

Minority, women admissions 1985-1988

Class of:	Total Applicants	Minorities Admitted	Women Admitted
1988	6055	185	509
1989	5745	150	523
1990	6198	193	659
1991	7368	243	613
1992	7433	289	621

Class of 1992 admitted Number of minorities accepted sets new record

By Gaurav Rewari
MIT admitted a record number of underrepresented minority students to the Class of 1992. Sixteen percent of the 1794 accepted students belong to minority groups. In addition, 35 percent of those accepted were women, maintaining a trend of the past three years.

The 289 underrepresented minority applicants accepted consist of 157 blacks, 33 Puerto Ricans, 87 Mexican-Americans and 12 Native Americans, according to figures from the admissions office. Minority applicants made up 14.6 percent of those accepted last year.

The percentage of women admitted did not change significantly from previous years. Last year, 37 percent of admitted applicants were women. The number for 1986 was 38 percent.

MIT received a record 7433 applications this year — a one percent increase from last year, and a twenty percent increase from 1986. Of the 1794 students accepted at most 1000 students are expected to enroll — the same as last year — according to Eduardo Grado, assistant director of admissions and coordinator of minority admissions.

Minority recruitment efforts increased

Grado attributed the increase in minority applications in part to the fact that additional money was made available this year for travel and new publications. The Minority Introduction To Engineering and Science program and the presence of a second minority recruitment officer in the admissions office were also important factors, Grado said.

The presence of additional funds for low-income students was an incentive for more such applicants, Grado said. He hoped that the trend towards more minority applicants and acceptances would continue at the same pace.

The increased number of minority students would diversify the campus and make it more like "the real world," Grado said. In this regard, he hoped that MIT would continue to "lead the way" in diversifying its cam-

pus and bringing together talented students from all over the country.

Six percent of those admitted are international students. In absolute numbers, international student acceptances dropped to 106 from 125 last year. This was despite the fact that international applicants crossed the 1000 mark for the first time ever this year.

The number of Asian Americans accepted is 347, representing 19 percent of admitted students. Last year the number was 349 and the year before that it was 302.

A fifth of those admitted said that they would be interested in majoring in the Department of Electrical Engineering and Computer Science.

Eighty-eight percent of those admitted were in the top five percent of their high school class, as compared to ninety percent last year and 88 percent the year before last. In addition, 39 percent of the admitted group were their schools' valedictorians.

Approximately 86 percent of those admitted this year lived in two parent families.

The average SAT scores of admitted students were 636 on the verbal part of the test and 727 on the math. The average performance in the achievement tests were 739 in the math test, 681 in the sciences and 639 in the English/History component.

Director of admissions Michael C. Behnke was out of town and unavailable for comment.

"Tent City" to lose shelter

By Niraj S. Desai

Nine members of the "Tent City" homeless group will lose their temporary shelter tomorrow. None of the nine had any definite plans for finding housing as of yesterday, according to James Stewart, an advocate for the homeless.

The nine "have been scurrying around looking for places" they might be able to rent, Stewart said. But none of the nine has very much income, making it very difficult to find affordable housing.

Since late December, the group has been living in apartments

provided temporarily by landlord Alex Steinburgh through an arrangement with the city. Steinburgh has made a commitment to rent out the apartments after tomorrow, Stewart said.

If the Tent City homeless don't find places, some of them will go back to city shelters, Stewart said. Others have may be able to stay with supporters. But these are not long-term solutions, Stewart said.

The Tent City protests began last October as a group of homeless people occupied an MIT-owned lot near Central Square for a month, demanding that

they be allowed to renovate and move into three adjacent houses. MIT Campus Police evicted the group on Nov. 20, arresting ten in the process.

Some community groups have charged that MIT, in its development efforts in Cambridge, has had a "callous disregard" for the city's housing needs and for the plight of the homeless. Since the November arrests, the Tent City homeless and their supporters have pressed MIT to assume responsibility for finding them permanent housing.

MIT has a duty to address the issue of homelessness as a "citizen of the community," said Walter L. Milne, assistant to the chairman of the MIT Corporation. But this duty does not extend to assuming responsibility for a specific group of people, he said.

MIT officials have also pointed to the 400 housing units planned for University Park as proof that MIT takes the problem of homelessness seriously. Some community activists have protested that 400 units aren't enough.

No agreement likely

At the end of last year, the city arranged for Steinburgh to provide the displaced homeless people with temporary shelter. "The city sort of took MIT off the hook [by arranging shelter]," Stewart said.

Though unwilling to assume responsibility for the homeless group, MIT did partially reimburse the Church of the Covenant for its time and effort in working with the group, according to Stewart.

complement that of the existing Committee on the First Year Program, according to David N. Wormley '62, co-chair of the new group. Kerrebrock said the CFY was mainly concerned with the structure of the freshman program — with such issues as second term pass/fail — and not with the content of the curriculum.

While the working group is not an Institute committee and its proposals next fall will not necessarily be formal ones, Kerrebrock said that the Committee on the Undergraduate Program has "ratified" the working group's charge, and that at some point an Institute committee might be established to take over.

A number of the issues to be (Please turn to page 18)

Group studies changes in science education

By Michael Gojer

The Schools of Science and Engineering established a "working group" last month to consider ways in which the core science curriculum might be overhauled, including the possibilities of a biology requirement for all students and methods for increasing experiences in the laboratory.

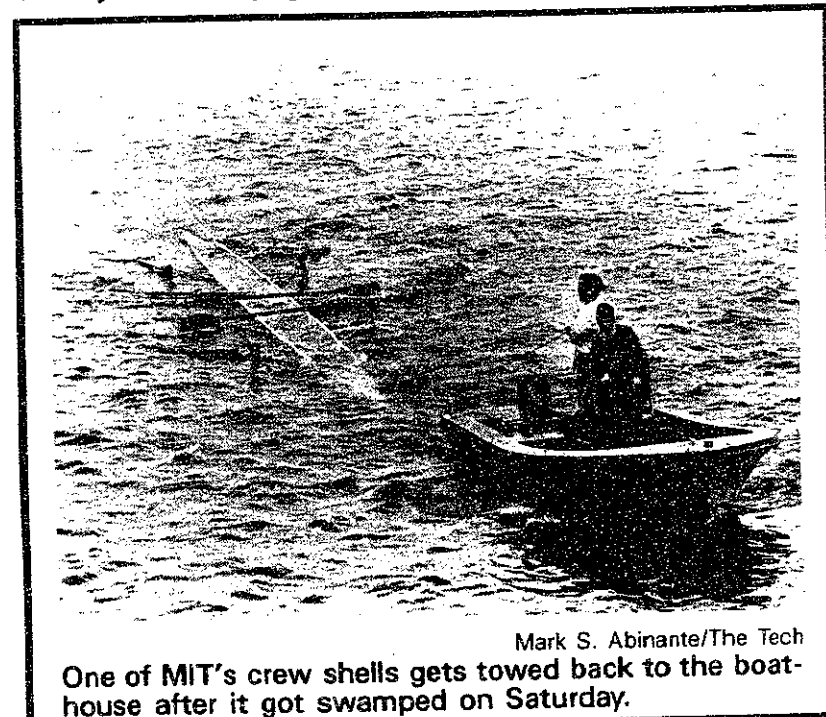
The committee is intended to facilitate coordination between the schools of science and engineering as regards the science core, according to Associate Dean of the School of Engineering Jack L. Kerrebrock. The engineering faculty should take a more active role in helping to define the core, even though most of the courses have been taught by science faculty, he said.

The committee's work will



Michael Gojer/The Tech

Potential members of the Class 1992 meet current students at a reception in Dallas last Thursday. The admissions office released the names of admitted students two weeks ago.



Mark S. Abinante/The Tech

One of MIT's crew shells gets towed back to the boat-house after it got swamped on Saturday.

UASO plans changes for freshmen

By Christina Liu

The Undergraduate Academic Support Office is planning changes for next year in the freshman advisory program, the freshman handbook, Residence/Orientation Week, and Independent Activities Period, according to Travis R. Merritt, director of the UASO.

"The freshman year is a special place, especially at MIT and the Office of the Dean for Student Affairs and the UASO are conscious of the need for the kind of reform that is currently going on concerning the freshman year," Merritt said.

The UASO hopes to alter the nature of R/O week, Merritt said. "Orientation always takes a

second to residence selection," Merritt noted. "We want to have a clearer map for the orientation part of R/O week. We'd like to identify a day which can center on relations between advisor and advisee and we'll probably have another freshman book, maybe a

novel this time — something that students will actually read." "We'd also like to try something different — not general information sessions but real classes in real rooms during the last week of R/O. Hopefully, we

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inside

Soviet cultural exchange resembles B-movie thriller. Page 2.

Georgi Dmitriev demonstrates composing expertise. Page 7.

Bolshoi ballet performs Anna Karenina. Page 10.

Soviet exchange resembles spy thriller

Reporter's Notebook

By Jonathan Richmond

Code language, high-pressured bathroom faucets to drown voices, allegations of spying. It sounds like the plot of a bad B-movie thriller, but it's the setting for the latest example of *glasnost*

but are housed in a dormitory along with many of their American counterparts. It was hoped this would promote free interaction. But both Soviet and American students appear to feel uneasy talking about controversial subjects.

An American student who has come to know the Soviets well said there had not been a frank

avoiding" the subject of human rights. "It seems to be a subject they don't want to get into, so we don't bring it up." One NEC student agreed that the Americans were censoring their own questions because we "don't want to put them into an uncomfortable situation. I try not to push it because I know what could happen to them if anything leaked out."

Also concerned about the possible consequences of outspokenness for themselves, several American students would only be interviewed off the record for fear of being denied visas to enter the USSR, thereby losing the opportunity to participate in the reciprocal American visit to Moscow planned for next year.

If conversation is cramped on the campus in general, it is particularly constricted in the dormitory due, allegedly, to the presence of an individual known officially as "The Manager," and unofficially as the "defector detector." "They're very careful about what they say in his presence," an NEC student said. "He lives in the room next to theirs and one of the connecting doors leads to them." Once a Soviet student "went into the bathroom and turned on the water with the faucets and said "we can't talk" because of him, and went to my room," where the Soviet student allegedly revealed that "The Manager" was an agent of the KGB.

NEC students have observed that "The Manager" did not seem to have much to do, but

MICHAILOV: I am a journalist by profession, but I try to be very tactful.

RICHMOND: It is the role of the press to ask provocative questions.

MICHAILOV: This practice doesn't make honor to the American press. Our press is free, but not for the sake of sensation.

RICHMOND: Are you a member of the KGB?

MICHAILOV: I am flattered.

Unfortunately, I don't belong to the organization.

MICHAILOV: The functions which you are trying to show, show only your functions, not mine.

RICHMOND: I don't understand.

MICHAILOV: The functions which you are trying to put on my shoulders that I am to report, so you showed that these are your functions, because you know too much about our students.

RICHMOND: Are you suggesting that I am a government official?

MICHAILOV: Somehow you are just putting questions that show that you belong to some definite organization.

RICHMOND: Yes, it's called the press.

in action, an unusual international exchange at Boston's New England Conservatory.

The exchange between Moscow Conservatory and New England Conservatory is part of the "Making Music Together" Festival currently in progress in Boston, which has brought more than 285 dancers, musicians, composers and poets from the Soviet Union.

Eighteen Soviet students arrived in Boston on February 23 for a five week stay. They have an intensive performance schedule,

discussion of politics except with "two or three students, always over dinner, quite a bit away from the conservatory." The Soviets "won't always be obvious about the answers" to questions, it was alleged. "One girl asked how she could send letters or packages to them" in the Soviet Union and was told "you could send the stuff, but it might be broken" upon arrival. The Soviet did not "say outright 'I'll never get it.'"

Another American student said that "we've out of courtesy been

stayed in the dormitory most of the time. "It's so blatantly obvious, it's really funny," one of them observed. "There is a general mistrust by students of this individual." Was it coincidental that, while en route to an interview arranged with one of the Soviet students and the official interpreter, "The Manager" was leaning from a bedroom into the corridor staring piercingly through this reporter?

According to Oleg Ivanov, vice-rector of Moscow Conservatory, who is also accompanying the students in Boston, the manager, Alexander Michailov, is with the group to provide administrative assistance, dealing with financial matters and the like. Michailov works in a cultural department of the Moscow City

Council, Ivanov said, and was a journalist by profession. Why had a journalist been sent to perform an administrative function? Michailov was a journalist "by profession, but not by practice of work," Ivanov said.

Michailov, interviewed like Ivanov via interpreter, said that his primary function was "to make help for the students," dealing with air tickets, scheduling rehearsals, and coping with problems of illness. Then, why wasn't someone sent who could speak English? Apparently because Michailov was able to carry out these functions through an "excellent translator," the translator translated.

