

The scene of Friday's chemical accident.

Kyle G. Peltonen/The Tech

## Chem lab accident injures 3 people

By Michael Gojer

Three people were injured Friday night in a Building 6 chemistry laboratory when a graduate student poured alcohol into a receptacle containing acid waste — causing an explosion that shattered the vessel and produced a burst of fire, according to Robert C. DiIorio of the MIT News Office.

Marie O'Regan G was admitted to Massachusetts General Hospital for burns Friday night, DiIorio said, but she was listed in good condition yesterday morning.

Gui Bazan G and Vernon C. Gibson, a visiting scientist in the chemistry department, were treated for minor burns Friday night along with three Campus Police officers, though none were hospitalized, according to DiIorio.

The accident took place in a laboratory of Professor Richard Schrock around 10:45 pm Friday night. Schrock declined to comment on the accident.

There was no evidence of a large fire in the lab, according to Jerry Diaz of the Safety Office, although a fire extinguisher was used. The lab was sealed off Friday night after the accident, but DiIorio said that there was no chemical contamination or structural damage.

The incident was still being investigated by the Safety Office yesterday afternoon, according to Diaz.

Diaz said all that could be done to prevent mistakes like the one that occurred Friday was to make sure that waste receptacles were clearly labeled. He noted that when people work long hours, fatigue can bring on errors.

## MIT takes rent control board deal

By Niraj S. Desai

MIT agreed last week to conditions set by the Cambridge Rent Control Board for clearing five run-down houses from the proposed site of a 350-room hotel and conference center — part of the \$250 million University Park development.

The houses, which are on Blanche and Green Streets, contain twelve rent-controlled apartments, four of which are currently occupied. In February, the board ruled MIT violated city ordinances by allowing the buildings to become dilapidated.

Under the agreement, MIT will relocate two of the houses to Brookline Street and renovate the six rent-controlled apartments in them. It will demolish the other three houses and replace them by transferring rent-control restrictions to six apartments on Massachusetts Avenue that are presently unregulated. In addition, the Institute will be required to build six new rent-controlled apartments on the corner of Brookline and Pacific Streets.

In its original petition for a permit to remove the houses from the rental market, MIT had offered to provide twelve rent-controlled apartments and six market-value apartments. But the board ruled on March 16 that it would only grant a removal permit if MIT changed its petition to make the market-value units

(Please turn to page 2)

## ODSA screens graduate residents

By Robert Adams

The Office of the Dean for Student Affairs initiated a new screening process for graduate residents in undergraduate dormitories this year. Applicants were required to answer questions about hypothetical scenarios [see box, page 14] at group interviews, in addition to their preliminary screening based on references, which had been conducted in the past.

"The questions were fairly wide open and allowed people to answer however they wanted," according to Associate Dean for Student Affairs James R. Tewhey. "There were no right or wrong answers;" rather, the interviewers were interested in the reasoning behind the answers.

Prospective graduate residents were given different hypothetical scenarios, such as a situation in which underaged students are drinking or a situation involving racial harassment, and they were asked what they would do in each situation, he continued.

The interviews were conducted by teams of people from the ODSA, and groups of several applicants were interviewed together, Tewhey said.

Tewhey gave some examples of applicants who might run into trouble — one who said undergraduates' drinking habits were none of his business, or one who rejected the possibility that there could be racial harassment on the campus.

### Some applications held back

After these interviews, accepted applications were forwarded to the undergraduate dormitories,

## Tent City group now housed

Six members of the "Tent City" homeless group have found a permanent home — nearly half a year after the Tent City protests began.

Last week, the group moved into a four-bedroom apartment on Saville Street. Using personal savings and support from the Church of the Covenant and the Cambridge's homeless fund, they paid the security deposit, one month's rent, and realtor's fee.

From late December until March 31, the group lived in apartments provided temporarily by landlord Alex Steinburgh through an arrangement with the city.

The Tent City protests began last October as a group of homeless people occupied an MIT-

but some were withheld because there were still some deliberations among the reviewers about those applicants, Tewhey said. Some or all of those eight tutor candidates were unaware that their applications had been delayed.

Housemasters only became aware of the new process when New House housemaster Professor Derek Rowell noticed he did not receive the application of a student for which he had been a reference.

## Graduate dormitory ready in 1989

By Mauricio Roman

The new graduate dormitory will be ready in November of 1989, according to Paul F. Barrett, Director of Physical Plant. The dormitory — which will be located in the building at 143 Albany Street, near the nuclear reactor and the Plasma Fusion Center — will house approximately 200 students. The estimated cost of renovating the building will be \$14 million, Barrett said.

## Pass/fail changes are debated at CFYP forum

By David P. Hamilton

Even with freshman year pass/fail grading, "it's easy for students to develop an antagonistic relation with MIT — really destructive," said Sean Murphy '91, one of nearly forty students attending a forum held yesterday by the Committee on the First Year Program.

Murphy added that eliminating second term pass/fail would be "fatal" to students' chances to

develop a positive attitude toward the Institute and their own work. This forum was the second held this term by the CFYP in order to obtain student reaction to the committee's plans to revise the first year program. The committee has released a draft of a report it is preparing for the Committee on the Undergraduate Program.

Professor Kenneth R. Manning, chairman of the CFYP, briefly summarized the committee's tentative proposals: increasing academic flexibility by emphasizing alternate scheduling of core curricula, and eliminating second term pass/fail in favor of allowing students to take one course each term on pass/no-credit.

Most students expressed negative opinions about the idea of eliminating pass/fail. Seth Gordon '90 said he viewed the committee's recommendations with "a good deal of suspicion" and urged other students to express their feelings.

