatisfied with the almost classical style of O'Riada's ensemble and formed the Chieftains to continue playing the rural music they had been playing regularly in a Dublin pub.

Over the years, personnel changes have had an effect on the band and its repertoire. The addition of classical harpist Derek Bell in the mid-70s swung the group back towards the music of 17th-century Irish composer Turlough O'Carolan, but the more recent addition of Matt Molloy (formerly of the Bothy Band) has re-

inforced their abilities as dance players.

Friday, they demonstrated their abilities in both areas. They featured dance tunes and piping airs in equal parts, with music from the various soundtracks they have been featured on and of course, a liberal smattering of the harp tunes of Carolan. We knew where they were headed from the start, as they opened with an air from the PBS special, "Ballad of the Irish Horse" that quickly changed into a Kerry-style polka set.

We also knew that we, the audience, were in a bit of trouble, as the sound was muddy and distant, much akin to listening to a record through earmuffs rather than headphones. In one of the most acoustically perfect halls in New England, the sound engineering could have been better handled.

The outstanding piece of the evening, earning the longest ovation, was by Molloy, who showed why many consider him the best flautist ever to play Irish music. An achingly beautiful air was followed by a reel, in which he actually dueted with himself by setting up a gentle rhythm with low tones and overblowing the melody on top. It is a shame that his brilliance in the ensembles was lost due to a poor sound mix.

The damage did not stop there. Sean Keane's fiddle is exceptionally sharp and cutting, as though wrapped in cellophane. The sound system made it seem that each note was covered in wet wool. His playing of "The Iron Man," a Scottish strathspey, was outstanding, but badly marred by the lack of high end sound.

Derek Bell moved deftly from harp to

tiompan (Irish cymbalom or hammered dulcimer) to electric harpsichord and even to piano for a rousing run-through of Cotton Eyed Joe, described as "the national anthem of Texas." Keven Conneff played adequate percussion, even if he does have an annoying way of wavering into a note as if finding it by trial and error.

Paddy Moloney was as always the genial host, explaining his plumbing (the complex Uilleann pipes) and describing the band's latest exploits, which include a trip to China and a soundtrack for a new Meryl Streep movie.

Other high points of the evening were provided with the cooperation of the evening's guests, The Nelson Village Dancers from New Hampshire. They met the Chieftains during a performance several years ago, when the avid contra dancers jumped up for a quick figure during an encore. The band was charmed to see dancing much like Irish set dancing so far from home, and have invited the dancers to join them on four other dates on this tour.

Band and dancers sent the crowd joyfully into intermission but their return in the second half was even better, as Moloney introduced one of New England's finest musicians and writers of dance tunes, Bob McQuillen, to join them on piano. Bob was not expecting to make his Symphony Hall debut, but gracefully consented when he was paged at halftime and joined the band attired in work shoes and insulated vest.

Though the sets seemed short, and the band seemed tired, they generously returned for a long encore and an assurance that they would be back again.

ARTS

Stellar Stravinsky redeems MIT Symphony Orchestra

MIT SYMPHONY ORCHESTRA

Kresge Auditorium,
Saturday, March 12, 8:30 pm.

By DAVID M. J. SASLAV

AT INTERMISSION, things looked bleak. Mozart's 39th Symphony, had been victimized by vastly underprepared string and brass in the first half of the concert. Conductor Alan Yamamoto, apparently unaware that his players were ready to begin the second half of the concert, did not appear onstage. Had he left the theater? Would the show go on?

Finally, after about forty-five curious seconds, one of the trumpets snuck in a practice run, and the tension dissipated in laughter. Yamamoto made his entrance and closed the evening with a stellar rendition of Stravinsky's Symphony in Three Movements.

It was highly dramatic throughout. Nearly all of the ills displayed in the Mozart magically vanished; the strings were suddenly crystal clear, and the horns and trumpets came alive with a flourish.

Especially crisp were the syncopated dialogues between piano and orchestra in movement one, the pizzicati in the basses and cellos, and the motions of Yamamoto's baton. The woodwinds retained their breathtaking tone quality (theirs was really the only section to distinguish themselves in any way before intermission), and the violin cohesion was ten times its former self.

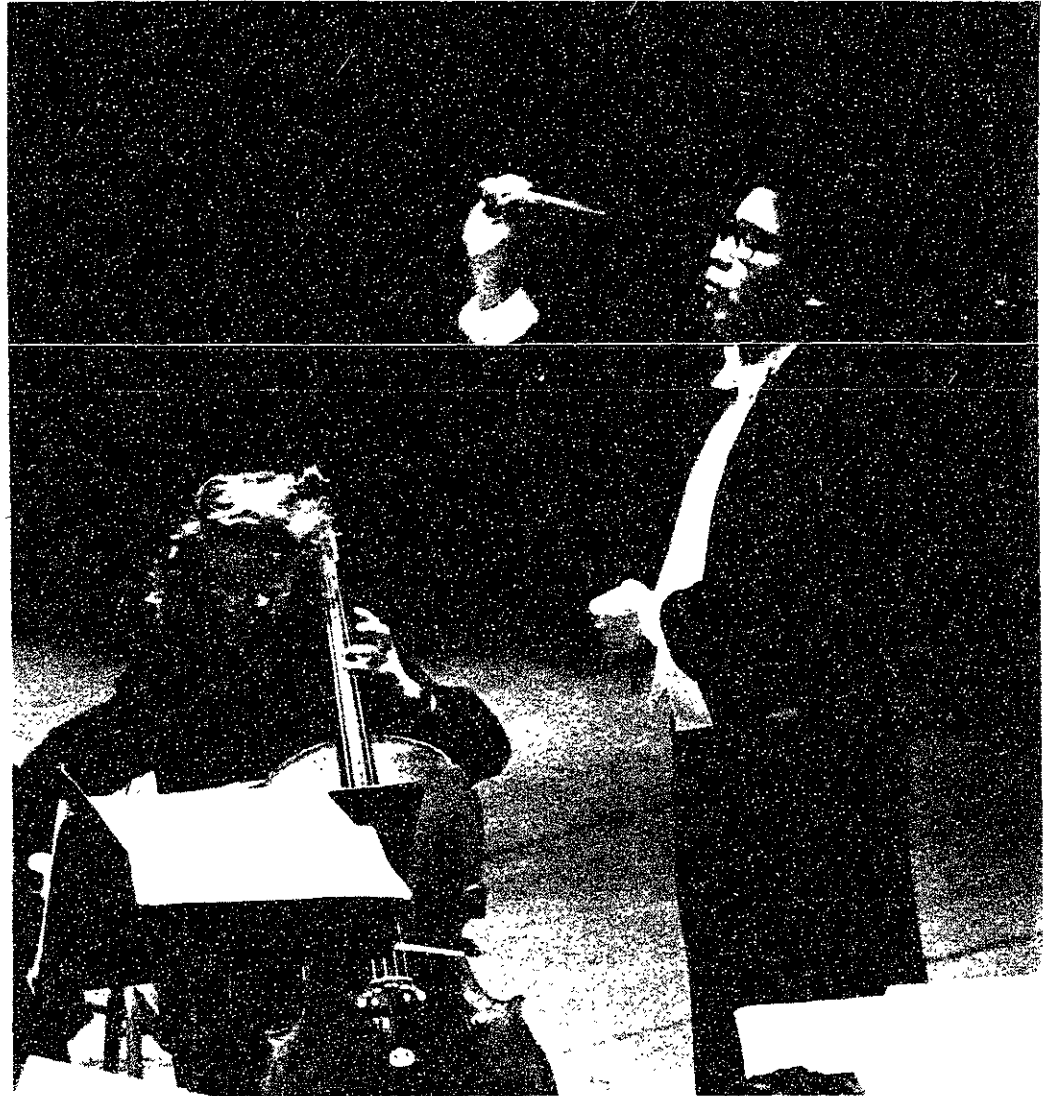
Stravinsky's images of World War II and the German war machine came alive here, a droning behemoth, first assured, then

faltering, collapsing inwards upon itself into utter cacophony and defeat. The growing confusion ended by transforming itself into a swelling of universal consonance which brought shouts of "Bravo!" from this reviewer and others. Particular kudos to the flutes, woodwinds, pianist Marc Ryser G and harpist Susan Robinson for their close-to-professional caliber performances.

The Mozart, while dismal, did have its moments. As mentioned, the woodwinds were excellent throughout; furthermore, the strings joined in for a fun time in the third movement — detuning between first and second violins seemed to attenuate somewhat, and previously absent bass support finally clocked in to form a well-balanced sound.

The rest of the piece, however, was hardly a pleasant experience. Every scale the strings were called upon to perform bombed out upon encountering any minor thirds. There was little definition of line (so vital to Mozart's horizontal music), and no uniformity of string tone whatsoever. Yamamoto's tempo selection was spotty, in that most of his players either couldn't keep up with them, or grew lazy and fell behind. The Finale contained painful examples of both.

But the conclusion of the evening was so dramatic and effective, that one can only wonder what kind of spinach awaited the players in the locker room at halftime. Whatever happened, they came back strong, revitalized, and assured; and the crowd that left Kresge Auditorium at evening's end was, on the whole, a pleased one, after all.



Alan Yamamoto conducts the MIT Symphony Orchestra in a performance of Mozart's 39th symphony. Wes Huang/The Tech

Bigotry of Chorallaries concert shows lack of maturity or morality



The Chorallaries mock the presidential candidates to the tune of "Old King Cole" in Friday's Concert in Bad Taste. Kyle G. Peltonen/The Tech

THE CHORALLARIES

Bad-taste concert.
10-250, March 13.

By JONATHAN RICHMOND

AS IT SO HAPPENS, the Chorallaries sang rather well last Friday night (technically Saturday morning, since the concert began at midnight), and some of their adolescent humor was funny. But that's hardly the point. The point is that they failed to understand that even in a concert dedicated to the spirit of "bad taste" there is a line which needs to be drawn between what is merely witty and what is deeply offensive.