Why had a government official, rather than a conservatory ad-

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CAPS & GOWNS

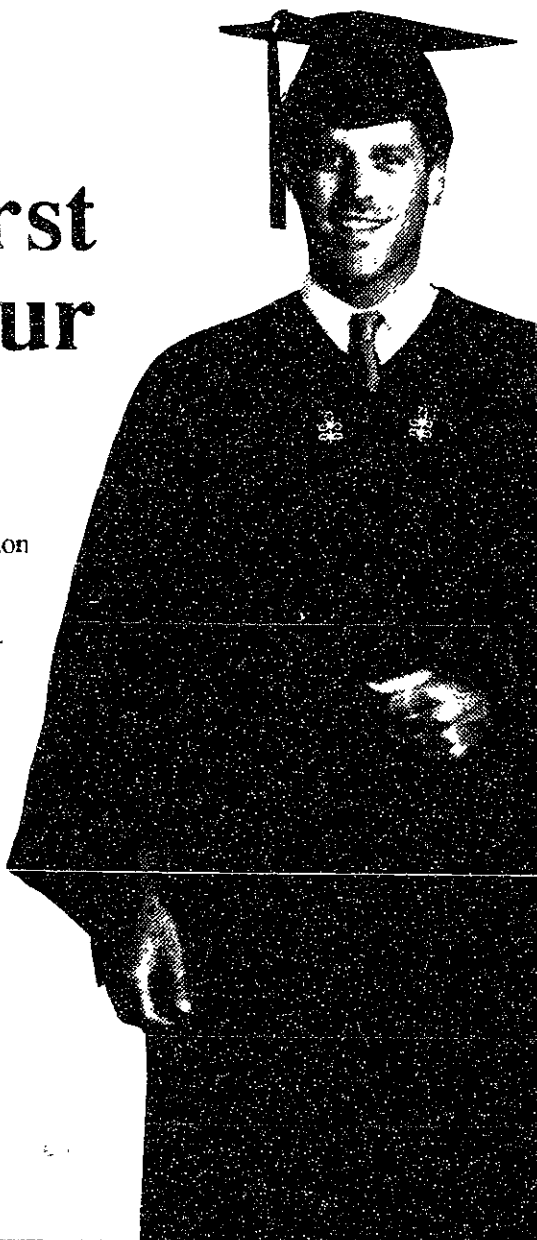
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"The Common Foundation Underlying Physical and Social Systems"

Jay Wright Forrester

Germeshausen Professor of Management

Lecture 1:

"Information Sources and Methods for Modeling Social Systems"

Wednesday, 30 March 1988

4:30 pm

Huntington Hall, Room 10-250

Lecture 2:

"Applications of System Dynamics"

Wednesday, 6 April 1988

4:30 pm

Huntington Hall, Room 10-250

news roundup

from the associated press wire

World

Panama unrest escalates

Soldiers in Panama City shot their way last night into the Marriott Hotel, used as a base by many foreign journalists and as a headquarters by the opposition National Civic Crusade. There were reports that dozens of people were detained. The military confiscated the film of foreign television crews at the hotel.

Gunmen dressed in civilian clothes and helmeted soldiers carrying assault rifles swept into the Marriott about three hours after police and soldiers using shotguns, rubber truncheons, and tear gas broke up a march in Panama by thousands of opponents of Gen. Manuel Antonio Noriega, and arrested five of the protest leaders.

Meanwhile a general strike that has closed down an estimated 90 percent of Panama's industry and commerce entered its second week.

Troops begin return

More than 700 members of the US Army's 82nd Airborne Division parachuted into their home base at Fort Bragg, NC, yesterday, ending 12 days of military exercises in Honduras. The paratroopers were part of a 3200 strong force sent to Honduras by President Reagan as a show of might against Nicaragua.

Nicaraguan talks continue

Sandinista government and contra negotiators met for two hours at a Nicaraguan border outpost yesterday to work out details for a 60-day cease-fire outlined in a peace accord signed last week. The talks were recessed until today.

Early aid vote possible

House Speaker Jim Wright (D-TX) said yesterday the House may vote as early as tomorrow on a strictly humanitarian aid package for the contras. Rebel leader Adolfo Calero was on Capitol Hill yesterday, meeting with congressional leaders. The pact Calero and the contras signed with the Nicaraguan government bars military aid.

Israel clamps down

The US State Department is criticizing Israel for imposing its broadest restrictions yet on Palestinians living in the occupied territories. The Israeli Army has sealed off the regions for three days in anticipation of protests on Wednesday, the 12th anniversary of a clash between soldiers and Arabs over the confiscation of Arab land.

Nation

Jackson strength provokes concern

For weeks, Democratic insiders have been asking, "What does Jesse want?" But following Jackson's surprising Michigan landslide win over the weekend, Democratic insiders are wondering what if Jackson gets what he wants — the nomination. One state Democratic chairman has sent a letter to party leaders urging they support the "most electable" candidate. But national party boss Paul Kirk said he'll have no part in a "stop Jackson" movement.

Gephardt bows out

Richard Gephardt, who withdrew yesterday from the race for the Democratic presidential nomination, declined to endorse any other candidate, but did say he believed Jesse Jackson could be nominated and can be elected. Jackson himself feels the same way, saying he expects Democratic leaders to recognize him as the nominee if he wins the highest number of pre-convention delegates.

Kemp endorses Bush

George Bush's onetime foe Jack Kemp is endorsing him. Kemp said yesterday the GOP must rally around the Vice President to avoid a Democratic win in November. Kemp made his endorsement at a Bush rally in Milwaukee. Kemp abandoned his hope for the Republican nomination two weeks ago.

Local

Dartmouth president attacks conservative newspaper

The president of Dartmouth College yesterday lashed out at a conservative off-campus weekly newspaper that repeatedly has been at the center of campus controversy. Dartmouth President James Freedman accused *The Dartmouth Review* of "poisoning the intellectual environment" at the campus. He branded the paper's staffers as "ideological provocateurs posing as journalists."

Chris Whitman, who became the paper's editor yesterday, called Freedman's criticisms unfair. The newspaper is aggressive in pursuing investigative stories, but not mean-spirited, Whitman said.

The latest flap involving the *Review* stems from articles the paper published that harshly criticized a black professor of music. Three *Review* staffers were suspended and one was put on probation after they had an angry confrontation with the professor, William Cole.

Mecham angered by charge

Arizona Gov. Evan Mecham (R) angrily lashed out at the prosecution during his impeachment trial yesterday — saying he was insulted when the prosecutor compared his actions to embezzlement. The Arizona Senate is considering a charge Mecham improperly loaned his auto dealership \$80,000 from a protocol fund.

Swaggart punishment considered

The Assemblies of God national church leadership met yesterday to consider how to punish TV evangelist Jimmy Swaggart for his alleged misconduct with a prostitute. Meanwhile, the prostitute, who says she struck poses for Swaggart but did not have sex with him, said she has struck a deal to pose for *Penthouse* magazine.

Comparable worth seen gaining

A coalition of labor, women's rights, and civil rights groups says comparable worth pay plans are taking firm hold around the country. The National Committee on Pay Equity says more than 1500 local governments, school districts, and community colleges have taken steps to eliminate what they see as racial and sexual discrimination based on wages.

Weather

Warm weather ahead

This week our weather will repeat a cycle that we experienced late last week. That is, we can expect a warming trend culminated by a period of rain and then followed by cooler weather. The culprit is a slow moving storm now located over the upper Midwest. By tomorrow, Boston will be in the southwesterly flow associated with the warm sector of the storm. The trailing cold front will then slowly move towards New England. This means that wet weather is possible for our region on Thursday with somewhat cooler weather to follow the frontal passage.

Today: Skies will be mostly sunny and an afternoon sea breeze is likely. High temperatures will be 50-55°F (10-13°C).

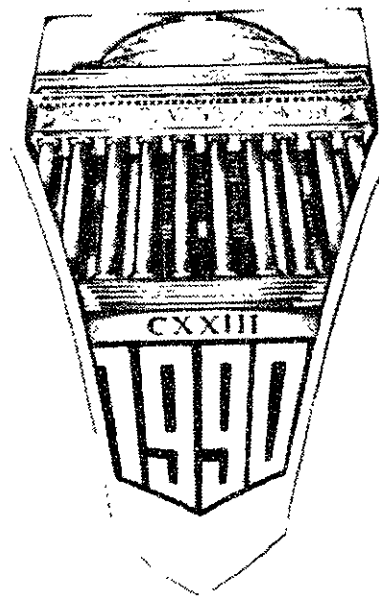
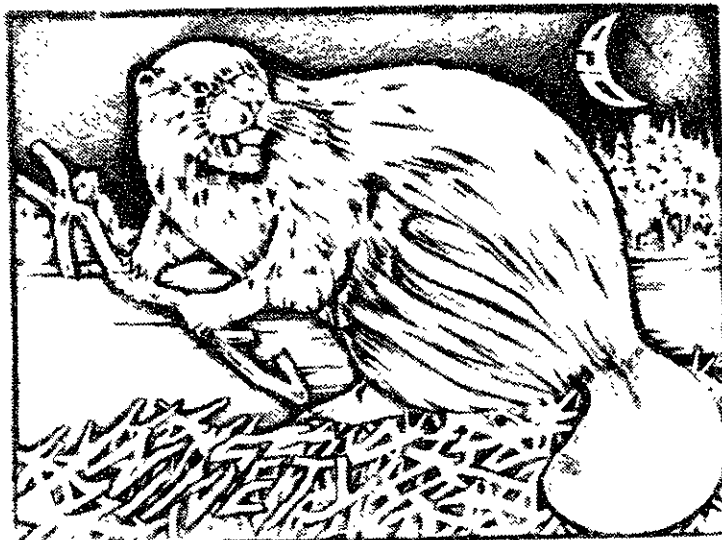
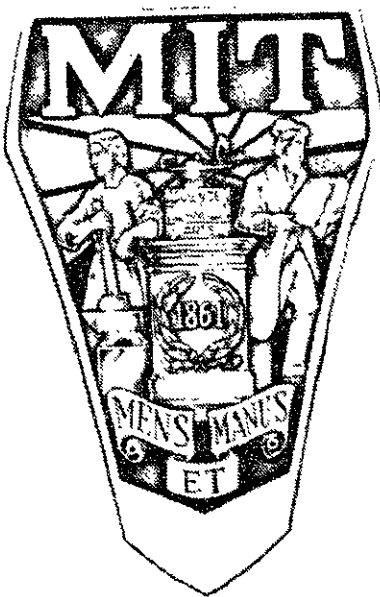
Tonight: It will not be as cold as last night. Skies will be clear with low temperatures 40-45°F (5-7°C).

Wednesday: Mostly sunny skies early, then increasing cloudiness. Highs 60-65°F (15-18°C).

Thursday: Rain possible. Highs near 60°F (15°C).
Forecast by Robert Black

Compiled by Niraj S. Desai

Class of 1990



Ring Ordering

FINAL order dates:

March 30 & 31

Time: 10-3

Place: Lobby 10



opinion



feedback

Chorallaries made fun of absurd stereotypes

To the Editor:
 Bravo Jonathan Richmond! The Tech is lucky to have such a fine arts editor. Your article ["Bigotry of Chorallaries shows lack of maturity and morality," March 15] concerning the Bad Taste Concert really opened my eyes. I never knew the MIT community was comprised of so many Nazi woman haters.
 Wait a minute. What's this? Right here on my SAT Advanced Honor Word List — the word humor. Have you ever studied the word humor? You used it in your article, but you seem to have missed the point. Humor is "that quality which appeals to a sense

of the ludicrous or absurdly incongruous."
 Now this puts a new light on the matter, doesn't it? Maybe it wasn't so terrible that everyone at the concert had a good time. In fact, maybe it's a good thing that the MIT community is mature enough to separate the absurd from actual discrimination. I worry when I read an article that is so concerned about JAP, Indian, and female stereotypes. If you don't find these stereotypes totally absurd and ludicrous, maybe you should interview yourself for a more accurate example of bigotry.
 Allen W. Grove '89

The Tech

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MIT responsive to housing needs

(Editor's note: The Tech received a copy of this letter addressed to members of the Cambridge Somerville Committee on the homeless.)

I write in response to your letter of March 15 to make clear my view of MIT's responsibility in regard to the problem of homelessness.

As I have stated a number of times in the past, and as Walter Milne and Ronald Suduiko have repeatedly stated on behalf of MIT, we stand ready to work with others in the public and private sector in any community-wide effort to seek some answers to the problem of homelessness in this city.

I have to say once again, however, that while I appreciate your concern about the longer term housing needs of the people who were squatters at the "Tent City," it is not MIT's responsibility to find permanent homes for these individuals. MIT did not invite the Tent City group to set up camp on MIT property. To the

contrary, we told them repeatedly that they could not stay on that site.

After doing all we could to try to persuade this group and their supporters to leave, we ultimately had to arrest nine (only two of whom were homeless) who would not leave. At the trespass trial of those nine, Judge Gershengorn concluded that it was clear to her that "MIT had made enormous efforts to act responsibly and to avoid confrontation." I believe we surely did. In hindsight, however, I believe that by not removing the trespassers immediately, we gave some people the impression that somehow MIT was responsible for housing this group. We are not.

In regard to the general need for housing in Cambridge, and especially housing for low-income people, MIT has taken, and is taking, a number of significant initiatives.

MIT both by itself, and in conjunction with Harvard and the Cambridge Corporation, has

constructed well over 1100 units of housing for low-income families and the elderly. To the best of my knowledge, no other university in the country has been responsible for the development of so much housing for so many low-income people.

For the near future, the University Park development, which was approved by the City Council in January, calls for the construction of 400 units of new housing, 150 of which are designated for low and moderate income families. I am sure that in the longer term future we will take still further housing initiatives.

More immediately, we continue to provide rent-free space on MIT land to CASPAR, the Cambridge and Somerville Project for Alcoholic Rehabilitation, which, with 55 beds, is the largest shelter for the homeless in Cambridge.