Seth Brown '88, a contributor to the report of the Ad Hoc Student Committee on the First Year, said that while some students abuse second term pass/fail, others benefit greatly from it. The issue is to discriminate be-

Rowell, chairman of the housemasters' committee, obtained a list of eight applicants whose names were withheld and provided it to the housemasters who were involved in getting new graduate residents, according to Sharon Weber '88, coordinator of New House II interviews.

"I think that there was simply a misunderstanding between the ODSA and the housemasters, and it has been resolved," Rowell

(Please turn to page 14)

But the dormitory is still a controversial issue, according to Director of Planning O. Robert Simha. Simha, through his secretary, declined to comment further.

The mix of unit sizes for the apartment complex has been decided, according to Senior Vice President William R. Dickson '56, although the program must still be checked for feasibility with the architects. Dickson said the decision not to include effi-

ciency units in the program may have been a sticking point, since more units could be accommodated with efficiencies than with multi-room apartments.

The building is presently being leased to several companies which will leave in August, according to Jeff Meredith G, president of the Graduate Student Council. Meredith said renovations will begin in September.

The Institute is presently seeking a housing permit for the building, which is an "Industrial B" zone, and expects to obtain it in the next few months, Dickson said.

(Please turn to page 14)

## Mark R. Kordos

Mark R. Kordos '89 died last Friday when he jumped off the 13th floor of MacGregor House. Kordos, 18 years old, came from Morristown, NJ, and was majoring in computer science.

In addition to being a straight-A student, Kordos had been active in the Musical Theatre Guild, playing lead roles in two productions.

Chief of Campus Police Anne P. Glavin said the suicide occurred at about 6:30 pm. Kordos was pronounced dead at Massachusetts General Hospital at 8:10 pm. The death certificate cited his cause of death as a massive injury to the head.

Robert M. Randolph, associate dean of student affairs and head of the Student Assistance Services, described Kordos as someone who set very high goals. "He was quite demanding and a perfectionist," Randolph said.

Two courses, Computer Language Engineering (6.035) and Automata, Computability, and Complexity (6.045J) had been troubling Kordos in the past few days, Randolph said. "The day he died, there was a test in 6.045J, and he was apparently frustrated," Randolph said. Kordos had a 5.0 grade point average, Randolph added.

Kordos lived in A-entry at MacGregor. Robert S. Kennedy '59, professor of electrical engineering and computer science and housemaster at MacGregor, described Kordos as a "superb student who wanted to do well."

In Kordos's room there was a very brief note which he had left for his family, Glavin said. But it made no mention of his academic situation this semester, she stressed.

Randolph said a "reliable source" told him that Kordos had ingested a large amount of aspirin before he fell out his window. "Because of this some people might believe that what happened on Friday was not a suicide," Randolph said, but "rather a cry for help."

(Please turn to page 14)

(Please turn to page 15)

## MIT accepts rent board conditions

(Continued from page 1) subject to rent control as well.

William S. Noble, one of the tenants and a member of the Cambridge Tenants Union, criticized the board's decision to allow MIT to amend its petition, rather than forcing it to submit a new one. Tenants had "no ability to comment, [to] look at what the board had proposed," he said. The process would have been delayed several months if

the board had rejected MIT's petition outright.

Tenants and community activists, in pressing the rent board to reject MIT's petition, charged that MIT had shown a "callous" disregard for the city's housing needs in its development plans.

But Walter L. Milne, assistant to the chairman of the MIT Corporation, believed that the housing situation in Cambridge would actually be improved because of

the development. "You are going from twelve units to eighteen units. All under rent control," he said of the plan for the five houses.

Moreover, the University Park development will contain 400 housing units — 150 of which will be reserved for low- and moderate-income residents, Milne said.

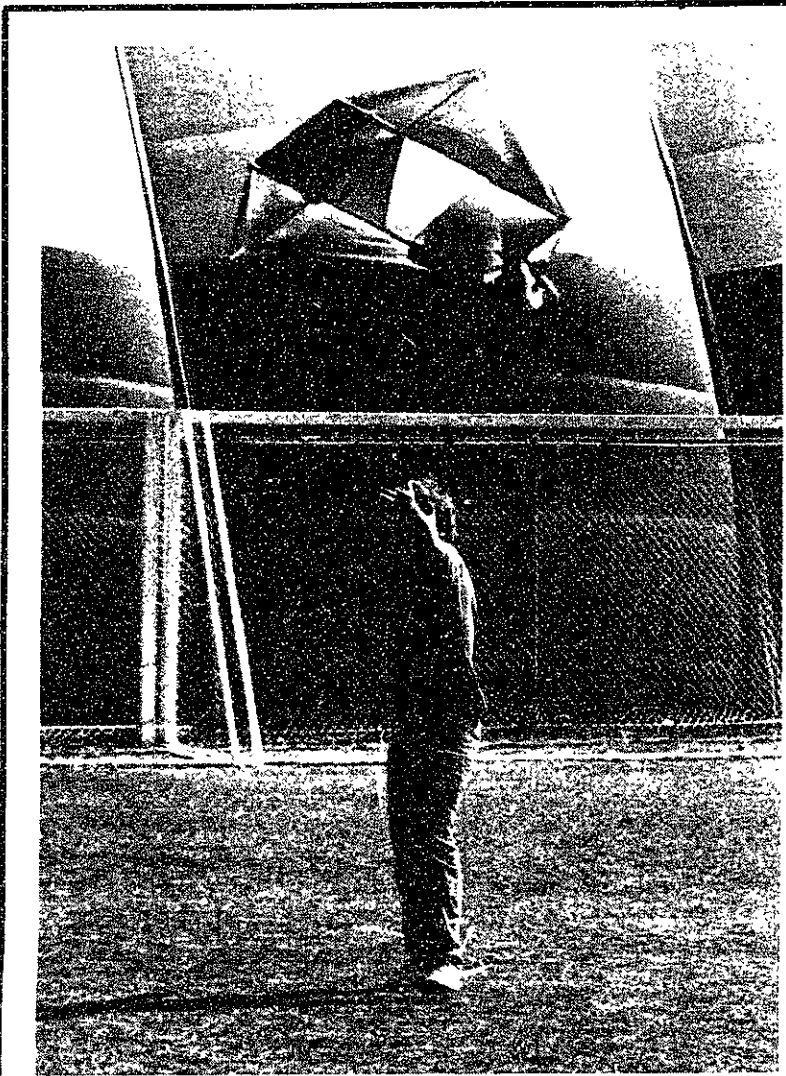
Critics have also accused MIT of not doing enough to alleviate the hardship on the tenants now living in the Blanche and Green Street houses. At the March 16 board hearing, the mother of one of the tenants said, "These people have roots — they should be respected for those roots. . . . These people want their own homes."