Rubber Condom, which included a showering of the audience with these devices, was an example of the former. The assorted provocative underwear, leather and whips were also on the side of the acceptable. The tale of the MIT undergraduates and their "abstinence and frequent masturbation" might even have been truthful.

The number on the "Top 10 ways of Committing Suicide at MIT" was getting near the edge but didn't quite go over. The

attack on "Jewish American Princesses" did. "I'm a JAP, who can afford me at all?" went the song, which depicted its victims as conceited Jewish women whose top priority was the manicuring of their nails, and whose doting daddies always supplied more than enough dough to ensure that they didn't have to do anything for themselves.

The Chorallaries were creating a stereotype. They were associating vanity, superficiality and brainlessness with women of the Jewish religion at MIT. They were in fact recreating a racist myth with origins in Nazi-occupied Eastern Europe. The "Jewish Princess" of that time was the young woman with smooth hands, who came from a wealthy Jewish household and stayed at home rather than going out to work the fields. She was made the object of resentment of the non-Jews, and seen as spoiled, lazy and vain. She was made a symbol not only of Jewish women in general but of the Nazi-alleged Jewish threat to civilization in particular. Branded in this way, the local populace could look the other way when Jewish women were rounded up and taken to their death at Auschwitz and other extermination camps. (Please turn to page 13)

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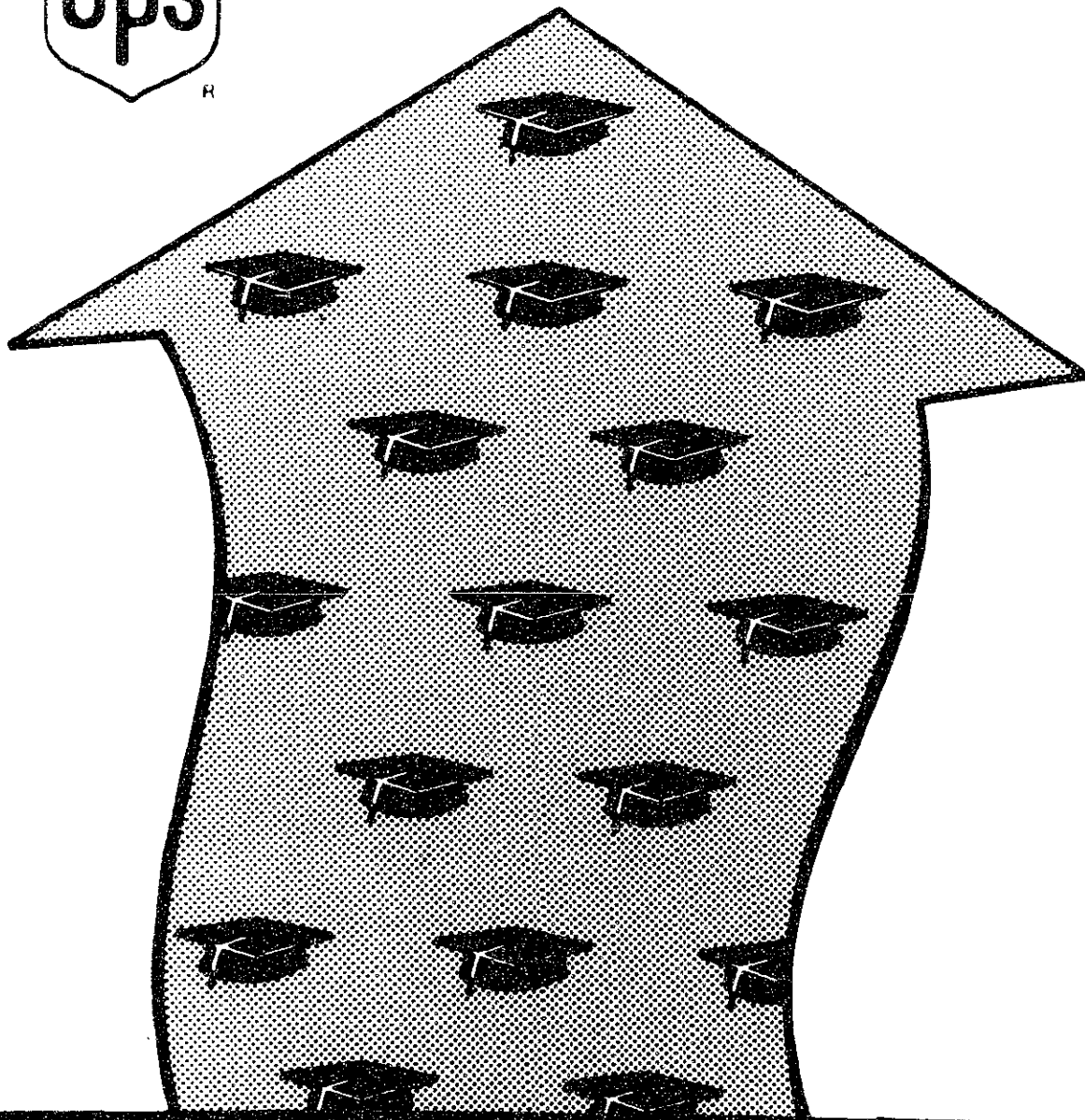
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AUDITIONS & INTERVIEWS

Thursday, March 17, 1988

10 a.m.—5 p.m.

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BUSCH GARDENS
THE DARK CONTINENT

ARTS

Lyric stage captures sharpness of O'Casey's characters

THE BISHOP'S BONFIRE

By Sean O'Casey.
Directed by Ron Ritchell,
at the Lyric Stage.
Through Sunday, May 20.

By JULIAN WEST

SEAN O'CASEY IS KNOWN as the greatest of Irish dramatists, and holds a commanding place in the history of theater in the 20th century. Why has this late play waited more than 30 years for its US premiere, when other plays of the same period had their first productions in New York?

Primarily because it is a deeply flawed play, having at best a collection of rambling plots with little cohesion. Nevertheless, O'Casey's natural Irish humour, razor-sharp dialogue, and finely etched characters are all intact, and it is scandalous that it should have waited so long for a local production.

The Lyric stage has met the challenge smartly, and can be proud of their production. The play is almost bereft of focus and has no obvious leads, so ten strong characters are required, and ten strong actors have been found.

Of these, Dick Carranaun was particularly good as the intemperate Protestant known as the Prodigal, who can't stay on the wagon. He spends most of the play dispensing useless advice, dropping malapropisms in bog Latin, and feuding with his Catholic foil, the overly pious Richard Rankin (energetically and amusingly played by Ed Peed).

The friendly, ever-feuding laymen have a religious parallel in the materially-minded Canon Burren (a frosty and precise Derek Campbell) and the more considerate and humane Father Boheroe. Robert J. Bouffier captured the humanity and warmth of a priest who believed that "a man in a woman's arms may indeed be close to



Stacey Vaughn and Ed Peed in *The Bishop's Bonfire* at the Lyric Stage.

God."

The star-crossed couples in need of advice are the two daughters of the local Councillor (John Drabik) and their swains. Daniel (Paul Canning) loves the flirtatious Keelin (Stacey Vaughan), but is socially beneath her, and is prevented by her self-important father from marrying her. Foorawn (Dorothy Gallagher), refusing to abandon her self-imposed vows of chastity, refuses to acknowledge her love for the pining Manus (Timothy Scranton).

Although the women are both well drawn in their conflicting passions, it is a little difficult to tell the two bucks apart, until events push them toward their separate destinies in the final act.

Ron Ritchell, who directed the production, also takes on a not inconsiderable part as the Codger, a cynical old man whose irreverent outbursts make him the parish voice of moderation and reason, and who is consequently ignored by all and sundry.

What these ten characters are doing is waiting for the arrival of the bishop, a local lad made good who is returning to visit a town he has not seen in decades. (If this sounds reminiscent of *The Visit* by Friedrich Dürrenmatt, it is, in as far as the pending visit brings out the best and worst in the townspeople awaiting the occasion.) The pompous Councillor is planning a bonfire for the occasion, at which he will burn "piles of bad books and evil pictures." The Codger recommends doing "the decent thing be makin' a bonfire of Ballyoonagh, Bishop, books an' all!"

The bishop never makes it onto stage, and the action winds about between the building of a wall, the purchase of a semi-magical table ornament (which is symbolic, though utterly confusing), a casual drinking party, a murder (yes, a murder), and a good measure of philosophising. It is a slice-of-life play, and much of life is here: youth, age, wisdom, foolishness, all preserved as though under amber or in a state of paralysis.

The play is enormously funny, and much of the humor is characteristically Irish. The audience was swift to pick up on it both in situation and dialogue, despite having two levels of Irishness to pierce: accent and language. For their part, the actors caught the Irish cadences as well as North American actors could be expected to, and did not let this necessary encumbrance intrude on the performance.

But there are sudden swings between comedy and deep tragedy. These are most dizzying at the suddenly shocking conclusion of the play, where a particularly effective piece of comic relief comes right after a disturbing and emotionally wrenching scene.

The characters, of course, are not aware of the disturbing transposition, each seeing only their own storyline. It is part of O'Casey's genius that the audience are not allowed an artificial moment of transition, but must take the rough with the smooth, in art as in life.

New England Phil: extremist music, extremely bad



Judith Kellock, soprano

NEW ENGLAND PHILHARMONIC

Ronald Feldman, Music Director.
Friday, February 26.
Paine Hall, Harvard University.

By CHRISTOPHER J. ANDREWS

THE NEW ENGLAND Philharmonic ranks, oh, somewhere around 15th to 20th among Boston-area symphony orchestras. With a program choice that makes the Philharmonic's lack of fundamental skills of ensemble playing and musicality painfully obvious, symphony-goers in search of an evening's entertainment might better opt for World Federation Wrestling.