I submit that MIT has been responsive over a long time to housing needs in this city.

Paul E. Gray '54
 President, MIT

Editorial substance burnt in "flame"

To the Editor:

Have you ever seen the look-n-find page of a children's magazine? On it, a seemingly uninteresting scene camouflages everyday images which a child attempts to discern.

In its editorial endorsement ["Support Gwynn and Wickham for UAP/VP," Mar. 8] *The Tech* succeeded in introducing this children's game to the adult world by hiding key issues in a jungle of non-descript ink:

- Is the Undergraduate Association a non-representative clique that has lost touch with the student body? Was it ever in touch?

- Is the interaction between UA members and MIT administrators of questionable value to students? Does the UA "keep secrets?"

- Should issues that concern the Institute be addressed by the UA, or should it be exclusively concerned with "student" issues?

Few would dismiss these points as unimportant. Each one could easily be the topic of a fine editorial or comment, each could inspire widespread discussion, each could lead to long-awaited change.

Unfortunately, each of these crucial points was lost. In the middle of their attempt to squeeze a host of criticisms into a coherent statement of political opinion, the editors of *The Tech* seem to have become lost. They have lost sight not only of their goals for the article, but also of

their role as leaders of the student newspaper. In the article, the candidates were evaluated as UA or non-UA, not as individuals.

The substance was burnt in the "flame." Let's forget the flame, peer through the smoke, and try to see reality. As the election is over, the specifics of the editorial are academic — but crucial issues remain. The key word is credibility, an item of which neither the UA nor *The Tech* can claim an excess.

By many students, *The Tech* is seen as a flame sheet at worst or a sensationalist source of basic information at best. Reporters seem to be after a headline, not after the news. I heard once that "all that's quoted in *The Tech* are slips of the tongue." Events seem

to be covered more for their flair than their newsworthiness. The opinion page, as often as not, is either an unsupported political stab, or a long essay on social consciousness. Is that really what the students want or need in their paper? My intuition says no.

Often, sensationalism is a symptom of falling circulation. *The Tech* has no such problem. As the only major newspaper, *The Tech* has a monopoly on the spread of information on campus. With that monopoly comes an awesome responsibility. I hope that the editors of *The Tech* develop the strength to shoulder it and the vision to put it to credible use.

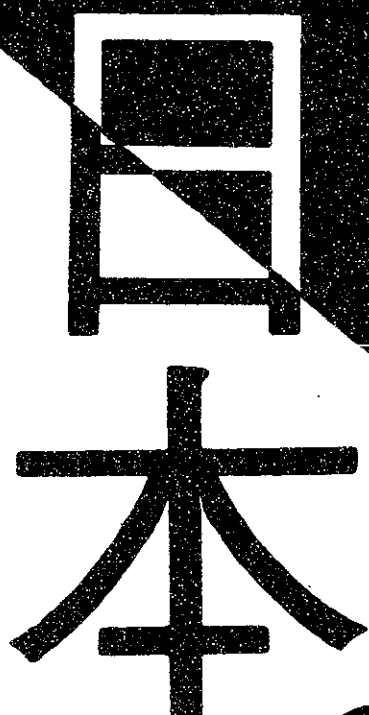
Parag Patil '89
 Chairman
 UA Nominations Committee

Editorials, marked as such and printed in a distinctive format, are the official opinion of *The Tech*. They are written by the editorial board, which consists of the publisher, editor in chief, managing editor, news editors and opinion editors.

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.



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notices

Listings

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

Announcements

Applications are now being accepted for the **PVA/Youth for Vietnam Veterans Scholarship Fund**. Each scholarship will be \$1,500 and applicants must be enrolled in, or accepted by, an accredited four-year institution of higher learning. For more information, contact Scholarship Committee; c/o Paralyzed Veterans of America, 801 18th Street NW, Washington D.C. 20006. Completed applications must be postmarked no later than May 31, 1988.

UROP is planning a summer program intended for freshmen and sophomores who are interested in expanding their computer skills. Students are expected to work through the summer and should be willing to remain through the fall semester. An informal meeting for those interested will be held on Friday, April 1 in Building NE43, Room 512A at 3 pm. Please register by contacting Leora Wegner (x3-2006 or leora@xx.lcs.mit.edu).

A **Divorce Support Group** will begin on April 20, 1988 at the Riverside Family Institute, 259 Walnut Street, Newtonville, Room 14. The group will meet from 7:30 to 9 pm on Wednesday evenings for 10 weeks. For more information, call 964-6933. There will be a fee charged.

Summer Volunteer Opportunity with the Samaritans. You can become a Samaritan for the summer. There will be a weekend training session on June 4 and June 5. Class size is limited, so call soon. For more information, call 247-0220 or 536-2460.

A **Support Group** for women who love too much will meet on Tuesday evenings starting on April 5, 1988 from 7:30 to 9 pm. The group will meet for 10 weeks at the Riverside Family Institute, 259 Walnut Street, Newtonville. For more information, call 964-6933. There will be a fee charged.

For students searching for ways to stretch the shrinking dollar abroad, the Council on International Educational Exchange announces the 1988 Student Travel Catalog. The Catalog is one of the most comprehensive, FREE budget travel guides available. It may be obtained from CIEE, Dept. STC '88, 205 East 42nd Street, New York, NY 10017, (212) 661-1414 or 312 Sutter Street, San Francisco, CA 94108, (415) 421-3473. Enclose \$1 for postage and handling.

A **Support Group** for Adult Children of an Alcoholic Family will begin on Tuesday evening, April 15 at the Riverside Family Institute, 259 Walnut Street, Newtonville. The group will meet for 10 weeks on Tuesday evenings from 7:30 to 9 pm. Call 964-6933 for more information. There will be a fee charged.

Teachers and teacher assistants are needed in Math, English, Science, Social Science, and Computer Science, and residential assistants for a seven week "college prep" program for seventy disadvantaged high school students. For more information and application/contact MIT/Wellesley Upward Bound Program at 253-5124.

Project Contact: Undergraduates who are interested in communicating with high school students (and guidance counselors) about what it is like to be an MIT student are encouraged to join. For more information contact the Educational Council Office, room 4-240 at 253-3354.

There is a **National College Poetry Contest** sponsored by International Publications. All entries must be original and unpublished, not counting student publications. Entries will not be returned and International Publications will retain one-time publication rights for accepted poems. The registration fee is \$3 for the first entry and \$1 for each additional poem. All poems must be postmarked by March 31 and sent (with entry fee) to International Publications, P.O. Box 44044-L, Los Angeles, CA 90044.

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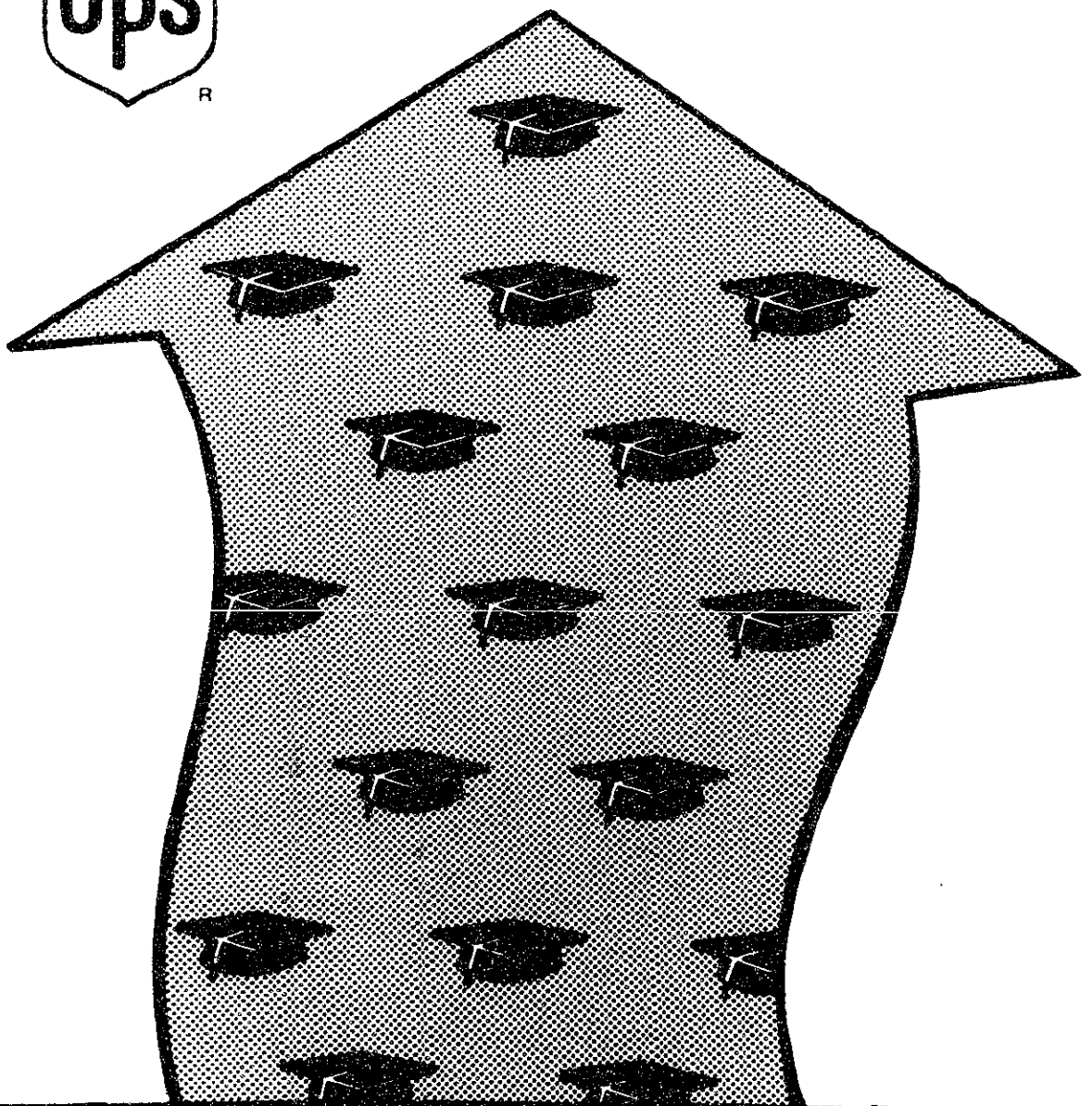
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ARTS

Soviet composer's witty music has novel tone colors

COMPOSER'S FORUM

with Georgi Dmitriev

March 24, 12pm

The Opera House Lobby

Part of "Making Music Together," the American-Soviet Cultural Exchange.

By CHRISTOPHER J. ANDREWS

THE SOVIET-AMERICAN Cultural Exchange is not merely an opportunity for established greats such as the Bolshoi to perform in the United States; the day-to-day events are more of a showcase for new Soviet talent, musicians who might otherwise escape recognition in the United States. The music of Soviet composer Georgi Dmitriev was featured last Thursday at one of the many Composer Profile concerts.

"The job of a composer is easy," says Dmitriev, "because we are all surrounded by music." Songs and dances learned as a child prove sources of inspiration for Dmitriev's work, although the innovative tone colors found in his orchestral compositions are purely the result of a busy imagination.

Dmitriev is a very witty gentleman, although much was lost by his no-nonsense (and not always intelligible) interpreter. The world premiere of his *Warsaw Fantasia for Piano and Violin* was packed with little jokes, incorporating tiny two- and three-beat fragments from Chopin's well-

known piano waltzes, works all-too-familiar to many piano students.

At other moments Dmitriev challenges the traditional pianistic style by instructing the performer to knock on the frame, pluck strings, drop little objects onto the mechanisms, and strike keys with the wrists.

A little surprise was in store for us, warned Dmitriev, before his work for solo musician Percussionata was performed. American percussionist Edward Harrison's skills as acrobat were drawn on almost as heavily as his mallet ability; performing the piece requires frequent leaps between the chimes, bells, xylophones, gongs, and cymbals while grabbing a different mallet en route. Several maneuvers required a graceful spin that was executed with the grace of a Tai Chi master.

The little surprise, we were told after the work had received enthusiastic applause from the fifty or so present, was that Harrison had prepared the piece with only one day's notice. No doubt Dmitriev was as pleased as the audience over the quality of the performance — Harrison was in no need of charitable applause from the audience.

Guests at the luncheon listened to samples of Dmitriev's symphonic work politely and attentively. While parts of the music sampler were bordering on the unlistenable, many segments were filled with interesting orchestral tricks and colorful sonic

effects — several times Dmitriev made use of repeated passages where one note within the cluster moved up and down the scale, providing a gratifying tonal center or "home base" within an otherwise atonal work.

While any new Soviet works are welcomed by music fans, if only because they contain few of the clichés present in some modern Western music, Georgi Dmitriev has shown himself to be an innovative composer by world standards.



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Liz Corsini • Boston University • Class of 1990

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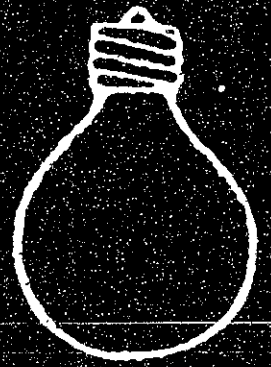
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ARTS

Diesel & Dust has popular appeal; Sakamoto's Neo Geo not unpleasant**DIESEL AND DUST**

Midnight Oil.
On Columbia Records (CBS).