MIT is required under the terms of the removal permit to pay housing and transportation costs for the tenants while the site is being cleared and the two houses relocated. MIT's attorney Scott Lewis argued at the March 16 hearing that being forced to relocate was a comparatively minor hardship on the tenants, and one that could not be avoided.

Lewis last week raised some objections to the accuracy of the Notice of Ruling based on the March 16 board meeting. Milne said Lewis' objections were minor and would not interfere with MIT's plans.

However, more controversy could still be in store for the houses. According to Noble, Lewis also objected to parts of a Notice of Ruling the board sent out after a tenant complaint hearing. Noble believed these objections could conceivably prevent MIT from receiving the removal permit.

The situation is still fluid, according to Noble. "We're seeing what it means," he said. "Nothing is nailed down."



Wes Huang/The Tech  
Michael Elkins '88 pulls in his kite after its tail gets caught.



Wes Huang/The Tech  
MIT goes for the ball in Saturday's game vs. Vassar. MIT won 16-4.

## MIT Students Project Athena Survey

Please return survey as soon as possible to Room E40-338. Your response is important. If you would like a survey and did not receive one, please contact Jane Johnston on x3-4478 or Dr. Karen C. Cohen on x3-0135.

Thank you.

## Ethics in Engineering and Science Forum

MIT's Graduate Student Council is sponsoring a case study forum on ethics in engineering and science. We will debate the engineer's ethical responsibilities on the job and within society and examine the consequences of his actions. One of our panelists, Ms. Sylvia Robins, uncovered evidence of government fraud, poor quality assurance, and equal pay violations within her engineering firm. Upon pursuing these matters she was harassed by management, threatened with her job, and received death threats against her family. This forum will present the audience with an opportunity to formulate responses to ethical dilemmas like this which confront the modern engineer. Topics will include whistle blowing, product safety, and corporate responsibility. Open to the public.

*Panelists include:*

|                |                                  |
|----------------|----------------------------------|
| Ralph Nader:   | Consumer Advocate                |
| Doug Ross:     | Chief Executive Office, Softech  |
| Sylvia Robins: | Engineer, Rockwell International |

*Moderator:*

Caroline Whitbeck: Professor of Mechanical Engineering, MIT

**DATE:** THURSDAY, APRIL 14, 1988

**TIME:** 7:00 PM

**PLACE:** KRESGE AUDITORIUM, MIT

*For more information, contact Mark Hansen at 253-5876 or 868-6620.*

# news roundup

from the associated press wire

## Nation

### Dukakis says Arabs are responsible for West Bank violence

Governor Michael Dukakis said yesterday that Arab leaders, by refusing to negotiate with Israel, are "responsible for the turmoil and the violence" in the West Bank. Addressing Jewish leaders in New York along with other Democratic candidates, Dukakis said the government of Israel, as well as the "generation of young Palestinians" in the region, do not bear the responsibility for the recent violence there. Dukakis made the comments in an address to the conference of presidents of major American Jewish organizations — an umbrella group of leaders of 44 of the largest national Jewish organizations.

Jesse Jackson continued to distance himself from Palestinian Liberation Organization leader Yasser Arafat, and Albert Gore repeated his opposition to an independent Palestinian state.

### Droughts predicted for Northwest

What do farmers, utility companies and fishermen all have in common? Water is essential to their financial survival. But water officials in the Northwest fear those three groups will be pitted against each other this summer as they fight over limited water supplies. A major drought is predicted for the area, and the head of one water system, which is considering rationing, calls the prospect "really scary."

### Drug testing guidelines drawn up

The Department of Health and Human Services has published procedures to be followed by federal agencies in testing employees for drug use. Among other things, the rules guard against workers submitting altered or substituted urine samples. Still to be approved are separate guidelines drawn up by some 40 separate agencies.

## World

### Afghan rebels reject peace pact

President Reagan has directed Secretary of State George Shultz PhD '49 to go to Geneva this week to sign accords under which all Soviet troops will be removed from Afghanistan. However, Afghan rebels have rejected the peace pact, and are vowing to continue their struggle.

### Catholics consider role of women

Roman Catholic bishops have released the first draft of a pastoral letter on the role of women in the church. The letter suggests installing women as permanent deacons and allowing girls to join altar boys in assisting priests. The letter breaks little new ground, but does urge priests to be more sensitive to women's concerns.