The world premiere of a work by Robert Kyr, the New England Philharmonic's composer-in-residence, was the evening's featured work. Titled *Book of the Hours*, the piece stands as a musical drama, set to texts of Dylan Thomas, Rainer Maria Rilke, and an anonymous Appalachian

poet, chronicling a passage from dawn to dawn. Here, Kyr's principal weakness is that he never seemed to make it past morning rush hour.

Kyr writes in the "extremist" style, shifting abruptly between orchestral extremes, or, in this case, excesses, without the use of transitory passages. Ideally, such an extremist work might contain pulsing, strident passages followed by a quiet pastorate without any winding-down, a device calculated to please the audience precisely because it is contrary to their expectations.

The subtlety of Kyr's techniques were obscured, however, by the sheer weight at the more forceful end of the spectrum. Following a barrage of banging, crashing, and squealing at maximum volume (delivered in or out of tune, according to the whim or skill of the musicians), the subsequent lulls are not merely a pleasant sur-

(Please turn to page 13)



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SOVIET FESTIVAL

DEAD SOULS

Artists from the Bolshoi Opera, Kirov Opera and Opera Company of Boston will present *Dead Souls*, music by Rodion Shchedrin, based on the comic novel by Gogol. Sarah Caldwell will conduct.

Opera House, Boston. March 12 at 8pm and March 20 at 3pm. MIT price: \$8.

BOLSHOI BALLET

Maya Plisetskaya, choreographer, and the Bolshoi Ballet present the American Premiere of *Lady With A Small Dog*, with music by Rodion Shchedrin. Also on the program, *Carmen Suite*, set to music by Bizet, choreography by A. Alonzo.

Wang Center, March 17 at 8pm. Tickets also available for March 20 at 8pm, performance to include *Lady With a Small Dog* and *Sketches*. MIT price: \$8.

POKROVSKY

The Pokrovsky Folk Ensemble presents a new look at Soviet folk music and dance in their program *Russia in Song*.

Tremont Temple, March 17 at 8pm. MIT price: \$8.

BOLSHOI SOLOISTS

The Instrumental Soloists of the Bolshoi play works by Rodion Shchedrin. On the program are *Frescoes of Dyonisios* and *Geometry of Sound*. Shchedrin will lead a discussion of the works.

Sanders Theatre, March 18 at 8 pm. MIT price: \$8.

REQUIEM MASS

The American Premieres of two works by Alfred Schnittke are performed by the New England Conservatory Chorus and Orchestra, Cathedral Choir, with The Instrumental Soloists of the Bolshoi Ballet. On the program are the *Requiem Mass* for Chorus, Soloists, and Orchestra, and his *Symphony No. 4*.

Holy Cross Cathedral, March 19 at 3pm. MIT price: \$8.

MUSICA VIVA

The Boston Musica Viva will give a program entitled "Jazz Accents," which includes the US premiere of *War Play* by Kurt Weill/David Drew, a work which resets Weill's incidental music written for the 1936 production of Paul Greene's play *Johnny Johnson*.

Jordan Hall, March 18 at 8 pm. MIT price: \$4.50.

JESSYE NORMAN

Jessye Norman will give a recital in Symphony Hall.

March 18 at 8pm. MIT price: \$5.

ANNIE FISCHER

Pianist Annie Fischer is now 71 but still going strong.

Recital in Symphony Hall, March 20, 3pm. MIT price: \$5.

COLLAGE

Gunther Schuller will conduct *Collage* in a program of new works by Schuller, Nicholas Thorne, Thomas Oboe Lee and James Primosch.

Longy School of Music, March 21 at 8pm. MIT price: \$4.

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

Shchedrin's opera very funny; Morozov makes a lively Chichikov

(Continued from page 8)

were some quietish flute notes, then a launch into a mass of shapeless noise. How absurd to provide such a program to open a major music festival.

DEMONSTRATORS CONGREGATED outside the Opera House the following night to protest human rights conditions in the Soviet Union. Alla Margolina, Professor of Physics at Wellesley College, holding a placard that read "Soviet Art is the Product of Slaves," was one of them. "The Soviet artists who come here," she said, "agree with the authorities. They are good slaves."

Was it altogether a coincidence that the opera to be performed that night, *Dead Souls* by Rodion Shchedrin, after the novel of Gogol, essentially consists of an attack on capitalism? It is set in pre-revolutionary days, of course, and depicts the greed of landowners who conspire to trade the souls of their deceased serfs in order to avoid taxation. It's hardly a subject likely to upset the authorities back home, and there is no programming in the entire festival that casts the slightest critical eye on the post-revolutionary Soviet Union.

Dead Souls is, nonetheless, a very funny story, has been nicely put together by Shchedrin, and was given a strong performance on Saturday night.

Igor Morozov provided a lively, full-voiced Chichikov, the would-be dealer in dead souls. A good actor too, he provided plenty of laughs as well as effective singing. The funniest person on stage, though, was doubtless Nina Gaponova as Korobochka, a scheming old witch who worries she is being cheated when offered 15 rubles for the dead souls of her serfs. How does she know what the correct price is for a dead soul she asks herself? Deliberate overacting and vivid singing etched out a larger-than-life portrait of Gaponova's part.

There were several other delightful cameo sketches: the scene with the the portraits that briefly come singing to life was a good laugh, the two gossiping ladies, Anna Grigoryevna (sung by Emily Rawlins) and Sofya Ivanovna (Olga Teriyushnova) was wittily put together. Group scenes were well-staged by Alexei Mashlennikov, to take advantage of color and movement on stage.

The Bolshoi Opera Chorus was terrific, providing harsh but attractive wailing sounds for the interludes set against rural landscapes. The American chorus — on stage as against the Bolshoi group who were housed in the pit — was marvellous too. The orchestra, conducted by Dzhansug Khahidze, was alert and played well. Shchedrin's music itself was atmospheric, and illustrated the story with numerous clever effects. The harpsichord provided an important, percussive role. The music was appropriate in many ways to Gogol's stock character creations: people with few dimensions do not demand insightful music to describe them, it might be argued.

One longed, all the same, for a bit of depth, for some perspective on what went on inside these people, which great comic opera composers of the past — such as Mozart or Rossini — have provided when dealing with what might on the surface appear to be even the most stylized of *commedia dell'arte* characters. Shchedrin did not provide it, entertaining us with skillfully constructed surface music, entertaining, vital and accomplished to be sure, but insubstantial nonetheless.

The sets to go with all this were superb. I particularly enjoyed Korobochka's house, an intimate structure cut out of and illuminated against the blackened vastness of the rest of the stage; the landscapes were as evocative in their lonely way as the settings for the crowd scenes were expansive. This is a well-conceived production, and provides a good introduction to the current state of Soviet opera as well as an enjoyable evening of entertainment.

On The Town

Compiled by Peter Dunn

Ongoing Theater

The Bishop's Bonfire, Sean O'Casey's play dealing with a bishop returning to his Irish home town after 20 years to a noisy, impressive hero's welcome, continues through March 20 at the Lyric Stage Theatre, 54 Charles Street, Beacon Hill, Boston [see review this issue]. Performances are Wed-Fri at 8 pm, Sat at 5 pm & 8:30, and Sun at 3 pm. Tickets: \$10 to \$13. Telephone: 742-8703.

The Children's Hour, Lillian Hellman's drama about two teachers at a girl's boarding school whose lives are ruined by rumors of lesbianism, continues through March 19 as a presentation of the Triangle Theater Company at the Paramount Penthouse Theatre, 58 Berkeley Street, Boston. Performances are Thur-Sat at 8 pm. Tickets: \$12.50. Telephone: 426-3350.

Contemporary Insanity, a collection of satirical songs and sketches portraying a sophisticated and offbeat look at modern life, continues indefinitely 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 1988, the latest updated version of Gerard Alessandrini's musical comedy revue, continues indefinitely at the Terrace Room, Boston Park Plaza Hotel. Performances are Tues-Fri at 8 pm, Sat at 7 pm & 10 pm, and Sun at 3 pm & 6 pm. Tickets: \$16 to \$22.50. Telephone: 357-8384.

Les Misérables, the Tony-award winning musical adaptation of Victor Hugo's classic, continues through June 25 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.

The Miss Firecracker Contest, Beth Henley's Southern Gothic comedy that finds meaning in a smalltown beauty contest, continues through April 23 at the Alley Theatre, 1253 Cambridge Street, Cambridge. Performances are Thur-Sun at 8 pm. Tickets: \$12 general, \$10 seniors and students. Telephone: 491-8166.

Move Over Mrs. Markham, the 1971 West End comedy about infidelity, lust, and missed opportunities, continues indefinitely at the Wilbur Theatre, 246 Tremont Street, Boston. Performances are Tues-Fri at 8:00, Sat at 6:00 & 9:30, and Sun at 3:00. Tickets: \$19.50 to \$27.50, \$33.50 to \$42.50 with dinner. Telephone: 423-4008.

CRITIC'S CHOICE **Mummenschaus**, the celebrated Swiss Mask-Mime troupe, continues performing through March 20 at the Colonial Theatre, 106 Boylston Street, Boston. Performances are Tues-Sat at 8 pm, Sat matinees at 2 pm, and Sun matinees at 3 pm. Tickets: \$17 to \$25.50. Telephone: 426-9366.

Nunsense, depicting the talent show staged by the Little Sisters of Hoboken in order to raise money to buy four of their number currently in the convent freezer, continues indefinitely at the Charles Playhouse, 74 Warrenton Street, Boston. Performances are Tues-Fri at 8 pm, Sat at 6 pm & 9 pm, matinees Thurs at 2 pm and Sun at 3 pm. Tickets: \$15.50 to \$26.50. Telephone: 426-6912.