NEO GEO

Ryuichi Sakamoto.
On Epic Records (CBS).

By JULIAN WEST

YOU HAVE TO THINK WELL of Midnight Oil. Either they are a political activist band who have succeeded commercially, or they are a popular mainstream band with political concerns. No sappy love songs on this free-the-earth-and-save-our-souls album, only potent and topical socio-political messages.

Not only that, it has a beat. All the songs are catchy, and the best tracks, like "Warakurna" and "Beds are Burning," stick in the brain. The standard rock instrumentation has a direct, untampered sound, and it is easy to see how the Oils get their reputation as Australia's top live act.

They maintain an equally high profile as anti-nuclear activists. Lead singer Peter Garrett narrowly missed election to the Australian senate in 1984 as one of the leaders of the Nuclear Disarmament Party. In another direction, they broke new ground by touring remote Aboriginal communities in the Australian outback in 1986.

Something of what they learned about aboriginal land claims and aboriginal culture made it back into their single "The Dead Heart (Lives)" (royalties were donated to the Aboriginal communities). Aboriginal musical influences may have been used to better effect elsewhere — most notably by Kate Bush — and here they are subservient to the rock beat. But it is hard to imagine a more eloquent pop message on behalf of the legitimate concerns of the Aborigines. While white Australians celebrate their "bicentennial," the Oils like to point out that other peoples

have a 40,000 year history on the continent.

A listen to the first three songs off the album is representative. It leads off with the single "Beds are Burning," which embodies the radical message

*The time has come / A fact's a fact
It belongs to them / Let's give it back
How can we dance when
our earth is turning?
How do we sleep when
our beds are burning?*

Then follows "Put Down that Weapon," a plea for nuclear disarmament, and "Dreamworld," against the logging of virgin timber.

None of these concerns should sound foreign to North Americans — they are all of current interest in the Pacific Northwest, and many other places. Given that the energy obvious in their political commitment spills over into their music as well, this album should appeal to a lot of people.

* * * *

A somewhat different fusion between Western Pop sophistication and trans-Pacific rhythms and sensibilities is to be found on *Neo Geo*, the new album by Japanese superstar Ryuichi Sakamoto.

This is a taste of the possible future, after the Japanese start writing decent pop music to play on all those Walkthings, and invade the world charts. On the whole, it is not unpleasant.

Sakamoto's musical genius is notoriously inconsistent, but on this album he hits more often than he misses. The songs have definite Japanese influences, like tea-ceremony music gone mad and moved uptempo.

Sakamoto himself plays "keyboards and computers" and coaxes some interesting effects out of his Fairlight. Guest artists include Iggy Pop, who solos on the single "Risky," which is fine — if you like Iggy Pop.



Most of the rest of the album is in Japanese — which is fine if you know Japanese. A printed translation of the Japanese lyrics would have been nice. When I had no idea what was being said, I tended to background the vocal line. This occasionally created the illusion of being in a trendy sushi bar in Greenwich Village.

Not an entirely unpleasant experience, but not what I look for first in a pop album, either.

ARTS
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Anna Karenina highlight of Soviet festival in Boston

ANNA KARENINA

The Bolshoi Ballet.

Music by Rodion Shchedrin.

Choreography by Maya Plisetskaya, Natalia Rizhenko, Victor Smirnov-Golovanov.

With Maya Plisetskaya, Boris Yefimov,

Victor Barykin, and Alexei Lazarev.

The Festival Orchestra,

conducted by Alexander Kopylov.

By KELLY J. MAROLD
and JULIAN WEST

BOSTON AUDIENCES have been privileged to see more modern and innovative works than the Bolshoi ballet usually takes on its Western tours. In this case, we were doubly privileged, since Anna was danced by

Rozhdestvensky gives a Russian perspective on familiar works

BOSTON SYMPHONY ORCHESTRA

Gennady Rozhdestvensky,

Guest Conductor

Viktoria Postnikova, Piano

March 17, 8 pm at Symphony Hall

Part of "Making Music Together," the American-Soviet Cultural Exchange.

By CHRISTOPHER J. ANDREWS

GENNADY ROZHDESTVENSKY is an extraordinarily charismatic individual, the sort of man who draws a quiet when he enters a room. The orchestra's welcome of foot-stomping and stand-rapping made it clear that here is a great man of music, a priest of the old school that held its conductors, notably Stokowski and Koussevitzky, as nearly divine.

Rozhdestvensky chose one of the most Russian works of all the symphonic repertoire to open his first of two BSO programs as part of the American/Soviet Cultural Exchange, "Making Music Together," Nikolai Rimsky-Korsakov's

the great Maya Plisetskaya, for whom the role was written. The evening was nothing short of magical.

There were flaws, of course. While the Bolshoi is famous for its technical perfection, there were noticeable chinks in its armor. The chorus scenes were thrilling, but one woman fell off point twice in the first act. The synchronization was usually flawless, but at least once a dancer spun in the opposite direction to the rest of his line. Some of the men had to shuffle and hop to regain their balance after an occasional leap. All-in-all, the dancing of the chorus was a mixed bag.

Not so the principals. Boris Yefimov as Vronsky, Anna's lover, was passionate, strong, fluid, exciting. His leaps, while not astonishingly high, were impressively ef-

fortless in their execution, and several brought deserved gasps from the audience.

Karenin, as played by Victor Barykin, was stern, precise, uncompromising, and unforgiving. His portrayal of the society-conscious cuckold was immaculate. He strode across the stage with deliberation, as if he were about to break in to a run.

But the star was Plisetskaya, in the role she both choreographed and originated. Not many ballerinas are going strong at 62, but she dances like a woman half her age. Her movements were nothing less than beautiful, absorbing, graceful, and controlled.

She no longer dances like a 20-year-old, but does convey an emotional depth not often found in dancers' features. The anguish, indecision, and desire were there to read like subtitles. Her fluid arms, also, spoke volumes. Occasionally we could have done with less hand-waving, but usually her arm motions were precise and emotive.

Unfortunately, she danced as if her feet hurt — it was obvious in the way she moved her legs and placed her toes; admittedly, it never showed on her face.

The staging was as striking as the leads were compelling. From the opening scene, with a realistic snowfall effect, we knew we were in for some dazzle, and we got it.

Between the colorful costumes and the chandeliered set, the scenes of high-society were breathtaking. Backdrops in the other scenes were cleverly composed of a few solid objects in front of a large flat projection. A picture of the Basilica in Leningrad, for instance, stood broodingly over Karenin's scenes, a reminder of his position in society as well as the church's position on marriage.

Some of the most stunning choreography was reserved for the big ensemble scene at the horse races. This featured dancing on horseback. That is to say, the jockeys danced long lines across the stage, as if they were circling a race track, and looking for all the world as though they were mounted on thoroughbreds.

The final train station scene was a

special-effects wonder. Plisetskaya danced under a strobe light, presenting a series of still frames of a woman moving from bewilderment to calm resignation.

The music, by Plisetskaya's husband Rodion Shchedrin, captured the powerful emotions of Tolstoy's novel. It was at its best, and most insistent, during the dream sequences. Shchedrin plays with sound to good effect: recreating the sound of the train, for instance, or including a clock-like ticking as Karenin waits impatiently for Anna.

Also featured were a brass band, and a scene from an opera, both of which are written into the score and played on stage.

The audience did not wait for the presentation of the principals before springing up for a standing ovation. Though the bows went on a little too long, the applause remained enthusiastic, and very well deserved.



Maya Plisetskaya and Boris Yefimov

ARTS

LOOKING AHEAD TO COMMENCEMENT 1989

The Commencement Committee invites recommendations for speakers and/or topic areas from all members of the MIT Community for a Commencement speaker at MIT's Commencement on Monday 5 June 1989. The Commencement speaker should be one who will be able to address topics of relevance to MIT. Written nominations and topic areas may be dropped off at the following locations:

**The Undergraduate Association Office
Room W20-401**

**The Graduate Student Council Office
Room 50-222**

The Information Center — Room 7-121

The deadline for nominations and suggestions is 13 April. In addition, suggestions may be filed with Ms. Carissa G. Climaco, President of the Class of 1989; Professor Donald R. F. Harleman, Chairman of the Commencement Committee; Mr. Jeffrey A. Meredith, President of the Graduate Student Council; and Miss Mary L. Morrissey, Executive Officer for Commencement. All suggestions will be reviewed, and a list will be submitted to President Gray for consideration. The list will not be made public nor will it be rank ordered. The responsibility and authority for selecting a Commencement speaker and issuing an invitation will rest with President Gray.

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ARTS

Terence Trent D'Arby lives up to media reputation

TERENCE TRENT D'ARBY
Terence Trent D'Arby in concert.
At the Metro, March 16

By MARK AND BARBARA ROMAN

WELL-TIMED PUBLICITY and hype can make even a mediocre artist famous. There comes a time, however, when a musician's true colors are shown. If a performer has talent and confidence, the music can do all the talking. In concert, Terence Trent D'Arby showed us he is worth all of the hype.

Back in the fall of last year, D'Arby was beginning to receive domestic attention for his soulful R&B sound. From there, the hype machine went into full gear. After his album *Introducing the Hard Line*... hit the mainstream rotations at the end of 1987, the stage was set for Terence to

show his stuff.

The people who heard the music for what it was really worth were waiting for tickets to go on sale in Boston. The sold-out crowd at the Metro two Wednesdays ago was a split between converts to the Hard Line and curious onlookers. Everyone wanted to see if Terence really stood up to all the raving press he had been getting. After two hours of blazing soul and undeniable presence on the stage, Terence fulfilled every promise and answered every skeptic's question.

It was a night for a tight groove and sweaty dancing. Like his album, D'Arby's set acknowledges the work of other artists. "Wishing Well" and "Let Me Stay" were the big crowd pleasers, but the man and his band really made the show with covers: James Brown, Wilson Pickett, the list goes on — renditions that made the band look good and put Terence in his best light as a

singer and performer.

The band released the songs from the three minute confines of radio, working them out to seven or eight minutes at a stretch. Generous solos and solid instrumental runs kept the better grooves going, especially the James Brown covers, playing for the song instead of the clock.

Everyone on stage was working to keep the crowd moving, and Terence shared the spotlight with his supporting crew, an achievement as great as his infamous ego. Playing Smokey Robinson and the Rolling Stones in the same set will only work if the band knows just what it wants to do.

Terence himself was in true form, flirt-

ing one moment, dancing and strutting another: here is a master at work on his home turf. Every break was a chance for Terence to work the crowd up for the next song, telling stories about the cover songs and paying homage to his heroes who wrote them. The front man got everyone into the show, and the band kept them there all night.

All of the publicity in the world can't make a performance work. Airplay bestows the recognition of the listening public, but only for a while. Terence Trent D'Arby talked a big game to get his music on the air, and he put on a show at The Metro that guarantees it will be there for some time to come.

Rite of Spring smashing success and draws ovation after ovation

Western ears), and more than likely a definitive, rendition of this grand work.

The concert took a fun-and-games recess to play Sergei Prokofiev's youthful *Piano Concerto no. 2 in G minor*. This showy but only occasionally moving piece featured the striking Muscovite pianist Viktoria Postnikova as chief engineer of Prokofiev's roller-coaster concerto. (The audience does not have to remember any melodic themes or motifs to appreciate this work, because they are already so well-known: major scales.)

Postnikova sailed through the piece without hesitation, shaking the very timbers of the Baldwin piano. During the few expressive passages, Postnikova played the arpeggiated accompaniment and evocative melodies, (in octaves on the right hand) with feeling and balance.

Members of the audience mused aloud whether Rozhdestvensky would conduct more actively the closing piece, Igor Stravinsky's terrifying masterpiece *The Rite of Spring*, a work of extraordinary complexity for even the most skilled musicians. The enormous corps of instrumentalists, more than are used for any other piece during the season (including not one but two timpanists) except for at the performance of Schnittke's *Symphony No. 1* a week later, waited several minutes for maestro Rozhdestvensky to appear.

The final piccolo leap left the audience

amazed and confused. Rozhdestvensky's interpretation was an unusual one, drawing out ponderous instruments and drawing tempi ever slower. One passage, "Adoration of the Earth" was a rhythmic disaster, and many complicated polyrhythmic passages were not clean, yet the piece was a smash success, yielding ovation after ovation. Perhaps it was the monumental power amassed on stage, or the raw sensuality of Stravinsky's writing that triumphed, or maybe Rozhdestvensky's understanding of the mindset of forgotten pagans; the feeling behind the orchestra's playing, in this case an alien feeling, more than made up for technical failures.

If the purpose of the Soviet/American exchange was to share each culture's present-day musical geniuses with each other, something of a catching up on the news, inviting Gennady Rozhdestvensky was an ideal move: this great man, while not a technical perfectionist, has surely left behind a new following of admirers.



The Tech Performing Arts Series presents...

PRO ARTE CHAMBER ORCHESTRA

Leonard Shure will perform Beethoven's *Piano Concerto No. 5, "The Emperor"*, in a guest appearance with the Pro Arte Chamber Orchestra of Boston, under the baton of Raymond Harvey. Also on the program: Mozart's Overture to "Don Giovanni", "The Bull on the Roof" by Milhaud, and the world premiere of Eric Chasalow's "Leaping to Conclusions". A "Meet-the-Composer" lecture, free to all ticket-holders, will be held one hour before the concert.

Sanders Theatre, April 10 at 3pm. MIT price: \$6.