### Kuwait ignores hijackers' demands

As Kuwaiti officials continue to reject their demands, hijackers continue to hold hostages in Cyprus — having killed two passengers in the eight-day-old hijacking. Kuwait's foreign minister said officials will try to save the hostages, but adds they will not surrender to blackmail — even if more passengers are killed. The second hostage was killed after officials in Cyprus ignored two deadlines to refuel the jet, which is still on the ground at the Larnaca airport. The hijackers are demanding the release of 17 pro-Iranian militants in Kuwait.

The passengers on the plane are not the only ones who are in jeopardy. Yesterday, the group claiming to hold kidnapped American Marine Lieutenant Colonel William Higgins threatened to hang him if an attempt is made to storm the Kuwaiti jetliner. And in a separate threat, "Islamic Jihad" has threatened to kill American and French hostages in Beirut.

### West Bank violence continues as deportations orders are issued

Deportation orders were being issued against 12 Palestinians in the Israeli-occupied West Bank while eight others were expelled yesterday. Israel television quotes a top military official as saying the deportations are intended as a warning to other Palestinians not to commit violence. Meanwhile, the army says Israeli soldiers shot and killed two Arabs after a group of Palestinians threw stones and bottles at a patrol.

## Weather

### Cloudy weather ahead

Our weather during the past few days has been largely influenced by a pesky low pressure system positioned east of New England over the Atlantic Ocean. Although it relented somewhat over the weekend, the disturbance came back to haunt us yesterday as its associated circulation brought damp and much colder weather to our region. The low is slowly drifting eastward. As a result we can expect cool but much drier weather conditions for today. By tomorrow, however, another disturbance will be approaching Boston from the south.

**Today:** It will be mostly sunny with a cool northeasterly breeze. High temperatures will be 47-52°F (8-11°C) with northeast winds at 10-15 mph (16-24 km/h).

**Tonight:** Skies will be clear as low temperatures approach 40°F (5°C).

**Wednesday:** Increasing cloudiness with a chance of showers. Highs 50-55°F (10-13°C).

**Thursday:** Cloudy with highs again 50-55°F (10-13°C).

Forecast by Robert Black

Compiled by Michael Gojer

## WHY NOT SPEND A TERM AT WELLESLEY?

Participate in the 1988-89 Wellesley-MIT Residence Exchange. Spend a term at Wellesley College!

Information and applications available in the Exchange Office, 7-103, x3-1668

Deadline for application is WEDNESDAY, APRIL 20.

### Special Student and Youth Fares to EUROPE from New York on Scheduled Airlines!

| DESTINATIONS  | OW    | RT    |
|---------------|-------|-------|
| LONDON        | \$175 | \$350 |
| PARIS         | 206   | 412   |
| FRANKFURT     | 220   | 440   |
| ROME/MILAN    | 238   | 476   |
| VIENNA        | 245   | 490   |
| ZURICH/GENEVA | 225   | 450   |
| COPENHAGEN    | 255   | 475   |
| OSLO          | 225   | 450   |
| STOCKHOLM     | 230   | 460   |
| HELSINKI      | 238   | 476   |

Above fares also apply from Washington, D.C. to London, Paris and Frankfurt on non-stop service. Add-on fares from Boston, Chicago, Pittsburgh, Minneapolis and many other U.S. cities are also available.

CALL OR WRITE FOR OUR SPECIAL FARES TO THE SO. PACIFIC, AUSTRALIA, SO. AMERICA

Applications available for Eurail Youth Pass and International Student I.D. Card.

For Reservations and Information Call:

**WHOLE WORLD TRAVEL**  
Part of the worldwide STA Travel Network  
17 E. 45th St., Suite 805, New York, NY 10017  
(212) 986-9470



## "A Personal Perspective on the Old Testament"

with Prof. Mildred Dresselhaus, Institute Professor

A Physicist and Electrical Engineer Looks at the Bible in Hillel's continuing series

## TEXTS FROM TECH

Tuesday, April 12

4:00 PM

Room 8-302

# opinion

Column/Andrew L. Fish

## Lack of warmth causes pain

Many MIT students find acquaintances their freshmen year through dumb luck. They wind up in a lot of the same recitations, end up sitting with each other in lecture, and become friendly.

Mark Kordos '89 was such an acquaintance of mine. We'd sit together in 26-100, talk about classes, problem sets, singing, the newspaper, and other mundane topics. I always admired Mark — he was brighter than I could ever hope to be and was also an excellent singer. On top of that, he was probably the friendliest MIT student I had ever met.

After freshman year our paths did not cross. I had almost totally forgotten about Mark — until he threw himself from his dormitory window last Friday.

When I realized it was *that* Mark who decided to take his life I was stunned — he was bright, affable, and talented. This was an incredible waste of life.

I have stood quietly by as the suicides at MIT have piled up — one the spring of my freshman year, two the fall of my sophomore year, three last fall, and now Mark. Until now I have been willing to dismiss these deaths as statistical anomalies, but I cannot believe this anymore. In addition to seven suicides, I know at least one other student who attempted suicide, and at least two others who have gone over the edge at this school. MIT should include a warning label with its offers of admission — "WARNING: The Institute May Be Hazardous To Your Health."

A large part of the problem is the lack of intimate support on the campus. Students with problems are ignored — other students are either too busy, inexperienced, or insensitive to help. One must actively seek aid from the Dean's Office; a student with too much pride, too much work,

or simply not enough initiative is left to twist slowly in the wind.