A Piece of Time, Miller Coburn's bitter-sweet comedy about an elderly Jewish couple facing their mortality, continues through March 27 at the New Ehrlich Theatre, 539 Tremont Street, Boston. Performances are Thur-Fri at 8:00, Sat at 5:00 & 8:30, and Sun at 2:00. Tickets: \$8 to \$15. Telephone: 482-6316.

Saturday, Sunday, Monday, Eduardo de Filippo's tale of the Priore family resolving their domestic troubles, continues through March 27 as a presentation of the Huntington Theatre Company at the Boston University Theatre, 264 Huntington Avenue, Boston. Performances are Tues-Sat at 8 pm, Wed, Sat, & Sun matinees at 2 pm. Tickets: \$12 to \$27. Telephone: 266-3913.

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.

A View from the Bridge, Arthur Miller's riveting American tragedy of violence and forbidden love in the shadow of the Brooklyn Bridge, continues through March 27 at the New Repertory Theatre, 61 Washington Park, Newton. Performances are Fri at 8:00, Sat at 5:00 & 8:30, and Sun at 2:00. Tickets: \$9 to \$12 general, \$2 discount to seniors and students. Telephone: 332-1646.

Ongoing Exhibits

ON CAMPUS

Digital Ideograms and Analog Rumination, 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.

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.

Ann Stoddard and Ralph Paquin: In Residence, a multi-media spectacle combining large scale sculpture, mechanical characters, music & sound effects, and live performances, continues through April 10 at the MIT Reference Gallery, List Visual Arts Center, Weisner Building E15, 20 Ames Street, Cambridge. Gallery hours are weekdays 12-6, weekends 1-5. No admission charge. Telephone: 253-4400.

Siah Armajani: Communal Spaces at MIT List Center, focusing on the artist's commissioned master plan for the MIT main public entrance, continues through April 10 at the MIT Hayden Gallery, List Visual Arts Center, Weisner Building E15, 20 Ames Street, Cambridge. Gallery hours are weekdays 12-6 and weekends 1-5. No admission charge. Telephone: 253-4400.

Arnold Newman: Five Decades, photography by the renowned American portraitist, continues through May 31 at the MIT Museum, N52-2nd floor, 265 Massachusetts Avenue, Cambridge. Gallery hours are Tues-Fri 9-5, Sat-Sun 12-4. Requested donation: \$2. Tel: 253-4444.

Tuesday, Mar. 15

JAZZ MUSIC

CRITIC'S CHOICE **The Boston Globe Jazz & Heritage Festival** continues with **The Modern Jazz Quartet** and **Dianne Reeves** at 7:00 & 9:30 at the Berklee Performance Center, 136 Massachusetts Avenue, Boston. Tickets: \$18 & \$19.50. Telephone: 929-2637.

The Jimmy Giuffre Ensembles perform original compositions and jazz classics at 8 pm in Brown Hall, New England Conservatory, 290 Huntington Avenue, Boston. No admission charge. Telephone: 262-1120 ext. 257.

The Sam Newsome Quartet performs at the Willow Jazz Club, 699 Broadway, Somerville, near the Porter Square T-stop on the red line. Tel: 623-9874.

Against the Grain perform upstairs and the **Bruce Bartlett Trio** performs downstairs at Ryles, 212 Hampshire Street, Cambridge. Telephone: 876-9330.

Jack Powers celebrates the Beat Generation and Jack Kerouac's birthday at the 1369 Club, 1369 Cambridge Street, Inman Square, Cambridge. Telephone: 354-8030.

The White Heat Swing Orchestra performs at the Regattabar, Charles Hotel, Harvard Square, Cambridge. Tickets: \$5.50. Telephone: 864-1200.

CLASSICAL MUSIC

The Wellesley College Choir performs works by Bach, Telemann, and Haydn at 8 pm in Houghton Memorial Chapel, Wellesley College. No admission charge. Telephone: 235-0320 ext. 2028.

The American-Soviet Festival Performances continue with the **Festival Orchestra** performing works by Boris Chaikovsky, Tishenko, Dmitriy, and Chachaturian at 8 pm at the Opera House, 539 Washington Street, Boston. Tickets: \$10, \$17.50, & \$25. Telephone: 787-8000.

The Meliora Quartet performs works by Boccherini, Bartók, and Michael Rose at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. Tickets: \$10 general, \$7 seniors and students. Telephone: 876-0956.

The New England Conservatory Repertory Orchestra performs at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Tel: 262-1120 ext. 257.

THEATER

The American-Soviet Festival Performances continue with the **Pokrovsky Folk Ensemble** performing *Russian Folk Theater* at 8 pm at the Tremont Temple, 88 Tremont Street, Boston. Also presented March 18. Tickets: \$10, \$15, & \$20. Telephone: 787-8000.

FILM & VIDEO

The Somerville Theatre presents **Lethal Weapon** (1987), starring Mel Gibson and Danny Glover, at 4 pm & 8 pm and **The Long Good Friday** (1984), starring Bob Hoskins, at 6 pm & 10 pm. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$4.50 general, \$3 seniors and children (good for the double bill). Telephone: 625-1081.

The Brattle Theatre continues its Tuesday film series **Women Directors and the Avant-Garde** with **Riddle of the Sphinx** (1977), Laura Mulvey & Peter Wollen) at 5:30 & 8:00. Also presented March 16 at 5:30 in room B-04. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Tickets: \$5 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

The Harvard Film Archive continues its Tuesday film series **Women Directors and the Avant-Garde** with **Riddle of the Sphinx** (1977), Laura Mulvey & Peter Wollen) at 5:30 & 8:00. Also presented March 16 at 5:30 in room B-04. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Tickets: \$3 general, \$2 seniors and children. Telephone: 495-4700.

The French Library in Boston screens portions of Bernard Pivot's interview with renowned novelist Marguerite Yourcenar on the popular French television program **Apostrophes** at 6 pm. Located at 53 Marlborough Street, Boston, near the Arlington T-stop on the green line. Admission: \$5 general, \$3 Library members, seniors, and students (reservations required). Telephone: 266-4351.

POPULAR MUSIC

Stinking Badges, Brahman Caste, and **Thee Apples** perform at T.T. the Bear's, 10 Brookline Street, Boston. Telephone: 492-0082.

Dr. Void, Gatecrashers, and **Foreplay** perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$3. Telephone: 451-1905.

Jimmy Hall and the Nighthawks, with guest Luther "Guitar Junior" Johnson, perform at 8:00 & 10:30 at Nightstage, 823 Main Street, Cambridge. Tickets: \$10. Telephone: 497-8200.

Wed. Mar. 16

POPULAR MUSIC

The American-Soviet Festival Performances continue with **The Pokrovsky Folk Ensemble** performing *Old and New Traditions in Professional Music* at 8 pm at the Tremont Temple, 88 Tremont Street, Boston. Also presented March 19. Tickets: \$10, \$15, & \$20. Telephone: 787-8000.

CRITIC'S CHOICE **Terence Trent D'Arby** performs at the Metro, 15 Lansdowne Street, just across from the entrance to the bleachers at Fenway Park. Tickets: \$11.50 advance/\$12.50 at the door. Telephone: 262-2424.

Fetchin' Bones, with **Slammin' Watasi**, perform in an 18+ ages show at Axis, 13 Lansdowne Street, just across from the entrance to the bleachers at Fenway Park. Telephone: 262-2437.

Fauve, Men Folk, and **Judge Mental** perform at T.T. the Bear's, 10 Brookline Street, Boston. Telephone: 492-0082.

White Lion, with guests **Shout**, perform in an 18+ ages show at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$6.50 advance/\$7.50 at the door. Telephone: 451-1905.

Barley Bree perform in a *St. Patrick's Day Festival* at 8:00 & 10:30 at Nightstage, 823 Main Street, Cambridge. Tickets: \$10. Telephone: 497-8200.

Too Happy and Green Fuse perform at Johnny D's, 17 Holland Street, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

JAZZ MUSIC

The Boston Globe Jazz & Heritage Festival continues with **Lionel Hampton's 80th Birthday Party**, with Hampton and his orchestra, at 8 pm at Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$20 to \$22.50. Telephone: 929-2637.

The Charlie Kohlhase Quartet performs at Charlie's Tap, Green Street Grill, 280 Green Street, Central Square, Cambridge. Telephone: 492-9723.

The Duke Levine Group performs upstairs and **The Rachel Nicolozzo Trio** performs downstairs at Ryles, 212 Hampshire Street, Cambridge. Telephone: 876-9330.

The Fabio Morgera Group, with Egor Butman, performs at the 1369 Club, 1369 Cambridge Street, Inman Square, Cambridge. Telephone: 354-8030.

Mr. Jelly Belly performs at the Regattabar, Charles Hotel, Harvard Square, Cambridge. Tickets: \$4.50. Telephone: 864-1200.

CLASSICAL MUSIC

The Wellesley Chamber Music Society performs at 8 pm in Jewett Auditorium, Wellesley College. No admission charge. Telephone: 235-0320 ext. 2028.

CRITIC'S CHOICE **The American-Soviet Festival Performances** continue with artists from the **Bolshoi and Kirov Operas** and the **Opera Company of Boston** performing *Dead Souls*, music by Rodion Shchedrin based on the comic novel by Gogol, at 8 pm at the Opera House, 539 Washington Street, Boston [see review this issue]. Also presented March 20 and 27 at 3 pm. Tickets: \$15 to \$65 [see also reduced-price tickets offered through *The Tech Performing Arts Series*]. Telephone: 787-8000.

Boston Classical Orchestra performs works by Vivaldi, Rossini, Boccherini, Bolzoni, and Mendelssohn at 8 pm in Faneuil Hall, downtown Boston. Also presented March 18. Tickets: \$12 & \$18 general, \$8 seniors and students. Telephone: 426-2387.