ALICIA DE LARROCHA

The celebrated pianist Alicia De Larrocha will serenade Boston music audiences in a Symphony Hall recital. The program features works by Mendelssohn: *Songs Without Words; Capriccio in A minor, Op. 33, No. 1*; and the *Variations serieuses in D minor, Op. 54*. Mompou's *Impressiones intimas* and the *Humoresque (Op. 20)* of Schumann round out the program.

Symphony Hall, April 8 at 8pm. MIT price: \$5.

SINFONOVA CHAMBER ORCHESTRA

The Boston debut of Tchaikovsky Competition Award Winner David Buechner, and the premiere of three Boston-area composers' works are featured in Sinfonova's first Symphony Hall performance. The string orchestra, joined by a full woodwind section for this special concert, will play *Dreaming* by Takehiko Gokita, *Inverness* by Peter Kelley, and *Overture Fantasia* by Marc Rossi. Buechner will also give the Boston Premiere of William Thomas McKinley's *Piano Concerto No. 2 "The O'Leary"*, in addition to performing Alan Hovhaness' *Meditation on Orpheus*.

Symphony Hall, April 11 at 8pm. MIT price: \$3.

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

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

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Ongoing Theater

The Common Pursuit, Simon Gray's award-winning play dealing with six Cambridge undergraduates in the 1960's who over 20 years manage to violate the standards they set when they begin a literary magazine, continues through April 24 at the Lyric Stage Theatre, 54 Charles Street, Beacon Hill, Boston. 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.

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 Thur-Fri at 8:15, and Sat at 7:30 & 9:45. Tickets: \$8 to \$11 (\$1.50 discount to seniors and students). Telephone: 628-9575.

An Evening of Pinter, three one-act plays by Harold Pinter, *Victoria Station*, *Trouble In The Works*, and *The Dumb Waiter*, continues through April 17 at a presentation of the Stage Company of Boston at the Paramount Penthouse Theatre, 58-62 Berkeley Street, Boston. Telephone: 367-6819.

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.

Franklin Alive!, with Bill Meikle impersonating the colonial quillster and diplomat, continues through April 16 at the Old South Meeting House, 310 Washington Street, Boston. Performances are Fridays and Saturdays at 8 pm. Tickets: \$10 to \$12. Telephone: 462-6439.

CRITIC'S CHOICE
Les Miserables, 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.

Macbeth, Shakespeare's shattering masterpiece, starring Christopher Plummer and Glenda Jackson, continues through April 3 at the Colonial Theatre, 106 Boylston Street, Boston. Performances are Tues-Sat at 8 pm, matinees Thurs & Sat at 2 pm and Sun at 3 pm. Tickets: \$21 to \$40. Telephone: 482-9366.

The Miss Firecracker Contest, Beth Henley's Southern Gothic comedy that finds meaning in a small-town 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.

Nunsense, depicting the talent show staged by the Little Sisters of Hoboken in order to raise money to bury four of their number currently in the convent freezer, continues indefinitely at the Charles Playhouse, 74 Warren 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.

Shear Madness, the long-running comic murder mystery, continues indefinitely at the Charles Playhouse, 74 Warren 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.

Theatre Sports, the theatrical equivalent of Winter Olympics pitting teams of actors in short improvises, continues through April 2 at the Performance Place, 277 Broadway, Somerville. Performances are Fridays and Saturdays at 7:30. Tickets: \$3. Telephone: 623-5510.

Ongoing Exhibits

ON CAMPUS

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 Aramjani: 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 and Sat-Sun 12-4. Admission: \$2 donation requested. Telephone: 253-4444.

Earth, Sea and Sky, etchings and drawings of Charles H. Woodbury, MIT Class of 1886, continues through October 2 at the MIT Museum, N52-2nd floor, 265 Massachusetts Avenue, Cambridge. Gallery hours are Tues-Fri 9-5 and Sat-Sun 12-4. Telephone: 253-4444.

OFF CAMPUS

An Alumni Exhibition continues through March 30 at the Art Institute of Boston, 700 Beacon Street, Boston. Telephone: 262-1223.

Larry and Juliet: Portraits of the Folks, photographs by Tim Grant, continues through March 30 at the a.k.a. Skylight Gallery, 43 Charles Street, Boston. Gallery hours are Mon-Sat 10-5. Telephone: 720-2855.

Sean Mooney: Paintings continues through March 31 at the Newtonville Public Library, 345 Walnut Street, Newtonville. Gallery hours are Mon-Fri 9:30-6 and Sat 9:30-5. Tel: 552-7162.

MUGS — from Paik to PeeWee, portraits by Michael Romanos, continues through March 31 at Gallery on 3, B.U. Bookstore Mall, 660 Beacon Street, Boston. Gallery hours are Mon-Fri 9:30-7, Sat 10-7, and Sun 12-5. No admission charge. Telephone: 236-7474.

Recent Quilts, an exhibit of work by artist Radka Donnell, continues through April 1 at the Trustman Art Gallery, Simmons College, 300 The Fenway, Boston. Gallery hours are weekdays 10-4:30. Telephone: 738-2145.

Black Bostonians: Two Hundred Years of Community and Culture continues through April 2 at the Boston Athenaeum, 10½ Beacon Street, Boston. Gallery hours are Mon-Fri 9-5:30 and Sat 9-4. Telephone: 227-8112.

Images from Java and Bali, by C. David Thomas, continues through April 3 at the Newton Free Library, 414 Centre Street, Newton Corner. Gallery hours are Mon-Thur 9-9, Fri 9-6, Sat 9-5, and Sun 1-4. Telephone: 552-7145.

The Birth Project, Judy Chicago's striking needlework, paintings of birth and creation, continues through April 3 as part of the *Women in Theatre Festival '88* at the AAMAP Gallery, Ruggles Building, 4th Floor, Forsyth Street, Northeastern University, Boston. Gallery hours are Tues-Sun 12-8. Admission: \$3 suggested donation. Tel: 497-1118.

New Dimensions in Photography, exploring how contemporary photographers are combining the unique characteristics of Polaroid film with alternative processes, continues through April 9 at the Clarence Kennedy Studio, 770 Main Street, Cambridge. Gallery hours are Tues-Sat 11-5. No admission charge. Telephone: 577-5177.

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

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

Japanese Calligraphy and Brush Painting exhibition continues through April 15 at the Kaji Aso Studio, 40 St. Stephen Street, Boston. Gallery hours are Tues-Fri 1-5. No admission charge. Telephone: 247-1719.

Fiber Connections, work by the Boston Seven and the Conseil des Arts Textiles du Quebec, continues through April 22 at the Federal Reserve Bank of Boston Gallery, 600 Atlantic Avenue, across from South Station in downtown Boston. Gallery hours are Mon-Fri 10-4. No admission charge. Tel: 973-3454 or 973-3368.

Wood-fired Ceramics, displaying works by Michael Marcus, David Shafer, Jeff Shapiro, Jack Troy, and Malcolm Wright using the ancient Japanese technique, continues through April 30 at Ten Arrow Gallery, 10 Arrow Street, Cambridge. Gallery hours are Mon-Sat 10-6, Thur 10-9, and Sun 1-5. Telephone: 876-1117.

John La Farge, more than 100 paintings, graphics, and stained glass works by the influential 19th-century American artist, continues through May 1 in the Carter and Torf galleries, Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Masters of 17th Century Dutch Landscape Painting, an exhibit attesting to the Dutchman's adoring record of his surroundings, continues through May 1 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Tel: 267-9300.

Unfolding Beauty: The Art of the Fan, highlighting the beauty and romance in the Western fans and costumes from the permanent collection of the Museum of Fine Arts, continues through June 5 at the MFA, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Tuesday, Mar. 29

CLASSICAL MUSIC

CRITIC'S CHOICE
Instrumental Soloists of the Bolshoi, a performance by the 18-piece chamber orchestra of Moscow's famed Bolshoi Opera and Ballet, is presented as part of the Boston "Making Music Together" Soviet-American Festival of Music and Dance at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, Garden and Follen Streets, Cambridge. Tickets: \$7 general, \$4 seniors and students. Telephone: 876-0956.

Barry Turtley re-creates the Bach concert of organ works chosen by Felix Mendelssohn at 8 pm at King's Chapel, corner School and Tremont Streets, Boston. Admission: \$8 suggested donation. Telephone: 723-2355.

DANCE

CRITIC'S CHOICE
The American-Soviet Festival Performances continues with *Maya Plisetskaya and the Bolshoi Ballet* performing *Carmen Suite/Divertissements* at 8 pm at the Wang Center, 270 Tremont Street, Boston. Tickets: \$20.50 to \$50. Telephone: 426-2786.

The Finnish National Ballet perform *La Fille mal gardée* at 8 pm in Durgin Hall, University of Lowell, Wilder and Pawtucket Streets, Lowell. Tickets: \$9, \$11, & \$13. Telephone: 459-0350.

FILM & VIDEO

The Somerville Theatre presents *Matter of Heart* (1982) at 3:45 & 7:45 and *The Life and Times of Harvey Milk* (1984) at 5:45 & 9:45. Also presented March 30. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Admission: \$4.50 general, \$3 seniors and children (good for the double bill). Telephone: 625-1081.

The Brattle Theatre continues its Tuesday series *Questioning War on Film* with *Rieschautobahn* (Hartmut Bitomsky, 1986) at 3:45 & 7:30 and *The Ties That Bind* (Su Friedrich, 1985) with *Signal: Germany on the Air* (Ernie Gehr, 1985) at 5:30 & 9:15. Located at 40 Brattle Street in Harvard Square. Admission: \$5 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

Wed., Mar 30

POPULAR MUSIC

The Kinks perform at the Orpheum Theatre, Hamilton Place, Boston. Tickets: \$18. Telephone: 482-0650.

Humble Pie performs at 9 pm at Nightstage, 823 Main Street, Cambridge. Telephone: 497-8200.

Treat Her Right performs at Johnny D's, 17 Holland Street, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

Mell's Morgan, with guest Miles Jaye, performs at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$8.50 advance/\$9.50 at the door. Telephone: 451-1905.

Salem 66, with **Cave Dogs**, perform in a video release party at Axis, 13 Lansdowne Street, near the entrance to the bleachers at Fenway Park. Telephone: 262-2437.

Mind Over Matter, Blind Rhino, and Play Ethic perform at T.T. the Bear's, 10 Brookline Street, Boston. Telephone: 492-0082.

JAZZ MUSIC

CRITIC'S CHOICE
The Willem Breuker Kollektief, an internationally acclaimed 10-piece jazz band from Amsterdam, performs in the 1988 *Abrahamowitz Memorial Concert* at 8:30 in Remis Auditorium. No admission charge. Tel: 253-ARTS.

CRITIC'S CHOICE
The Tony Williams Quintet performs at 9 pm at the Regatta Bar, Charles Hotel, Harvard Square, Cambridge. Also presented March 31, and April 1 & 2. Tickets: \$7.50 to \$11.50. Telephone: 864-1200.

CLASSICAL MUSIC

The American-Soviet Festival Performances continue with *The Instrumental Soloists of the Bolshoi* performing works by Alfred Schnittke at 8 pm in Jordan Hall, New England Conservatory of Music, 30 Gainsborough Street, Boston. Tickets: \$10 to \$20. Tel: 426-2786.

The American-Soviet "Making Music Together" festival continues with *The Dmitri Shostakovich Festival Concert* presented by the Boston University School of Music at 6:30 in the BU Concert Hall, 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

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

The Longy Artists Ensemble performs works by Leffler, Kulau, and Sergei Slonimsky at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, corner of Follen and Garden Streets, Cambridge. No admission charge. Telephone: 876-0956.

FILM & VIDEO

The Brattle Theatre continues its Wednesday series *The Films of R. W. Fassbinder* with *The American Soldier* (1970) at 4:30 & 8:00 and *God's of the Plague* (1969) at 6:10 & 9:40. Located at 40 Brattle Street in Harvard Square. Admission: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

Thursday, Mar 31

PERFORMANCE

The San Francisco Mime Troupe performs *The Mozambola Caper*, an African spy/thriller, at 8 pm in Alumni Auditorium, Northeastern University, 360 Huntington Avenue, Boston. Also presented April 1 at 8 pm and April 2 at 3 pm & 8 pm. Tickets: \$10 to \$14.50. Telephone: 437-2247.

DANCE

CRITIC'S CHOICE
The American-Soviet Festival Performances continue with *Maya Plisetskaya and the Bolshoi Ballet* performing *The American premiere of The Seagull* at 8 pm at the Opera House, 539 Washington Street, Boston. Also presented April 2 at 3 pm. Tickets: \$20.50 to \$50. Telephone: 426-2786.

LECTURES

The Museum of Fine Arts begins a lecture series entitled *Discovering Greek Sculpture* with *Miranda Marvin*, professor of art history, Wellesley College, at 8 pm in the Mabel Louise Seminar Room, MFA, 465 Huntington Avenue, Boston. The lecture series continues every Thursday at 8 pm through April 21. Subscription: \$35 general, \$30 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

POPULAR MUSIC

CRITIC'S CHOICE
Sinead O'Connor performs at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Alpha Blondy and Ibrahim's World Beat perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$7.50 advance/\$8.50 at the door. Telephone: 451-1905.

Happy Campers, Delusions of Grandeur, and Big Train perform at T.T. the Bear's, 10 Brookline Street, Boston. Telephone: 492-0082.