After three students took their own lives last fall, all the administration could do was send us an impersonal letter with some telephone numbers to call before we slit our wrists. The suicides of the past two autumns affected a large segment of the student body, but the Dean's Office did not deem it appropriate to hold seminars in living groups to discuss students concerns; rather, they left students to their own devices. It is no surprise that loneliness and depression thrive in this climate.

Nevertheless, while the Dean's Office is the obvious whipping boy in a situation like this, another group bears a larger part of the blame — the MIT faculty.

The faculty sets the tone of the academic environment on this campus, and that tone is generally one of scorn and disrespect. MIT has one of the most demanding curriculums in the country — there probably weren't more than 20 students in my high school who could make it through this place. Yet the message the faculty transmits to the students is that they are lazy and do not perform up to expectations.

I have never had a professor who complimented a class on test performance. But I have had many who harped on low class averages, telling students they had to study harder or pay more attention to lecture.

Along the same lines, an Undergraduate Academic Support Office study told students that most of them spend time "non-productively" during the Independent Activities Period. Dean for Undergraduate Education Margaret L. A. MacVicar '65 said she could not justify the expenses of IAP unless the time was put to good use.

Also, Kenneth Manning, the chairman of the Committee on the First Year Program, told us

that "we don't want students to use activities as an excuse for not doing well in their classes" and that "students should be held responsible for something." He implied that MIT students are irresponsible people looking for excuses to slack off.

Comments like these from faculty members tend to demoralize students, many of whom pull multiple all-nighters just to complete basic course requirements. The message is clear — you are never working hard enough. Luckily, most of faculty can abandon ship at night, leaving the deans and the students themselves to face the consequences of this never-ending pressure.

The seven suicides of the past three years do not begin to tell the tale of suffering this campus inflicts on many of its students. The compulsion to constantly work, often at the exclusion of all other activities, can warp the minds and bodies of students, sometimes with tragic results. We need a more intimate support network, a more understanding faculty, and a student body that can look beyond the next problem set, or eventually we will all know a victim.

*Andrew L. Fish, a junior in the Departments of Chemistry and Political Science, is editor in chief of The Tech.*

Column/David P. Hamilton

## Limited SDI plan would protect from accidents

The nuclear balance of terror will be forty years old next year. Since the Soviet Union first challenged the American nuclear monopoly in mid-1949, the world has lived with a tacit understanding that a Soviet-American war would inevitably escalate into a catastrophic nuclear exchange. Only the risk of unacceptable retaliatory damage has prevented the use of nuclear weapons for strategic advantage.

But although the doctrine of Mutual Assured Destruction has kept the peace for nearly forty years, it won't do so forever. No policy that relies on governments to act with unconditional sanity can be considered "stable" by any stretch of the imagination, and the effects of even a single failure would be disastrous.

Even further, the global power balance no longer resembles the simple bipolar standoff that MAD is predicated on. Nuclear



Column/Darrel Tarasewicz

## Campus Preview gives slanted picture of MIT

There was no need for sugar and spice to make everything so sweet and nice at MIT this past weekend. With all the warm greetings and tender goodbyes, a visitor to our campus could truly believe that a caring, compassionate environment exists for students here.

But in the midst of the partying and excitement, what do you explain to a pre-frosh who stares at the base of MacGregor and realizes that a student chose to jump off that building Friday evening? After all, if the environ-

ment is so relaxed that students routinely dress up in gorilla outfits and ride on bicycles, how in the world could they ever feel depressed or troubled?

Campus Preview weekend presents a very fraudulent, deceiving picture of what MIT is like. Particularly distressing is that many female and minority students who are not currently happy with MIT chose to come here because Campus Preview gave them a very favorable impression of this school.

Quite a few complain that they were "fooled."

Many don't realize that, behind the strained smiles, their escorts would much rather be doing something else than explaining the wonderful features of MIT. Furthermore, as they drag their luggage back home along Amherst Alley Saturday afternoon, little do they suspect the men looking out windows and rating them as good-looking or bad-looking "maidens."

During the weekend I'm sure very few of our visitors were told how much time 8.01 problems sets would take. Few were told how grungy and frustrating the homework that they would face in 18.02 and 5.11 would be. Worst of all, I bet very few pre-frosh, even if they were told, could be convinced that MIT can be a very cold, alienating place.

After all, why should we worry about such things? There's a frat party we have to go to!

This festive atmosphere is fine for Residence/Orientation Week, which exists as a big welcoming party for the freshmen that choose to come here for their own reasons.

(Please turn to page 5)

# TheTech

Volume 108, Number 18 Tuesday, April 12, 1988

**Chairman** ..... Peter E. Dunn G  
**Editor in Chief** ..... Andrew L. Fish '89  
**Business Manager** ..... Mark Kantrowitz '89  
**Managing Editor** ..... David B. Plass '90  
**Executive Editor** ..... Thomas T. Huang G

**News Editors** ..... Darrel Tarasewicz '89  
 Niraj S. Desai '90  
 Michael Gojer '90

**Night Editors** ..... Ezra Peisach '89  
 Marie E. V. Coppola '90

**Opinion Editor** ..... Michael J. Garrison '88

**Arts Editors** ..... Jonathan Richmond G  
 Julian West G

**Photography Editors** ..... Christopher J. Andrews '88  
 Kyle G. Peltonen '89

**Contributing Editors** ..... Mark D. Virtue '90

**Senior Editors** ..... V. Michael Bove G  
 Akbar A. Merchant '89

**Senior Editors** ..... Mathews M. Cherian '88  
 Ben Z. Stanger '88  
 David M. Watson '88

### PRODUCTION STAFF

**Associate Night Editor:** Halvard K. Birkeland '89; **Staff:** Harold A. Stern G, Daniel Peisach '90, Carmen-Anita C. Signes '90; **Supplies Manager:** Ezra Peisach '89; **TEN Director:** Halvard K. Birkeland '89.