The New York Cornet & Saccub Ensemble performs as part of the *International Early Music Series* at 8 pm in Old West Church, 131 Cambridge Street, Boston. Tickets: \$9, \$12, & \$15. Tel: 262-0650.

New Works by composers John Macdonald and Mari Epstein are presented at 8 pm with a prelude at 7 pm at the First and Second Church of Boston, 66 Marlborough Street, Boston. Admission: \$4. Telephone: 782-0115 or 253-5684.

A Baroque Concerto Recital, featuring music of Bach, Telemann, and Haydn, is presented at 8 pm in Jordan Hall, New England Conservatory, 30 Gainsborough Street, Boston. Also, the *Enchanted Circle Series* features music of John Felice and James Hoffman at 8 pm in Brown Hall, New England Conservatory, 290 Huntington Avenue, Boston. No admission charge for either concert. Telephone: 262-1120 ext. 257.

FILM & VIDEO

The Somerville Theatre presents a double bill of Irish films with **Eat The Peach** (1984) at 4:00 & 8:00 and **CAL** (1987) at 6:00 & 9:45. Also presented March 17. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$4.50 general, \$3 seniors and children (good for the double bill). Telephone: 625-1081.

ARTS

Chorallaries concert crosses the line between what is merely witty and what is truly offensive

(Continued from page 9)

The Chorallaries may believe they were just having some innocent fun; in fact, they were — probably unawares, as so many MIT students are — sowing the seeds of further ethnic intolerance.

Other related elements in the set insulted women at MIT as a whole, stereotyping them as superficial and less intelligent than the men.

But this wasn't all. The skit focussing on the affirmative action deliberations of the MIT Admissions Office had an equally chilling effect. In this act, the Admissions Office was shown to grant admission to a number of people clearly not qualified to attend the Institute, solely on grounds of affirmative action criteria. The audience found the case of the "Female American Indian Crippled Chinese Buddhist" particularly amusing. Members of the Chorallaries should have tried to imagine how they would have felt if they were, say, an American Indian from a community with few educational opportunities, who had nonetheless worked his damndest to make it to MIT and was now being told he

didn't really deserve to be here.

Luckily, there was nobody in a wheelchair in the packed-out 10-250 (its aisles jammed to the point of breaking every fire regulation in the book). A physically handicapped person, braving it out against a myriad obstacles to accessibility in addition to facing the normal rigors of getting an MIT education, would have been completely crushed by the Chorallaries' crude and hurtful barbs.

Perhaps the most frightening role in this exercise was that of the crowd, which laughed and cheered the Chorallaries on. There is no doubt that the majority of the concert-goers had a really good time, and were not bothered by the bigotry the event promoted. Asked their opinions later, comments from students included: "I'm not in one of the affected groups, so it didn't affect me," "It was hysterically funny," and, "But it's true. I know a JAP who works at the desk of my dorm and she's horrible." Even if MIT students are as good as 8.01 as ever, such behavior is not a good statement about their maturity or morality.

General lack of expression plagues NE Philharmonic

(Continued from page 11)

prise for the listeners; relief would be a more appropriate description of their mental state.

When discussing the work after the concert, I found that I could not recall any of the subdued passages, perhaps because they were completely dominated by more objectionable neighbors. Much less difficult, I discovered, was naming each and every piece of percussion scored by Kyr where he ran out of musical ideas.

Soloists Judith Kellock and Jeffrey Gall hardly made the concert any more pleasant. Soprano Kellock has the remarkable skill (whether acquired by practice or by native talent we shall never know) to change every single vowel sound into a nasal "eee", an ability rarely found among modern English speakers.

The writing for noted counter-tenor Gall, considered to be one of the nation's foremost, scarcely, if ever, used his most brilliant high notes. Gall and Kellock should have exchanged parts, as Kellock's rendering of highs amounted to little more than an airy squeal.

The opening work on the program was Igor Stravinsky's *Symphonies of Wind Instruments*, a melodically sparse piece using variations in tone color as the principal artistic vehicle. This work, consisting of repeated passages of subtly changing chords sounded again and again in syncopation, requires a high degree of musicality and a tight ensemble. The exact paucity of those merits among the Philharmonic voided the creditability of the work.

Music director Ronald Feldman's programming of the great American compos-

Lunch takes best originals band; Holly's licks are tight and clean

(Continued from page 8)

Townsend or the southern twang of Stephen Fredette, but then doing covers was never meant as an exercise in "Is it live or is it Memorex?" The problem was that Lunch had no distinctive style into which they could mold these covers, and so they seemed pointless. This spilled over into the band's original material where the *Lunch* would wander between party tunes, harder rockers, and an occasional borderline punk. Instead of showing off diversity, a lack of direction resulted in an unnerving sense of lack of cohesion.

Not to take too much away from the band, aside from a poor mix and an overall lack of style, *Bucket O' Lunch* played exceptionally well on each individual song. Gasparini's charismatic nature kept the audience permanently high and Woodlock and Holly's guitar licks were tight and clean. The songwriting was catchy and danceable, if always a little cautious (though the lyrics were at times charmingly defiant).

Negative Reinforcement (Cindy Bugbee, Wheelock, vocals; Rich Molnar, BU, vocals, guitar; Dan McMahlill '91, guitar;

Eugene Magnier '88, bass; Ed Reiskin '88, drums) closed the evening on yet another different note. With most of *Bucket O' Lunch's* fans having left, the audience size was cut in half, but this didn't keep the remaining vocal Reinforcement fans and other diehards from partying it up. Veering away from the mainstream sound, the band took advantage of Walker's acoustics with a wall-of-sound approach reverberating throughout the hall. *Reinforcement* kept to their distinctive style, more guitar-based, deeper, and fuller — a sound followers of local Boston bands might closest associate with *Nova Mob*.

Reinforcement's sense of direction showed itself most clearly with their two covers, *Jefferson Airplane's* "Don't You Want Somebody To Love" and the killer finale, the *Munsters* theme, each of which they shaped into new, distinctive tunes. Bugbee's soaring, well-trained voice might have been a bit of an overkill to some, but filled in perfectly the high ends of the band's songs. Guitarists Molnar and McMahlill kept the music simple and driving, and somehow still danceable. If *Reinforcement* had a fault it would be their failure to try and please all musical tastes, instead staying with their own style of music.

Considering the strengths but dissimilar flavors of *Vital Science* and *3 Card Monte*, the Best Covers Band might have gone in favor of either. Although *Bucket O' Lunch* showed competence, smart guitar licks, more stage charisma, and an attempt at diversity, they were hampered by a poor mix, lack of consistent tone, and an ultimately catchy but hollow character. *Negative Reinforcement*, although limited by a distinctive sound that might not be appealing to more mainstream ears, permeated Walker with a fuller, deeper sound, and should have won the Best Originals Band with a more daring, professional character. SCC's judging bias towards the party/mainstream sound reared its ugly head however as *Vital Science* and, quite unfairly in this reviewer's eyes, *Bucket O' Lunch* took the top honors.

The Brattle Theatre continues its Wednesday series of *Films of R. W. Fassbinder* with *The Marriage of Maria Braun* (1978) at 3:30 & 7:55 and *The Third Generation* (1979) at 5:45 & 10:00. Located at 40 Brattle Street in Harvard Square. Tickets: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

The Harvard Film Archive continues its Wednesday series *Film and Dreams* with Orson Welles' *The Trial* (1962) at 5:30 & 8:00. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Tickets: \$3 general, \$2 seniors and children. Tel: 495-4700.

The Institute of Contemporary Art begins its film retrospective *Dennis Hopper: From Method to Madness* with *The American Dreamer* (1971). Kit Carson & Lawrence Schiller) at 7 pm & 9 pm. Also presented March 17. Located at 955 Boylston Street, Boston. Tickets: \$4.50 general, \$3.50 ICA members, seniors, and students. Telephone: 266-5152.

Thursday, Mar 17

POPULAR MUSIC

The American-Soviet Festival Performances continue with *The Pokrovsky Folk Ensemble* performing in a program entitled *Russia in Song* at 8 pm at the Tremont Temple, 88 Tremont Street, Boston. Also presented March 19. Tickets: \$10, \$15, & \$20 [see also reduced-price tickets offered through *The Tech Performing Arts Series*]. Tel: 787-8000.

Men Without Hats, with *Another Day*, perform in an 18+ ages show at Axis, 13 Lansdowne Street, just across from the entrance to the bleachers at Fenway Park. Telephone: 262-2437.

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

The Lookalikes perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$10. Telephone: 451-1905.

The Wickermen, Garr Lange & The Big Rig, 1-4-5, and Life In Between perform at T.T. the Bear's, 10 Brookline Street, Boston. Telephone: 492-0082.

The Incredible Casuals, Galaxie 500, Norbert's, and The D.T.'s perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

The Fools, with guests Major Shock, perform at Johnny D's, 17 Holland Street, Somerville, near the Davis Square T-stop on the red line. Tel: 776-9667.

Shaker, The Sight, and The Affairs perform at Club III, 608 Somerville Avenue, near the Porter Square T-stop on the red line. Telephone: 623-6957.

JAZZ MUSIC

The Boston Globe Jazz & Heritage Festival continues with a St. Patrick's Day Song and Story Gala, featuring Patrick Sky and Patrick Ball, at 8 pm at the Berkeley Performance Center, 136 Massachusetts Avenue, Boston. Tickets: \$12.50. Telephone: 929-2637.

The New England Conservatory Jazz Honors Sextet performs at noon in the Federal Reserve Bank of Boston's auditorium, 600 Atlantic Avenue, across from South Station in downtown Boston. No admission charge. Telephone: 973-3454 or 973-3368.

The Adam Miller Quartet performs at Charlie's Tap, Green Street Grill, 280 Green Street, Central Square, Cambridge. Telephone: 492-9723.