Skin with Dogzilla perform in a video release party at Axis, 13 Lansdowne Street, near the entrance to the bleachers at Fenway Park. Telephone: 262-2437.

The Incredible Casuals and Circle Sky perform at Johnny D's, 17 Holland Street, Somerville, near the Davis Square T-stop on the red line. Tel: 776-9667.

Bristols, 1-4-5, and The Affairs perform at the Rat, 528 Commonwealth Avenue, in Kenmore Square. Tel: 536-9438.

Roomful of Blues performs at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge. Telephone: 497-8200.

CLASSICAL MUSIC

Pianist **Eleanor Perrone** performs works by Mendelssohn, Beethoven, S. Barber, and Mussorgsky as part of the *MIT-Affiliated Artists Series* at 8 pm in Killian Hall, Hayden Memorial Library Building, 160 Memorial Drive. No admission charge. Telephone: 253-2906.

Mystic Consort performs 16th and 17th century vocal and instrumental music as part of the *MIT 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 *The Boston Symphony Orchestra*, Charles Dutoit conducting, performing works by Mussorgsky, Sofia Gubaidulina, and Mussorgsky/Ravel at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Also presented April 1 at 2 pm and April 2 & 5 at 8 pm. Tickets: \$15.50 to \$41. Telephone: 266-1492.

FILM & VIDEO

The Somerville Theatre presents a double bill of sci-fi violence with *The Running Man* at 4:15 & 8:00 and *RoboCop* at 6:00 & 9:45. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Admission: \$4.50 general, \$3 seniors and children (good for the double bill). Telephone: 625-1081.

The Rear Window presents *Magic Movies*, the best of award-winning animation from the last decade, at 8 pm at the Boston Food Co-op, 449 Cambridge Street, Allston. Admission: \$4. Tel: 277-4618.

The Brattle Theatre continues its Thursday film series *Two Sides to Every Story* with *Victor Fleming's Dr. Jekyll and Mr. Hyde* (1941), starring Spencer Tracy, Ingrid Bergman, and Lana Turner, at 3:30 & 7:40 and *Jean Renoir's Le Testament de Dr. Cordelier* (France, 1939) at 5:45 & 9:55. Located at 40 Brattle Street in Harvard Square. Admission: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

The Museum of Fine Arts presents a film program entitled *Celebrating New England Film* with *A Short Film Showcase* at 5:30 and a world premiere of *Lola La Loca* by Enrique Oliver at 8:00. Films screened in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Tickets: \$8 general, \$7 MFA members, seniors, and students (good for entire program). Telephone: 267-9300 ext. 306.

Friday, Apr. 1

FOLK MUSIC

CRITIC'S CHOICE
The American-Soviet Festival Performances continue with *The Prokoviev Folk Ensemble* performing *Russian Orthodox Music of the Old and New Faith* at 8 pm in Jordan Hall, New England Conservatory of Music, 30 Gainsborough Street, Boston. Tickets: \$10, \$15, & \$20. Tel: 426-2786.

CLASSICAL MUSIC

The Scarborough Chamber Players perform works by Brahms, Boccherini, von Weber, and David Leisner at 8 pm in Sanders Theatre, Harvard University, corner of Cambridge and Kirkland Streets. Tickets: \$12.50 general, \$10.50 seniors and students. Tel: 328-0677.

The Trinity Choir and Orchestra performs Brahms' *A German Requiem* at 8 pm at Trinity Church, Copley Square, Boston. Tickets: \$8 donation. Telephone: 516-0944.

Alea III presents a "Panorama of 20th Century Music" at 8 pm in the Boston University Concert Hall, 855 Commonwealth Avenue, Boston. Tickets: \$6 general, \$3 for seniors and BU faculty/staff/alumni, free to BU students with ID. Telephone: 353-3345.

The Ariel Quintet performs works by Mozart, Ravel, and Thelonius Monk at 12:30 pm at 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.

PERFORMANCE

The Lyres, with guests *Christmas, The Outlets, and The Lemmings*, 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.

CLASSICAL MUSIC

CRITIC'S CHOICE
The American-Soviet Festival Performances conclude with the *Festival Finale* featuring the *Festival Orchestra and Soloists* at 8 pm in the Opera House, 539 Washington Street, Boston. Tickets: \$10, \$17.50, & \$25. Telephone: 426-2786.

DANCE

The American-Soviet Festival Performances continue with *The Bolshoi Ballet* performing *Les Sylphides/Divertissements* at 8 pm at the Opera House, 539 Washington Street, Boston. Tickets: \$20.50 to \$50. Telephone: 426-2786.

POPULAR MUSIC

Robyn Hitchcock and Brothers Kendall perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

CRITIC'S CHOICE
Pianosaurus, Danny Myrdack, and Barrence Whitfield and the Savages are presented in an *April Fool's Extravaganza* by the McCormack Center for the Arts at 8 pm at the Strand Theatre, 543 Columbia Road, Dorchester, near the JFK/UMass/Columbia T-stop on the Ashmont red line. Telephone: 282-8000.

Swinging Erudites, Jeff Hudson's Sushi Bar, and Fabulous Roys perform at T.T. the Bear's, 10 Brookline Street, Boston. Telephone: 492-0082.

The Fools, with guests *Scott Folsom, Reel to Real, and Big Clock*, perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5.50 advance/\$6.50 at the door. Telephone: 451-1905.

Dredd Foole & the Din, The Odds, Things That Aren't Food, and Inside Outburst perform at the Rat, 528 Commonwealth Avenue, in Kenmore Square. Telephone: 536-9438.

Taylor Made performs at Johnny D's, 17 Holland Street, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

FILM & VIDEO

CRITIC'S CHOICE
The MIT Lecture Series Committee presents *Jean Renoir's Le Crime de Monsieur Lange* (France, 1935) at 7:30 in Room 10-250 and *Rob Reiner's The Princess Bride* (1987) at 7:00 & 9:30 in Kesge. Admission: \$1.50. Telephone: 225-9179.

The Somerville Theatre presents *Tampopo* (Juzo Itami, Japan, 1987) at 3:45 & 8:00 and *Diner* (Bry Levison, 1982) at 6:00 & 10:15. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Admission: \$4.50 general, \$3 seniors and children (good for the double bill). Telephone: 625-1081.

The Brattle Theatre presents *Federico Fellini's La Dolce Vita* (1960), starring Marcello Mastroianni and Anita Ekberg, at 4:30 & 8:00. Also presented April 2. Located at 40 Brattle Street in Harvard Square. Admission: \$4.75 general, \$3 seniors and children. Tel: 876-6837.

The Rear Window presents *Vittorio DeSica's The Garden of the Finzi-Continis* (1970) at 7:30 at the Firehouse Multicultural Arts Center, 659 Centre Street, Jamaica Plain. Also presented April 7 at 8 pm at the Boston Food Co-op, 449 Cambridge Street, Allston. Admission: \$4. Telephone: 277-4618.

The French Library in Boston begins its series *Experiments in Film and Sound* with *René Clair's Paris qui dort* (Crazy Roy, France, 1923) at 8 pm. Also presented April 2 and 3. Located at 53 Marlborough Street, near the Arlington T-stop on the green line. Admission: \$5 general, \$3.50 library members on April 1; \$3.50 general, \$2.50 library members on April 2 and 3. Telephone: 266-4351.

The Rear Window presents *Roy Frumkes' Document of the Dead* (1979), a film about the making of *Dawn of the Dead*, with Roy Frumkes in person, as well as *Eraserhead* (David Lynch, 1978) and *The Projectionist* (Harry Harwitz, 1971), at 8 pm at the Brookline Arts Center, 86 Monmouth Street, Brookline. Telephone: 277-4618.

The Museum of Fine Arts begins its film series *Latin Visions* with *Ultimes de la Victima* (Last Days of the Victim, Adolfo Aristarain, Argentina, 1982) at 5:30 and *La Pelicula del Rey* (The King and His Movie, Carlos Sorin, Argentina, 1986) at 8:00. Films screened in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Tickets: \$3.50 general, \$3 MFA members, seniors, and students. Telephone: 267-9300.

Saturday, Apr. 2

POPULAR MUSIC

David Sylvian performs at the Berklee Performance Center, 136 Massachusetts Avenue, Boston. Tickets: \$16.50. Telephone: 266-7455.

Merritt discusses plans for freshman programs

(Continued from page 1)
 can produce a series of classes to give students a flavor of what they're like. Rather than experiences about academic life, this will give them experiences of academic life. However, it is difficult to make changes in R/O, there's a logistic problem and changes must be worked out with the R/O Committee."

More faculty involvement needed in first year

"The problem with the freshman year," Merritt explained, "is an insufficiency in number of faculty who are devoted in energy and in time and in thought to the process of education that starts as soon as freshmen enter MIT at the end of August. There must be faculty who are willing to extend the right hand of friendship and intellectual mentorship to freshmen and who are willing to be visible and up front and there for them. A common complaint among freshmen is that they have no contact with faculty. We [the UASO] basically want to bring entering students into a close and secure relationship with the MIT community, including faculty. . . One of the main ways we can achieve this is through the advisory system."

Currently, the freshman advisory system has around 250 advisors, many of whom also teach freshman advisor seminars for their advisees and other undergraduates. Merritt complained, though, that many freshmen never form a "trust" or "intellectual relationship" with their advisor because of infrequent contact.

"The prevailing attitude is that the advisor is a remedial, someone to sign forms and drop cards. Unfortunately, there are some advisors who are only passive and remedial and have only occasional contact with their advisees," he said. "We want to really revolutionize the system by incorporating an intensive and assertive philosophy with advisors who will go all out and will feel that advising is really a part of their responsibilities."

Because of this, the UASO is looking to increase the number of freshman advisor seminars from around forty this year to over sixty next year. It hopes to keep each seminar down to "reasonable size" and to give them

"some accountability," according to Merritt, "not like another course or like a club activity, either."

Regular non-seminar advisors next year would take on seven or eight advisees, big enough to meet every few weeks on advising issues — more frequently than the semester or occasional mid-term meeting that takes place under the current system.

"We hope to educate advisors and associate advisors better and to bring more good and concerned faculty in contact with freshmen," Merritt said. "The best incentive for this is if advising becomes regarded as part of one's regular responsibility and if 'service' like this becomes counted more heavily for tenure."

Merritt added that reimbursement services should be done on a per capita basis, whereby each advisor would then be able to spend a certain amount of money on each advisee. "We're working towards this," he said, "and Dean [Shirley M.] McBay has been supportive of this idea, which would provide equitability between seminar advisors, who currently do receive reimbursement for money they spend on advisees, and non-seminar advisors, who currently do not."

Pass/fail discussed

While Merritt did not indicate whether he believed the current freshman pass/no credit system should be modified, he expressed concern over the "growing grade consciousness among first year students." Merritt said pass/fail loses some of its effectiveness when students become overly concerned about their actual letter grades, and he questioned whether the administration should go along with this trend or prevent it.

He added that under the current system "it is especially important to be able to help those students that are in trouble early on."

For this reason, the UASO has implemented a "freshman watch program." Through this program, recitation instructors inform the UASO of those freshmen that are in trouble academically. The UASO then calls the freshman advisors to have them meet with those advisees.



Tugrulbey Kiryaman

Travis Merritt

"Through this, we're assertively moving to help those students who are in trouble," Merritt said. "It's a soft key approach. Study skills programs and department tutorial possibilities should also help freshmen."

In other aspects of the freshman year, the UASO is planning to streamline next year's freshman handbook, to have it accentuate the basic facts more and to make it less wordy. For people currently working on developing study skills, the UASO may have tutoring, and possibly even a "study resources center". On a small, experimental scale next year may be the use of undergraduate students working as advisors — "functioning almost like floor tutors," Merritt said.

IAP should not "fall apart"

As for IAP, Merritt said that it is "generally recognized" as something that belongs in a different era. He added, however, "many feel it is useful and the UASO has no intention of seeing IAP fall apart. We'll make strong

moves to keep it up."

He blamed its current problems on lack of student participation and a dearth of activities. "To help it, a strong emphasis should be placed on public service activities and there could be a big event, to put a spark into the month of January. Hopefully, it can involve advisors and freshmen more. The IAP Policy Committee needs to elicit more powerful participation by the faculty overall."

Merritt hopes that the proposed changes can produce a "special character" for the freshman year. "Rather than just a place to sit for a year before joining a department, the freshman year must be thought of as a serious and worthwhile time in itself."