### PRODUCTION STAFF FOR THIS ISSUE

**Night Editor:** ..... Marie E. V. Coppola '90  
**Staff:** Peter Dunn G, Katie Schwarz, Harold A. Stern G, Michael J. Garrison '88, Andrew L. Fish '89, Halvard K. Birkeland '89, Errol Grannum '89, Mark Kantrowitz '89, Niraj Desai '90, Michael Gojer '90, Carmita C. Signes '90, Mark D. Virtue '90.

The Tech (ISSN 0148-9607) is published Tuesdays and Fridays during the academic year (except during MIT vacations), Wednesdays during January, and monthly during the summer for \$17.00 per year Third Class by The Tech, 84 Massachusetts Ave. Room W20-483, Cambridge, MA 02139-0901. Third Class postage paid at Boston, MA. Non-Profit Org. Permit No. 59720. POSTMASTER: Please send all address changes to our mailing address: The Tech, PO Box 29, MIT Branch, Cambridge, MA 02139-0901. Telephone: (617) 253-1541. Advertising, subscription, and typesetting rates available. Entire contents © 1988 The Tech. The Tech is a member of the Associated Press. Printed by Charles River Publishing, Inc.

## feedback

## Professor should have been tenured

(Editor's note: The Tech received a copy of the following letter addressed to Dean of the School of Humanities and Social Sciences Ann F. Friedlaender PhD '64.)

I am writing to you to express my shock and upset upon hearing that Associate Professor of German Michael E. Geisler was denied tenure. I am currently taking my second course with Geisler and do not see any area in which he is not excellent as a teacher. I would very much like to know the reasons for your decision.

Professor Geisler is friendly, encouraging, and clearly enjoys teaching. He takes extra time outside of class to talk with students about their work and has even arranged special hours to work with several students to-

gether, reviewing grammar and sentence usage to improve our German writing skills. Class discussions are well led and often preceded by a brief talk about interesting background information Professor Geisler has researched. He also keeps us informed of German related activities outside of MIT, such as the Goeth Institute of Boston. We recently saw a film version at Harvard of one of the texts we are studying.

Given all of this, it seems clear to me that Professor Geisler thoroughly enjoys his work and is truly interested in providing for us a broad and interesting exposure to the German language and culture. I see no reason why he should have been denied tenure.

I further understand that the Department of Humanities has, of yet, not tenured Professor

Claire J. Kramsch, head of the Foreign Languages and Literature section. This seems to me an indication that the administration feels no great concern in ensuring that future students at MIT will have the opportunity to pursue German studies at this school.

Given all the current conflict about improving education at MIT, I must say that this decision indicates otherwise. How can we have a first rate education when the first rate professors we depend on are not being supported by the administration? As a concerned student who has thoroughly enjoyed Professor Geisler's teaching and all MIT academia so far, I urge you to reconsider your decision regarding a tenured position for this outstanding professor.

Lori K. Fretz '90

# opinion

## Limited SDI would stabilize

(Continued from page 4)

ests. A case in point is the Pakistani nuclear effort, which the United States has hesitated to punish with aid cutoffs because it fears jeopardizing supply routes to the Afghan guerrillas.

A more immediate and practical solution has been proposed by defense experts such as Sen. Sam Nunn (D-GA), who contend that SDI may yet play an important role in US security. These experts recommend a "thin population defense," a strategic defense capable of protecting the United States against accidental launches or a weak Third World strike.

Thin population defense is attractive for several reasons. The most obvious is that it can shield the United States from attacks which MAD is helpless to prevent. As one observer has commented, MAD "overdeters but underdefends." The shifting distribution of nuclear weapons may lead to attacks that MAD was never expected to deter.

In general, deterrence strategies can only keep the peace when a threat of retaliatory destruction can prevent an attack in the first place. If the attack is made anyway, deterrence has failed, and it is all too easy to imagine cases in which such attacks may occur.

For instance, a single Trident submarine can target 240 Soviet cities, and Soviet submarines will soon have similar capabilities. Were a Soviet submarine to make an unauthorized or accidental launch, destruction in the United States would be almost total and completely unstoppable. A resulting American retaliatory strike would be cold comfort, and in fact would be counterproductive by compounding the original error.

Equally frightening is a situation in which an unstable military

junta might lay hands on weapons and launch systems. Such a group might make clandestine attacks on the superpowers, particularly if it faced domestic insurgency and had little to lose.

The thin population defense can fill the widening gap in MAD by shielding American cities against limited attacks. Neither human error, technological breakdown, nor criminal or ideological fanaticism are deterred by existing nuclear strategy. Such threats must be met by defense, not deterrence.

A second advantage to a thin population defense is its non-provocative nature. To avoid inciting a Soviet arms buildup aimed at overwhelming an American defense, a limited SDI would not be capable of stopping a full-scale Soviet attack. MAD, after all, has worked reasonably well at preventing such an attack, and the costs of a complete population defense would be extreme.

Finally, mutual superpower deployment of thin population defenses would set an important precedent. Further agreements might cut back offensive weapons and shift the strategic balance toward "defense dominance." Ironically, it will only be possible to deploy cost-effective heavy population defenses in the event of a US-Soviet political settlement, so such hopes are still remote. Still, we should not dismiss them out of hand.

Of course, there are drawbacks to thin population defense as well. Deploying such a system would necessitate US withdrawal from the ABM treaty, whose terms forbid extensive missile defenses. Furthermore, a limited defense would probably still require space-basing in order to "kill" incoming warheads at safe distances from their targets.