Jeanette Muzima, vibraphone, and Paula Gallitano, piano, perform at 8 pm at the Cambridge Center for Adult Education, 56 Brattle Street in Harvard Square. Admission: \$3.50. Telephone: 547-6789.

Either/Orchestra performs upstairs and The Mike Methany Quartet performs downstairs at Ryles, 212 Hampshire Street, Cambridge. Telephone: 876-9350.

Professor Harp performs at the 1369 Club, 1369 Cambridge Street, Inman Square, Cambridge. Tel: 354-8030.

The Tim Kelly Band performs at the Regattabar, Charles Hotel, Harvard Square, Cambridge. Tickets: \$3.50. Telephone: 864-1200.

CLASSICAL MUSIC

Wei-Tou Fan, of Taipei, performs Chinese zheng music as part of the MIT Thursday Noon Chapel Series at 12:05 in the MIT Chapel. No admission charge. Telephone: 253-2906.

*** CRITIC'S CHOICE ***
The American-Soviet Festival Performances continue with Shostakovich String Quartets performed by The Kremer String Quartet at 4 pm at the Tremont Temple, 88 Tremont Street, Boston. Tickets: \$10, \$15, & \$20. Telephone: 787-8000.

The American-Soviet Festival Performances continue with The Boston Symphony Orchestra. Gennady Rozhdestvensky conducting, performing works by Rimsky-Korsakov, Prokofiev, and Stravinsky at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Also presented March 18, 19, and 22. Tickets: \$15.50 to \$41. Telephone: 266-1492.

The New England Conservatory Wind Ensemble performs at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Tel: 262-1120 ext. 257.

THEATER

Dawn, a staged reading based on the novel by Elie Wiesel and adapted for the stage by Daniel Banks, is presented at 8 pm at the Agassiz Theater, Radcliffe Yard, Cambridge, across from the American Repertory Theater. Also presented March 18 and 19. Tickets: \$5 general, \$3 students. Telephone: 498-6914.

*** CRITIC'S CHOICE ***
Six Characters in Search of an Author, adapted and directed by Robert Brustein from Pirandello, opens today at 8 pm for seven performances only at the American Repertory Theater, Loeb Drama Center, 64 Brattle Street, Cambridge. Also presented March 18 at 11:30 & 8 pm, March 19 at 8 pm, March 20 at 2 pm & 7 pm, and March 24 & 26 at 8 pm. Tickets: \$19 to \$23. Tel: 547-8300.

DANCE

*** CRITIC'S CHOICE ***
La La La Human Steps in *New Demons* — rock the establishment dance — is presented by Dance Umbrella at 8 pm at the Strand Theatre, 547 Columbia Road, Dorchester, near the JFK/UMass/Columbia T-stop on the Ashmont red line. Also presented March 18 and 19. Tickets: \$14 general, \$12 Dance Umbrella members. Telephone: 492-7578.

*** CRITIC'S CHOICE ***
The American-Soviet Festival Performances continue with Maya Pliset-skaya and the Bolshoi Ballet performing the American premiere of *Lady with a Small Dog* and *Carmen Suite* at 8 pm at the Wang Center for the Performing Arts, 270 Tremont Street, in downtown Boston. Tickets: \$20.50 to \$50 [see also reduced-price tickets offered through *The Tech Performing Arts Series*]. Telephone: 787-8000.

FILM & VIDEO

The Brattle Theatre continues its Thursday film series *Two Sides to Every Story* with Jean Renoir's *La Chienne* (1931) and Fritz Lang's *Scarlet Street* (1945). Located at 40 Brattle Street in Harvard Square. Tickets: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

The Harvard Film Archive begins its series of *Czech Cinema* with *All My Good Countrymen* (Czechoslovakia, 1968, Vojtech Jasný), preceded by a lecture by director Vojtech Jasný, beginning at 8 pm. Also presented March 18 at 7 pm. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Tickets: \$3 general, \$2 seniors and children. Telephone: 495-4700.

EXHIBITS

Serpent Song, an exhibition of 20 three-dimensional multi-media works by Tanya Hayes Lee focusing on the symbolism of the serpent, opens today at Gallery 57, City Hall Annex, 57 Inman Street, Cambridge. Continues through April 13 with gallery hours weekdays 9-8. Telephone: 498-9033.

LECTURES

Elzbieta Ettinger Chodakowska, professor in the MIT Writing Program and the author of *Kindergarten & Rosa Luxemburg: A Life*, presents a lecture entitled *The Biographer as Sleuth* at 4 pm in Room E51-140. No admission charge. Telephone: 253-7894.

Pamela Berger, writer-producer and associate professor of art history at Boston College, gives a slide-lecture on the production of her soon-to-be-released film, *Sorceress*, at 6 pm at the French Library in Boston, 53 Marlborough Street, near the Arlington T-stop on the green line. Admission: \$5 general, \$3 Library members, seniors, and students. Telephone: 266-4351.

Friday, Mar 18

THEATER

Theatre Sports, the theatrical equivalent of Winter Olympics pitting teams of actors in short improvises, opens today at the Performance Place, 277 Broadway, Somerville. Continues through April 2 with performances Fridays and Saturdays at 7:30. Tickets: \$3. Tel: 623-5510.

Franklin Alive!, with Bill Meikle impersonating the colonial quipster and diplomat, opens today at the Old South Meeting House, 310 Washington Street, Boston. Continues through April 16 with performances Fridays and Saturdays at 8 pm. Tickets: \$10 to \$12. Telephone: 482-6439.

Somewhere Over the Balcony is presented by the Charabanc Theatre Company as part of the *Women in Theatre Festival '88* at 8 pm at Robsham Theatre, Boston College, 140 Commonwealth Avenue, Newton, last stop on the green line "B" train. Also presented March 19. Tickets: \$12. Telephone: 424-1411.

PERFORMANCE

Blue Monday, Nancy Adams' new solo performance piece exploring a world of kitchen textiles, laundry, and dishwashing paraphernalia, is presented at 8 pm at Mobius, 354 Congress Street, Boston, near South Station T-stop on the red line. Also presented March 19, 25, and 26. Tickets: \$6. Tel: 542-7416.

DANCE

*** CRITIC'S CHOICE ***
The American-Soviet Festival Performances continue with Maya Pliset-skaya and the Bolshoi Ballet performing *Sylphides*, *Rose Malade*, and *Diverissements* at 8 pm at the Wang Center for the Performing Arts, 270 Tremont Street, Boston. Tickets: \$20.50 to \$50. Telephone: 787-8000.

The Boston Conservatory Dance Theater presents *Graduation Ball* by Strauss/Lichine and *Capriccio Espagnol* by Rimsky-Korsakov/Claire Ramona at 8 pm in the Boston Conservatory Theater, 31 Hemenway Street, Boston. Also presented March 19 and 20. Tickets: \$7 general, \$4 seniors and students. Telephone: 536-6340.

POPULAR MUSIC

*** CRITIC'S CHOICE ***
The Neighborhoods, with guests Rash of Stabbings, Mike Viola & The Snap, *Delusions of Grandeur*, perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$4.50 advance/\$5.50 at the door. Telephone: 451-1905.

Big Dipper perform beginning at 9 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$7. Telephone: 497-8200.

JAZZ MUSIC

The Boston Musica Viva performs a program entitled *Jazz Accents*, featuring works by Kurt Weill/David Drew, George Russell, and Bernard Hoffer, at 8 pm in Jordan Hall, New England Conservatory, 30 Gainsborough Street, Boston. Tickets: \$10, \$14, and \$18 (half-price seniors/students) [see also reduced-price tickets offered through *The Tech Performing Arts Series*]. Tel: 353-0550.

The Boston Globe Jazz & Heritage Festival continues with The O'Jays and Miki Howard performing at the Orpheum Theatre, Hamilton Place, Boston. Tickets: \$20 to \$22.50. Telephone: 929-2637.

CLASSICAL MUSIC

*** CRITIC'S CHOICE ***
Soprano Jessye Norman performs in a program of songs by Beethoven, Schumann, Brahms, and Debussy at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$20 and \$22 [see also reduced-price tickets offered through *The Tech Performing Arts Series*]. Telephone: 266-1492.

The American-Soviet Festival Performances continue with composer Shostakovich and The Instrumental Soloists of the Bolshoi at 8 pm at Sanders Theatre, Harvard University, corner of Quincy and Kirkland Streets, Cambridge. Tickets: \$10, \$15, & \$20 [see also reduced-price tickets offered through *The Tech Performing Arts Series*]. Tel: 787-8000.

Marlboro Music Festival Artists performs works by Mozart, Webern, and Mendelssohn as a presentation of *Music from Marlboro* at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, corner of Garden and Follen Streets, Cambridge. Tickets: \$9 general, \$6 students. Telephone: 734-8742.

Leonard Raver, organist with the New York Philharmonic and the Juillard School, performs with the Atlantic Brass Quintet at 8 pm at Boston University's Marsh Chapel, 735 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3560.

Due to space limitations, "On The Town" listings for this weekend and for Spring Break appear in Friday's issue of *The Tech*.

FILM & VIDEO

The MIT Lectures Series Committee presents *Risky Business*, starring Tom Cruise and Rebecca DeMornay at 7:00 & 9:30 in 26-100. Admission: \$1.50. Telephone: 225-9179.

*** CRITIC'S CHOICE ***
The MIT-Japan Science and Technology Program presents *Tampopo* (Juzo Itami), a Japanese noodle western, at 7:30 in 10-250. Telephone: 253-3142.