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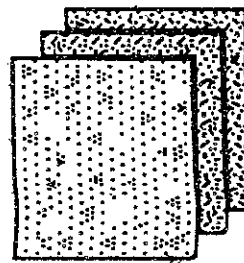
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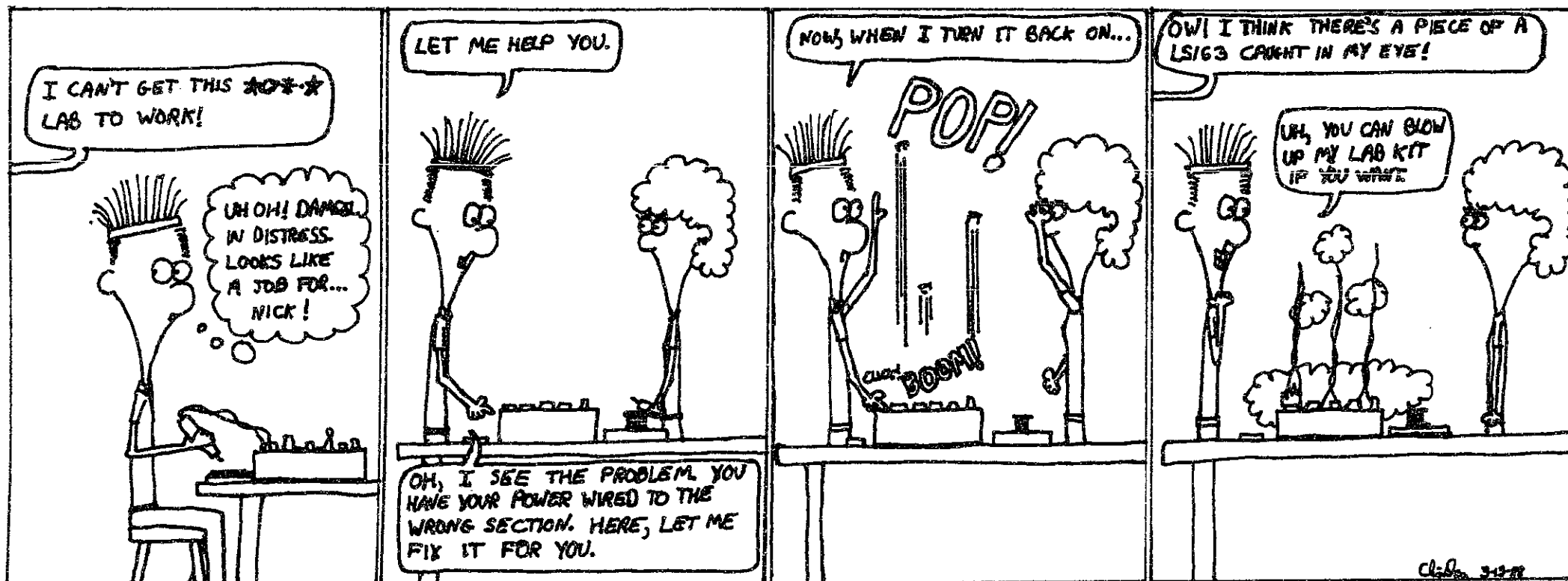
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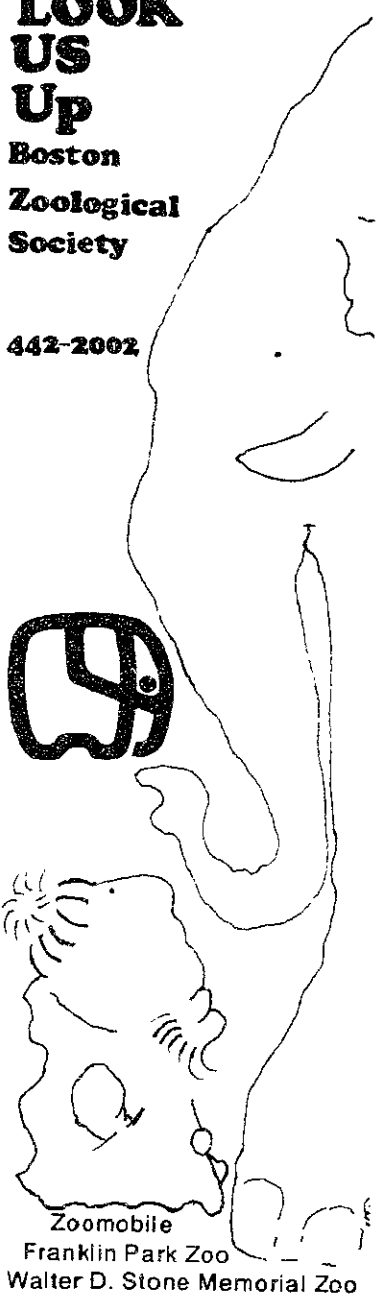
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Soviet exchange filled with intrigue

(Continued from page 2)

ministrators, been sent? Because, conservatory staff usually do the administrative work in Moscow, "but not when going abroad." Michailov denied the role of monitoring the students. Given "what our life is now under *perestroika* (restructuring), it is quite impossible," he said. Such an idea was "in line with the old understanding," Ivanov had said. That has now changed.

Did Laurence Lesser, president of the New England Conservatory, think it was normal to have a government official living in a dorm room next to the Soviet students? "If we were sending a group of students to the Soviet Union, we would be concerned that they would represent our country well," he replied. Would he send an individual to the Soviet Union to live with his conservatory students and check on their daily activities? "Yes, it's highly likely that we would," he said.

Two other New England Conservatory faculty members interviewed were also unconcerned about Michailov's purpose, doubting that he was a KGB operative. One said that the American students got a "high" from imagining such thing, while Hankus Netzky, head of NEC's jazz department said: "I think it's something very much in the minds of the Soviet students. It's probably what they've expected, because a lot of things are monitored very carefully."

But Greg Guroff, head of the President's US-Soviet Exchange Initiative at the US Information Agency, asserted that "the Soviet Union has always been concerned about defection and of sending people along to make sure it doesn't happen," and an American who has lived in the Eastern bloc said that it was "perfectly normal" to provide a government official escort, who provides surveillance of his charges. "The Soviets almost never let their citizens go anywhere in the world unescorted . . . It's unpleasant, distasteful, but it's simply a giv-

en. Without the presence of the chaperone, the exchange would not happen."

Bill Carter, a spokesman for the FBI, said that out of approximately 4,000 Soviet and Soviet bloc persons on official status in the United States, "approximately one third are intelligence officers," while another US government official pointed out that there were intelligence operatives in all Soviet agencies, not only the KGB. Of Michailov, he said "I'm sure he's employed where he says he's employed, but that doesn't speak to what he's doing."

If there is no conclusive evidence as to Michailov's purpose, his comment that *The Tech* knew "too much" about the Soviet students (see quotes, page 2) corroborates the statements made about their behavior by the Americans. That behavior, and the government practices which have inspired it, is revealing in itself.

But not only despite it, but possibly because of it, the formation of some close and affectionate friendships between Americans and Soviet students has been encouraged, stronger friendships than Americans normally had in their everyday life, according to one NEC student. It was unnecessary to watch the two nationalities together for long to detect the spontaneous rapport between them, and it was touching to observe.

Discussion on non-political subjects has ranged widely, and there appears to have been no restrictions on the Soviet students' movements. The Soviets and Americans have been on shopping trips together to get electronic goods, clothing and sneakers (paid for with a US dollar allowance), and at a dance, NEC student Julianne Verret said, "they were amazing — so much fun." Another student remarked on the friendliness, politeness and maturity of the Soviet visitors. "We have a wonderful time. . . They're a wonderful bunch," one American student said.

An NEC student said that over time the visitors were beginning to talk about the world's larger problems, and one discussion group "came to the agreement that all people in the world want peace, but politicians and governments don't necessarily all want peace all the time."

The American and Soviet students are, through their friendship, jointly showing the power of people to transcend the foibles of government. The bonds being formed between the American and Soviet students are strong and likely to be enduring. That alone is a major achievement, and makes the venture eminently worthwhile. If only the Soviets would next time house their "manager" in a nearby hotel. Or preferably, leave him behind.



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Pokrovsky delights with earthy performances of Russian folklore

POKROVSKY FOLK ENSEMBLE
Part of "Making Music Together," the American-Soviet Cultural Exchange.
Dmitriy Pokrovsky, Artistic Director
The Tremont Temple Baptist Church.
March 18

By EARL C. YEN

THE POKROVSKY FOLK ENSEMBLE is a group of 15 spirited performers from the Soviet Union. In a rare Boston performance last Friday, this ensemble put on a remarkably diverse show — skits, puppet shows, and dances — in their very casual, down-to-earth style. Led by Director Dmitriy Pokrovsky, the group performed several traditional dances as well as skits with surprisingly religious themes.

Their act began with *The Resurrection*, in which several women solemnly circled a dead man's body while singing a repetitive lament, eventually bringing the man back to life. The heavy-set women, dressed in colorful traditional skirts, sang in a throaty and resonant style.

In *The Dead One*, the performers perform a comic variation of the previous act. Once again, the performers gather near a dead man, this time with the men singing and the women wailing. Three men grab each of the women, one-by-one, and force her to kiss the dead man. Nothing happens. Finally, the men run into the audience, grab an unsuspecting young lady in the front row, and pull her onto the stage. When she kisses the dead man, he comes back to life, and the two run off the stage.

Kostrama is an afternoon dance with a peasant woman sitting on her porch doing daily chores while her neighbors socialize together and ask her to join them. Through translator Marina Balashova, the audience listens in on the short, humorous exchanges between the woman and her neighbors as they talk about everyday life.

It is interesting to note that, through this and other short skits, the Russian-speaking members of the audience stood out from the rest. As each performer delivered a punch line, a small portion of the audience would burst into laughter, and, upon receiving the translation from Konukhova, the rest of the audience would join in the hilarity.

Balashova generally did a good job of translating the subtler lines, although sometimes she would be so amused by a line that she would fall into laughter rather than translating the line into English. She appeared to be somewhat of an anomaly on the stage with her distinctively Western dress and hairstyle.

Pokrovsky started the second half of the program with a series of biblical-themed puppet shows, including *The Stable*, a traditional nativity scene, and *The Story of King Herod*. The puppet shows were performed in a rather tiny puppethouse.

In an artistic sense, the puppet shows were a disappointment, as they were too difficult to see. But these shows were remarkable in light of the fact that these performers come from a country which has often been accused of religious persecution.

The ensemble included the skit *A Folk Drama About Tzar Maximilian*, a story

of a Russian leader who kills his son because his son refuses to renounce his Christian faith. With Pokrovsky himself as Maximilian, each character stands in a circle and speaks by holding his sword forward. Wearing outlandish headdresses and mixing-in occasional slapstick antics, the ensemble tells the story of how Maximilian's son becomes a Christian martyr. Again, this tale of profound Christian

faith is a refreshing performance by artists from an officially atheist society.

At the end of the program, the Soviet ensemble was joined onstage by a large group of American students from Middlebury College. Together, the artists and students joyously sang and danced to a number of Russian folk songs in a touching show of friendship.



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Nominations are currently being accepted for the **John Asinari Award for Undergraduate Research in the Life Sciences**. Undergraduates in Course VII, VII-A and VII-B are eligible. The deadline for nominations is April 22, 1988. For more information, see Tom Lynch in Room 56-511 or call him at x3-4711.

The **MIT-Japan Science and Technology Program** would like to announce the MIT Japan Science and Technology Prize. The prize includes round trip air fare and local expenses for attending a professional meeting in Japan during 1988-1989. All currently enrolled graduate students are eligible. Applications are due in Room E38-656 by May 15, 1988. For more information, contact Patricia E. Gercik at 253-3142.

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Tuesday, Mar. 29

Craig Dilworth of Abo Akademi, Finland, will discuss *Laws, Theories, and Principles: The Fabric of Science*. The lecture will begin at 8 pm in Room 525, School of Theology, 745 Commonwealth Avenue, Boston. For more information, call (617) 353-2604.

Jerry Fodor of the Department of Philosophy at CUNY and **Zenon Pylyshyn** of the Department of Psychology of the University of Colorado/Boulder will present a talk on *Connectionism and Cognitive Architecture* on Tuesday, March 29 at 7:30 pm in the Grier Conference Room (34-401).

Wednesday, Mar. 30

A symposium entitled *"Disarmament 2000 and Common Security"* will be held on Wednesday, March 30 at the Student Lounge at the University of Massachusetts, Boston, 100 Arlington Street. The program will begin at 7 pm. For more information, call Mobilization for Survival at 354-0008.

Phillip A. Sharp, Professor of Biology and Director of the Cancer Research Center at MIT will discuss the importance of basic research on Wednesday, March 30 at 8 pm at the Cambridge Forum, 3 Church Street, Harvard Square.

Professor Irene Gendzier, professor of history at Boston University, will be discussing *US Intervention in Lebanon from 1958 to the present* at 5 pm in room SAR 202 at Boston University, 775 Commonwealth Avenue, Boston.

Ruth L. Smith, assistant professor of religion at Worcester Polytechnic Institute will discuss *Freedom and the Social World* on Wednesday, March 30 at 8 pm in the School of Nursing Auditorium, 635 Commonwealth Avenue, Boston. For more information, call (617) 353-3067.

The **Anthropology/Archaeology Program** will hold an informational meeting on summer archaeological fieldwork opportunities on March 30 at 4 pm in Room 20B-136. For more information, call 3-3065 or stop by the A/A Program office, 20B-131.

Thursday, Mar. 31

Martin Weitzman, MIT professor of economics, will speak on "Some Thoughts on the Japanese Bonus System."

Industry/Technology/Art, II: New Readings of American Television will be the topic of a seminar sponsored by the MIT communications forum. It will be held from 4 pm to 6 pm in the Bartos Theatre of The Weisner Building (E15-070) at 20 Ames Street on Thursday, March 31, 1988. The speakers will be Professor James Hay of the University of Illinois and Professor Horace Newcomb of the University of Texas.

Wednesday, Apr. 6

Robert J. Kriegel, PhD, will give a presentation on pressure and pain in the college environment on Wednesday, April 6 at 7 pm in the Boston University Conference Auditorium of the George Sherman Union Building at 775 Commonwealth Avenue. For more information, call (312) 558-1770.