There are also difficulties associated with verifying the limited

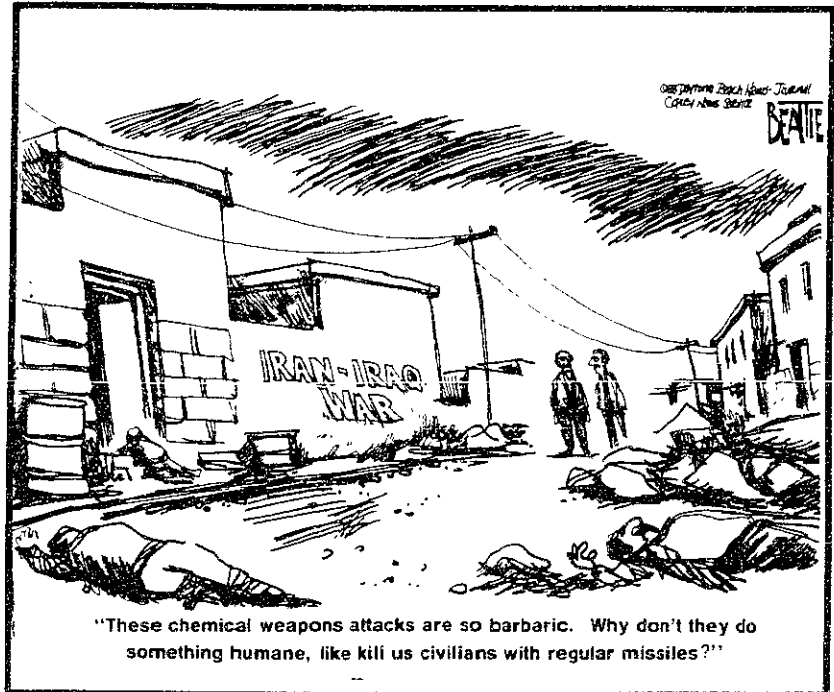
nature of the defense. Without reliable verification measures, the Soviets may well assume that the United States is building heavy population defenses and build up their weapon stocks accordingly, further fueling the arms race.

In the longer term, the militarization of space may be the biggest disadvantage of a limited defense. Any space-based weapons system will undoubtedly have the capability to attack other orbiting bodies such as communications satellites, manned launch vehicles, or space platforms, manned or otherwise.

If the Reagan administration is correct in predicting a flourishing space-based economy, an SDI system may pose a significant threat to a nation's economy and space assets. If nothing else, extending the arms race into space will make space an even more dangerous environment and dampen commercial enthusiasm for space ventures.

In the end, the viability of a thin population defense rests upon an assessment of the increasing risks of nuclear proliferation and the decentralization and complexity of strategic nuclear command. Since it's unlikely that these trends will reverse themselves (or even slow) in the near future, the thin population defense may be our best bet against the ever-higher possibility that MAD will fail in unforeseen ways.

David P. Hamilton, a senior in the Department of Electrical Engineering and Computer Science, is a columnist for The Tech.



## Pre-frosh need to be given real information

(Continued from page 4)

However, many of the people that come here for Campus Preview have not yet decided where they want to go to college. Rather, they come here to learn about this place so that they can make an accurate, informed decision as to whether MIT is for them.

When much of this information is fake, it is no surprise that feelings of being "fooled" and disenchantment often appear once the students are here.

It is rather surprising that the Admissions Office still organizes a women's weekend. In the past three years, the percentage of women accepted to MIT has approached figures common to other colleges. Furthermore, the Ad-

missions Office has repeatedly stressed that it does not treat males and females differently in the admissions process.

If MIT wants to have a student population that is truly happy it must begin by attracting those individuals that fit into its competitive, demanding environment. These individuals will be able to flourish, and, as a result, both the student and MIT will benefit.

So, MIT, take off your false mask. By showing our true colors, people will be less confused when they see an ape on a bicycle and the site of a suicide on the same street.

Darrel Tarasewicz, a junior in the Department of Biology, is a news editor for The Tech.

## feedback

### Dartmouth students are intolerant

To the Editor:

Dartmouth College is primarily an undergraduate institution and a much maligned member of the Ivy League. It is a small school of only 4000 undergraduates, located in a very isolated and rustic part of New Hampshire. Having spent four years as an undergraduate there, I feel justified in saying that in his column ["Review sanctions unjustified," April 5], K.J. Saeger G entirely missed the point about the conflict between Professor Cole of Dartmouth and the four reporters for the *Review*, a "conservative" newspaper circulated on the Dartmouth campus.

The *Tech* columnist's view was clear: *Review* writers are trying to "improve academic standards"

and *Review* writers represent conservative opinion battling against liberal ideology.

The real problem at Dartmouth is much less abstract than Saeger portrays it to be. Briefly, it is the problem of hatred and intolerance. Professor Cole is a black professor of music at Dartmouth. But it is not the color of his skin that makes him a favorite victim of the *Review* staff. It is the fact that he is different in many ways, and the *Review* cannot stand for anything foreign.

When one thinks of attitudes espoused by the *Review*, one cannot help but remember the leaders of George Orwell's world of 1984. While I was attending Dartmouth, the *Review* attacked Cole verbally, viciously slandering him in their newspaper. But more recently, the conflict has grown more physical, as those who read the *Boston Globe* or *The New York Times* know. Imagine trying to teach a class and having four obnoxious students surround you. You ask them to leave and they respond by repeatedly sticking a microphone in your face. How would you respond?