The Brattle Theatre presents *British Sci-Fi — The Quartermass Trilogy* with *The Quartermass Experiment* (The Creeping Unknown) (1957, Val Guest) at 2:15 & 7:30, *Quartermass II* (Enemy from the Space) (1957, Val Guest) at 3:45 & 9:10, and *Quartermass and the Pit* (Five Million Years to Earth) (1968, Roy Ward Baker) at 5:30 & 10:45. Also presented March 19. Located at 40 Brattle Street in Harvard Square. Tickets: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

The Brattle Theatre begins its series *Animated Features* with *Yellow Submarine* (1967, George Dunning) at 7:30 in Room B-04, and continues its series of *Czech Cinema* with *All My Good Countrymen* (1968, Vojtech Jasný) at 7:00 and *Wolf's Hole* (1986, Vera Chytilová) at 9:00. *Yellow Submarine* and *Wolf's Hole* also presented March 19. Located at 955 Boylston Street, Boston. Tickets: \$4.50 general, \$3.50 ICA members, seniors, and students. Telephone: 495-4700.

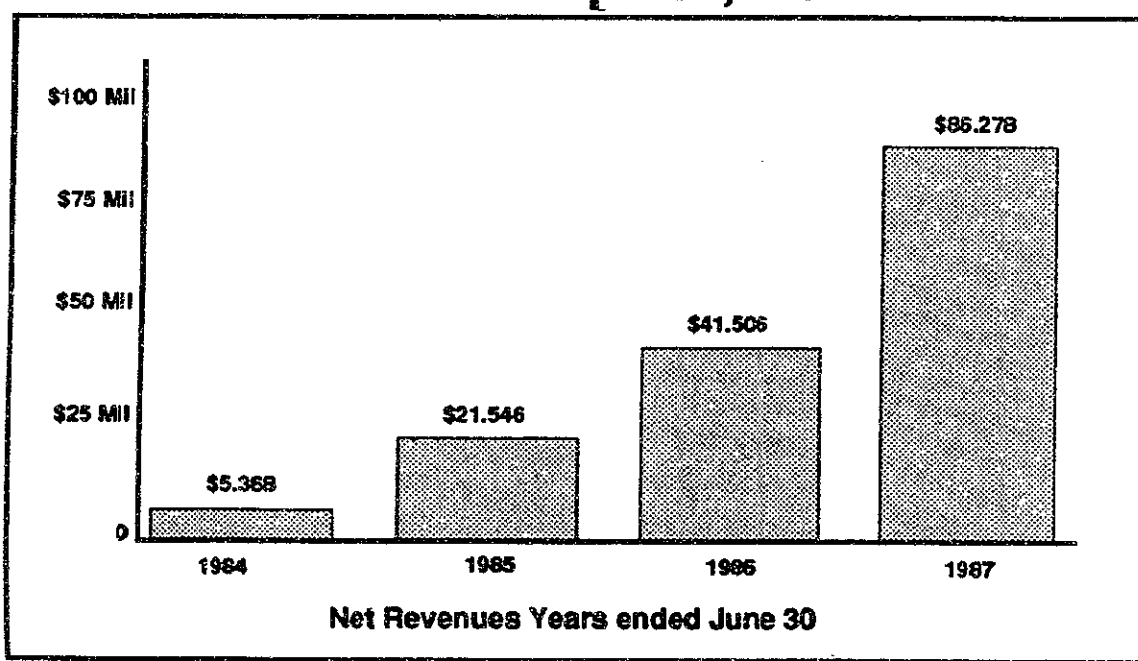
The Institute of Contemporary Art continues its film retrospective *Dennis Hopper: From Method to Madness* with *Easy Rider* (1969, Dennis Hopper) at 7 pm & 9 pm. Also presented March 19. Located at 955 Boylston Street, Boston. Tickets: \$4.50 general, \$3.50 ICA members, seniors, and students. Telephone: 266-5152.

The French Library in Boston presents *La Noire de...* (*The Black Girl*, 1966, Ousmane Sembène) at 8 pm. Also presented March 19 and 20. Located at 53 Marlborough Street, near the Arlington T-stop on the green line. Tickets: \$3.50 general, \$2.50 Library members. Telephone: 266-4351.

The Museum of Fine Arts concludes its *Yvonne Rainer Retrospective* with *Journeys from Berlin/1971* (1980) at 5:30 and *The Man Who Evaded Women* (1985) at 8:00. Presented in Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$3.50 general, \$3 MFA members, seniors, and students. Telephone: 267-9300.

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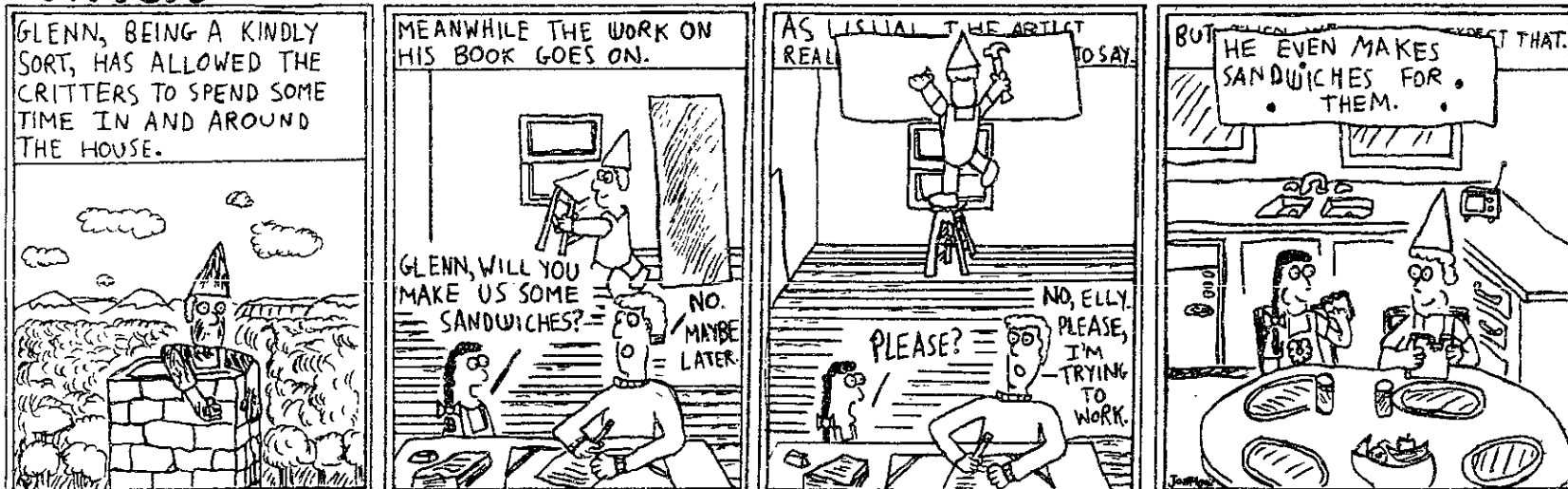


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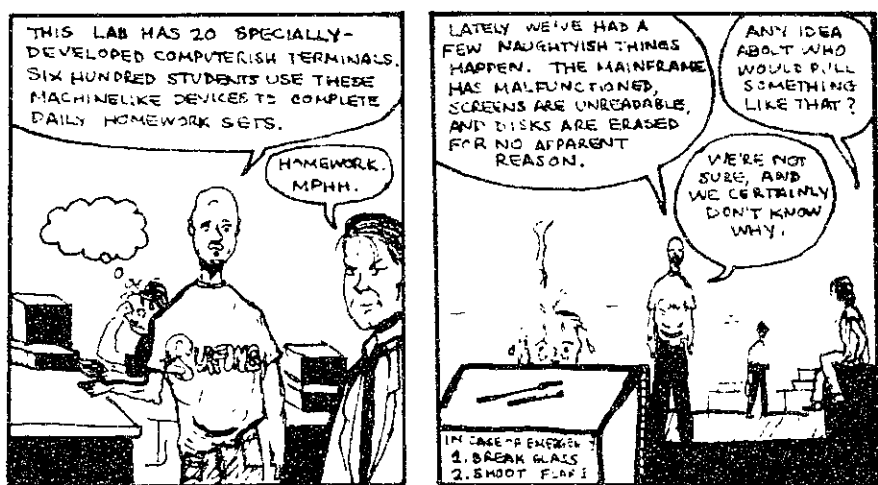
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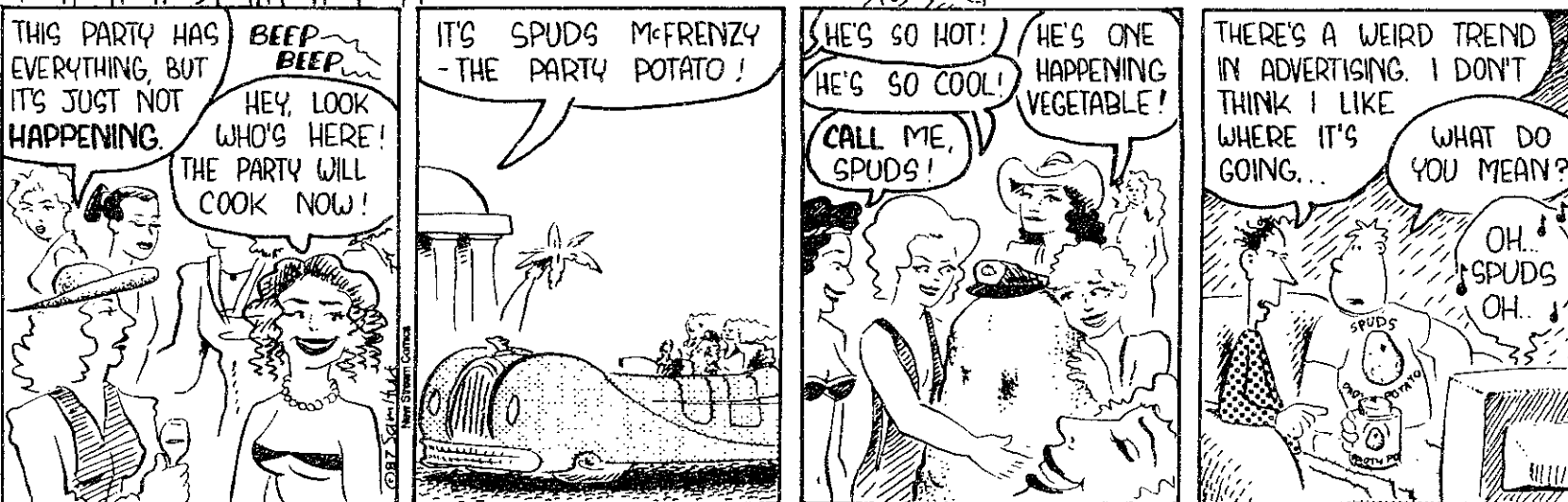
Platt