Saturday, Apr. 9

A **Symposium on Human Rights in Southeast Asia** will be presented on Saturday, April 9 at MIT in Room 54-100 (Green Building). The first session is from 1-3 pm and the second session is from 3:30-5:30 pm. For more information, call 253-7826 (during the day).

Monday, Apr. 11

William B. Astle, Jr., President of Astle Corporation, will speak on developing energy saving products on Monday, April 11 at 7 pm in MIT Room 1-190, 77 Massachusetts Avenue, Cambridge. For more information, call 862-5008.

Healing yourself during Separation and Divorce will be the topic of discussion at a free lecture to be held at 7:30 pm on Monday, April 11 at the Riverside Family Institute, 259 Walnut Street, Newtonville, Room 14. The lecturer will be Harry Keshet, PhD. For more information, call 964-6933.

Wednesday, Apr. 13

Islamic Fundamentalism will be the topic of discussion on Thursday, April 13 at 5:30 pm in Room GSU 320-321 at Boston University. The guest speaker will be Professor Merlin Swartz, professor of religion at Boston University.

Medical School Applicants for 1989, "The Application Process" is the title of a talk to be given on Wednesday, April 13 in Room 3-343 at 10 am. For more information, contact Carley Sherry at x4737 (Room 12-185).

Monday, April 18

Michael Reich, associate professor in international health at the Harvard School of Public Health, and executive director of the Takemi Program, will speak on "Japanese Pharmaceutical Policy; Business and Government Conflicts in Japanese Pharmaceutical Policy."

Tuesday, April 19

Paul Rozin of the Department of Psychology at the University of Pennsylvania will present a talk entitled "A Psychological Analysis of the Sympathetic Magical Law of Contagion" on Tuesday, April 19 at 7:30 pm in the Grier Conference Room (34-401).

Wednesday, Apr. 20

Dr. Salah Selman, ex-minister in Lebanon, will be discussing the future of Lebanon on Wednesday, April 20 at 5 pm in Room GSU 320-321 at Boston University, 775 Commonwealth Avenue, Boston.

Ongoing

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"Tent City" homeless lose shelter

(Continued from page 1)
ing to Milne. MIT has provided \$1000 so far, and will provide another \$500 to the church, he said.

Following the November arrests, Milne and Ronald P. Suduiko, special assistant for governmental relations and community affairs, met with representatives of the Tent City homeless. But the two groups were unable to reach any agreement. Since Jan. 8, MIT has refused to discuss the matter at all,

according to Stewart.

The Tent City group has demanded to meet with President Paul E. Gray '54. But Gray has refused repeated requests for a meeting, Stewart said.

Seven protesters were arrested for trespassing in Lobby 7 on Feb. 25 after they refused to leave MIT property unless Gray met with them. The seven will go on trial April 14.

The Tent City homeless have no legitimate grievance against

MIT, Milne said. They came to occupy an MIT-owned lot last fall only because the Simplex Steering Committee happened to hold a protest on that lot on Oct. 16-17, Milne said.

Around 15-20 people occupied the lot at the height of the protests. Only nine beds were made available in the temporary shelter, Stewart said. As time has passed, some of the homeless have lost touch with the group and there has been a "loss of continuity," Stewart said.

Stewart believed MIT had a deliberate strategy of waiting out the homeless group, hoping to dilute its strength. "Unfortunately, MIT may have its way," he said.

Milne agreed that the protests had declined in intensity — both in the number of people and in the "vigor of their demands."

Tent City supporters have sought support from members of the City Council. Members of the group attended last night's council meeting.

Group studies changes in science education

(Continued from page 1)
considered by the working group were formulated by an older School of Science committee chaired by Robert J. Silbey, who is also the co-chair of the new group, Wormley said.

The committee's charge, which was drafted by Kerrebrock and Dean of the School of Science Gene M. Brown, according to Wormley, is to consider the following areas:

- the relationship of the first year science and mathematics subjects to the upper-level curricula.
- the need for science offerings beyond the first year level aimed at a conceptual understanding of the physical world, including issues of science distribution subjects.
- the need for some education in biology.
- the need for experience in experimental methods.

Because modern biology has emerged as one of the most important sciences in the last ten years, many faculty feel that all students at MIT should be exposed to it, Kerrebrock said.

Wormley indicated that the present effectiveness of the science distribution subjects is questionable because most departmental programs fit their own requirements into the distribution scheme. Last spring, Silbey suggested that the distribution requirement could be reduced to one course outside of a student's major.

Some engineering faculty feel that their students should have more exposure to the School of Science in their upperclass years, according to Kerrebrock. He said that few engineering students take science courses after the first year, but that they could benefit greatly from doing so.

The working group will evaluate the success of the laboratory requirement courses as well as

considering methods of introducing experimental experiences into the first-year program, according to Wormley.

Wormley said it was important to employ a variety of methods for increasing laboratory experiences. Freshman lab courses could be revived, for example, or core subjects could incorporate lab kits. Both Wormley and Kerrebrock noted that freshman labs require a lot of energy to organize, and Kerrebrock said that enthusiasm among the faculty for them is cyclical.

The organization of the committee, which was conceived last year but only began meeting last month, was mainly led by Kerrebrock, according to Brown. Kerrebrock said it took time just to get everyone to agree on the need for the committee.

Several members of the working group are closely involved with teaching the science core subjects, Wormley said. But besides engineering and science faculty, the working group also includes Professor Peter Perdue of the history section and Economics Professor Peter A. Diamond. There are also two students involved in the committee, which has fifteen members.

"THE MIDDLE EAST LOOKING BACKWARDS AND FORWARDS: PEACEKEEPING IN MODERN TIMES"

by

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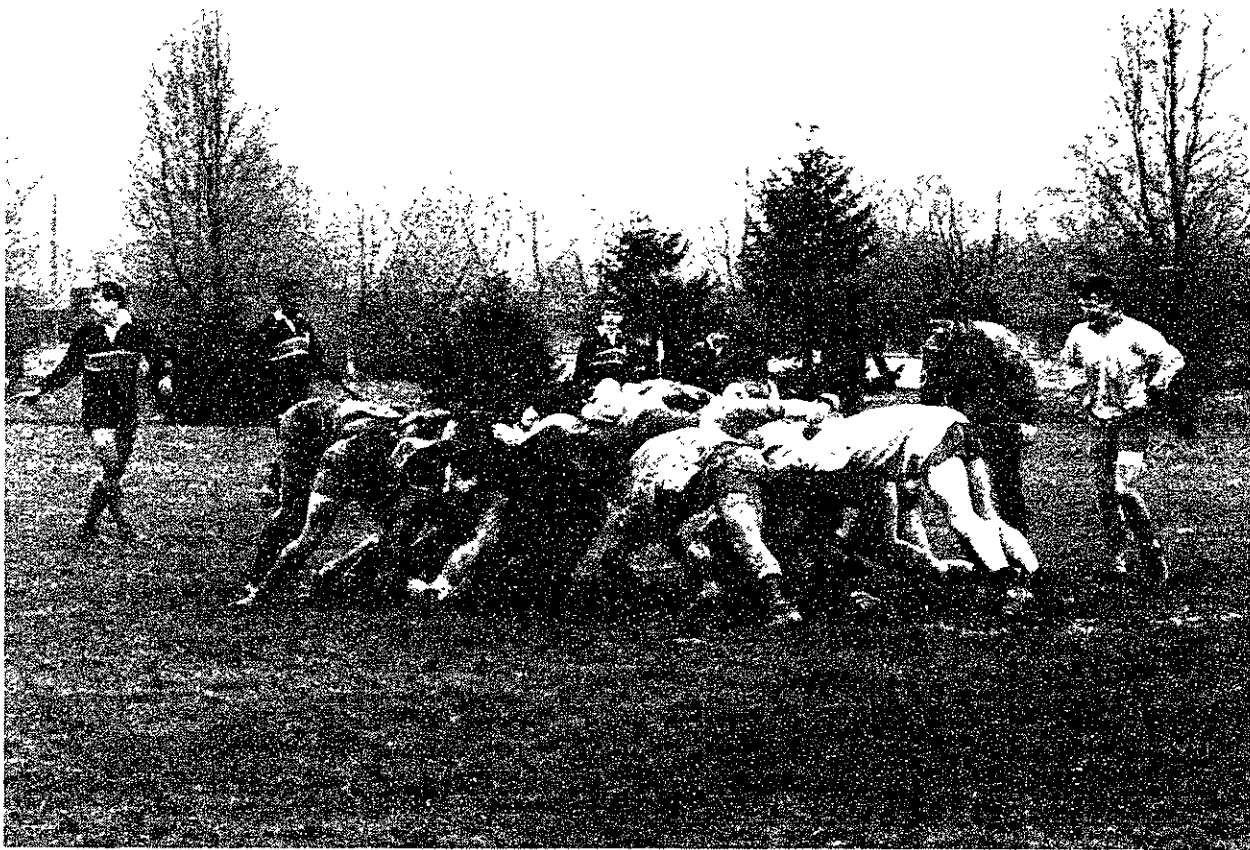
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sports

Gymnastics makes nationals

By Eric M. Reifschneider

The MIT men's gymnastics team has qualified to compete in the Division II-III National Championships. Although individual MIT gymnasts have competed in this meet in recent years, this is the first time the team has ever qualified.

The men's team competition will be held at 1 pm April 1, on the campus of Springfield College. Individual finals will be Saturday afternoon.

MIT entered the season with little hope, it seemed, of repeating its success of the last two years, in which the Engineers had compiled a record of 12-3 and ended a 12-year losing streak to arch-rival Lowell. Brian Hirano '87, MIT's all-around record-holder, and four other members of the nine-man team had graduated, and for the last two years MIT had rejected all male applicants with gymnastics experience. It appeared as if MIT would have difficulty fielding a full nine-man team with six competitors on each event, much less win half its meets and finish fourth in the New England Championships.

Much of the credit for the team's remarkable success goes to Coach Fran Molesso, in his sixth year at MIT. Under Molesso's in-

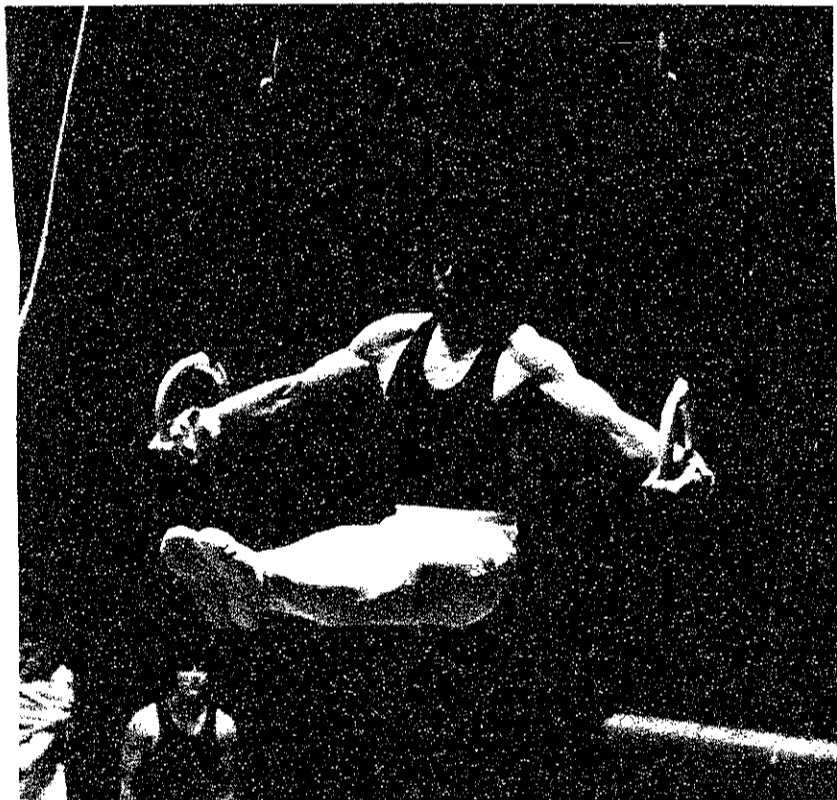
struction, the four returning members of last year's team — co-captains Norman Chen '88 and Eric Reifschneider '89, Alan Nash '89, and Mark Malonson '89 — developed into consistent all-arounders. Chen, Nash, and Malonson each learned as many as three new events, while Reifschneider improved his all-around average from last year by more than a point. All four have qualified for the individual all-around competition at nationals.

The team also benefited from the return of Jason Kipnis G, who came back to MIT in January to use his last year of eligibility. Kipnis made valuable contributions to the team score on five events (all except vault) despite painful shoulder and ankle injuries. Finally, the team found four newcomers with the spirit and desire to do gymnastics. Competing for the first time, Mark Abinante '89 (high bar), Tim Holt '90 (pommel horse, vault, and parallel bars), Joe Figaro '91 (floor exercise and vault), and Antonio Hernandez '91 (rings) gave the team good base scores on their events.

MIT enters the National Championships ranked sixth in the nation among Division II and Division III teams. The Engineers were in a similar position

last year, only to be surpassed by the University of California at Davis a week before the meet and eliminated from the competition. But this year they will realize their once-shattered dreams of representing MIT at the highest level of competition.

(Editor's Note: Eric M. Reifschneider '89 is co-captain of the men's gymnastics team.)



Mark S. Abinante/The Tech

Norman Chen '88 does an L-cross on the rings.

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Send nominations to the Awards Committee, Room W20-501

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