By Allan Duffin

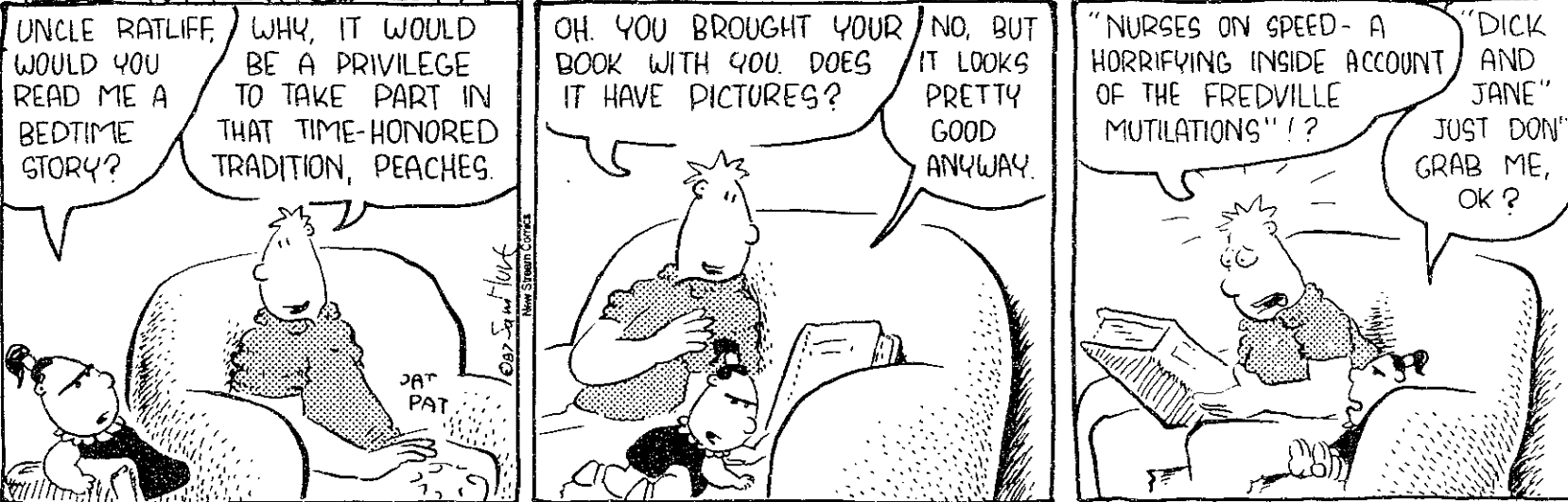


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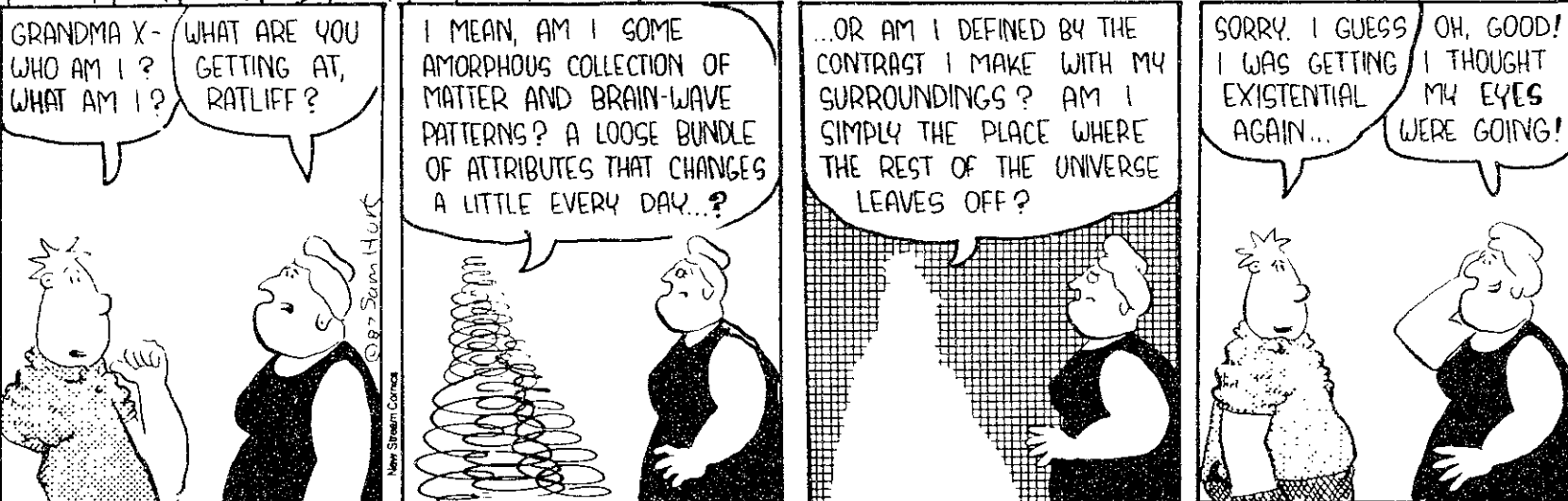
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sports

Ski team ends intensive season

By Jason Dunham
Splitkien Jarvinen
and Peter Powers

The MIT ski team just finished an intensive two-month season of training and racing. The MIT skiers performed consistently well, competing in six NCAA Division II winter carnivals hosted by colleges all over New England. MIT sends both nordic (cross-country) and alpine (downhill) skiers to these races, with each skier competing in two events. The nordic races include a special, or individual race in which the men ski 15 km and the women ski 10 km, as well as three person relays which have 10 km laps for the men and 5 km laps for the women. The alpine events feature a giant slalom and a slalom race, with each skier racing twice for a combined time.

With over 700 miles of skiing behind them, the men's nordic team skied consistently this winter, finishing second for the overall season out of the eight Division II teams. The relay team of Steve Bull '90, captain Peter Powers '88, and Jason Dunham '88 placed second in Division II, qualifying them for the Eastern Championships, which was held on March 3-4 at Bretton Woods, NH.

Individually, the nordic skiers also placed well. Bull finished in first place in Division II and twenty-second at the Easterns. Powers finished 7th in Division II. Dunham, Tim Sulzbach '89, and Terry Totemeier '91 finished in the top half of the 50 skier field, followed closely by Tom Liu '88 and Joe Landry '88.

In their first year as a varsity team, the women's nordic team had a strong building season, and since they will all be returning next year, they should become a dominant force in Division II. The relay team of Rebecca Emerson '89, Lindsay Haughland '89,

and captain Beth Ahner '89 placed seventh at the championships.

The men's alpine team also had a strong showing, especially by captain Scott McFarland '88. He finished eighth out of 60 racers in the slalom championships at Su-

garloaf, ME. The alpine women, led by Jaivet Zharadnik G skied their best season ever, finishing fifth out of nine teams.

(Editor's note: Jason Dunham '88, Splitkien Jarvinen G, and Peter Powers '88 are members of the MIT ski team.)



Photo Courtesy MIT ski team
Peter Powers '88, skis toward the finish during the Division II championships held near Mt. Washington. Powers' relay team placed second in Division II.

Swimmer sets national record in butterfly

By Darrel Tarasewicz

Yvonne Grierson '90 set an NCAA Division III record in the 100 yard butterfly last Friday. Her winning time of 56.18 broke the previous national record by more than half a second. This marked MIT's first ever national record in swimming.

The old MIT record, which Grierson also held, was 57.1. "I wasn't terribly surprised when I broke the national record," Grierson said. "It was very close to my goal time," she added.

Grierson has been swimming for 13 years. She was one of seven members of the women's varsity swim team that went to the nationals at Atlanta. The other events in which Grierson competed were the 200 butterfly, the 800 freestyle relay, and the 200 and 400 medley relay.

Sports Update

Indoor track finishes second in championships

The MIT indoor track team placed second to defending national champion Frostburg (MD) State in last weekend's ECAC Division III Championships held at Bowdoin College. Bill Singhose '90 set an MIT record of 15'5" to place first in the pole vault, and Scott Deering '89 from Plainfield, NJ, won the 35 lbs. weight with a distance of 54'4".

Compiled by MIT
Sports Information Office

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(617) 354-8088

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Do You Have Asthma?
We are paying \$175-\$250 for men to participate in a research study in asthma at the Beth Israel Hospital. If interested Please call: 735-2676.

Passover is Coming

Seder Reservations Deadline: Monday, March 28

MIT Hillel and Temple Beth Shalom of Cambridge will co-sponsor a Community Seder on the first night of Passover, Friday, April 1.

The seder will be held at the Temple, 8 Tremont Street, near Central Square.

Services at 6:00 pm Seder at 6:45 pm

Students \$18 Other MIT \$23

Paid reservations are due at Hillel or at the Lobby 10 Booth on March 28. Cash and Validine accepted. Call for costs for children and non-MIT guests, and for information about home hospitality.

מה נשתנה

MIT Hillel 312 Memorial Dr. 253-2982

Express Your Views

Food Survey

Fill out a survey at the following locations:

Baker
McCormick
MacGregor
500 Memorial Drive
Walker

March 15 5:00-7:00 pm
March 16 11:00-2:00 pm