For years the Dartmouth administration has kept quiet. They have made no public response because that would only highlight the "Dartmouth problem" in the press. But this past year a wonderful thing happened at Dartmouth that shows how much difference a single voice can make. A new president was appointed who has stated publicly his wish to revitalize the intellectual life of Dartmouth College. For the first time in my seven year association with the College, Dartmouth has taken public action against the *Review*, suspending three of the reporters who confronted Professor Cole for one half or one full

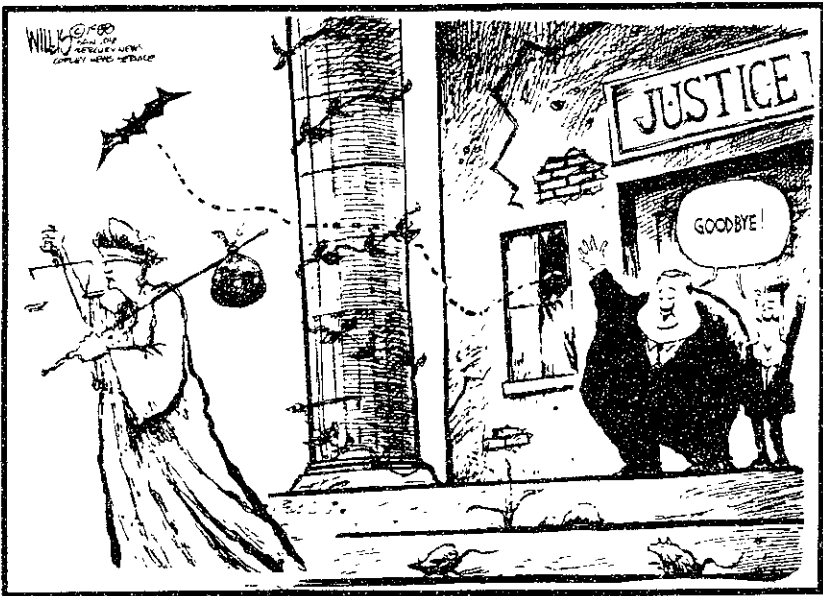
year. President Freedman of Dartmouth has sent a clear message by this action: our College is a microcosm of the world, and our community can no longer accept blind hatred and blind intolerance in this ever shrinking and every maturing world.

As a Dartmouth alumnus, I was pretty surprised on my first walk down MIT's infinite corridor to see posters devoted to women at MIT and the funny looking mathematician Norbert Weiner. A little later a poster was put up about the life of Martin Luther King Jr. I was surprised and pleased, for at Dartmouth such posters would only last a few weeks before being defaced.

Such is the climate of intolerance and hatred that has characterized Dartmouth for so many years. This is central to the issue of intellectual life on the Dartmouth campus, for if one cannot be different in any way — one's manners, one's language, one's color, one's values — how can one even begin to express and explore one's interests in physics, biology, or Shakespeare? It is because President Freedman recognizes this problem, and because of his vision and his courage, that I and other Dartmouth alumni applaud his statements and actions.

In this light, I think the posters in MIT's long corridor are symbolic of an attitude, and I feel grateful to President Paul E. Gray '54 and his administration for fostering such an attitude. At an institute devoted to excellence, one is often critical, especially of administrative leaders, but in always being critical one sometimes forgets how much better things are here than elsewhere.

Gene Kim G  
Dartmouth College '85



## Legalized abortion is a modern-day Holocaust

To the Editor:

Manavendra Thakur's column in the last issue of *The Tech* ["Evil's human face is shocking," April 8] is worthy of careful consideration for the profound truth that it presents: the shocking paradox that those who set the brutally efficient extermination machine of the Nazi Holocaust could be, and they actually were, human beings.

This is truly a scary thought. As Thakur says, it is hard to believe: "How could these men, these people, these humans possibly talk about Jewish people as though they were to be used for maximizing killing efficiency ratings? How could they sit through such a morbid discussion? Didn't even one person have doubts or a glimmer of conscience? I just could not believe that the most controversial issue they discussed was whether to kill half-Jews or merely to sterilize them."

The law of Man, as stated and

applied by The Nuremberg Trials, defines this Holocaust as a "crime against humanity," for which there cannot possibly be just excuse or statute of limitations. Nevertheless, a condemnation of such crimes, for the sake of justice, must be indivisible, i.e. it must condemn all such crimes. Now, when reading Thakur's article, I could not help but remind myself of that other ongoing, modern Holocaust of abortion: the mass-murder of millions of innocent unborn human beings.

Hitler could not make the killing of Jews "legal;" Hitler only decriminalized the Final Solution for 12 horrible years. Similarly, the Supreme Court of the United States simply cannot make the killing of children "legal;" the Court has only decriminalized abortion for 15 horrible years.

My amazement is the same as Thakur's: how can modern American society simply get used to the fact that over 4000 chil-

dren are being slaughtered in this country every day? I just cannot believe that the most controversial arguments politicians discuss about this issue is whether or not to use public funds for the killing.

In as much as all of us posit that it was wrong for Nazis to slaughter innocent non-Aryans, how is it possible for abortionists to posit that there is a "right" to kill preborn human beings? If abortionists demand a "right" to define a human fetus as a non-person and subject to killing, it should be obvious that anyone may demand a "right" to define any human being as a non-person and subject to killing. If abortionists demand this "right" as a matter of "personal belief," it should be obvious that anyone may demand this "right" as a matter of politics, racism, origins . . . or, as Hitler did, for pure madness.

Juan A. Latasa '91  
assistant director, MIT Pro-life

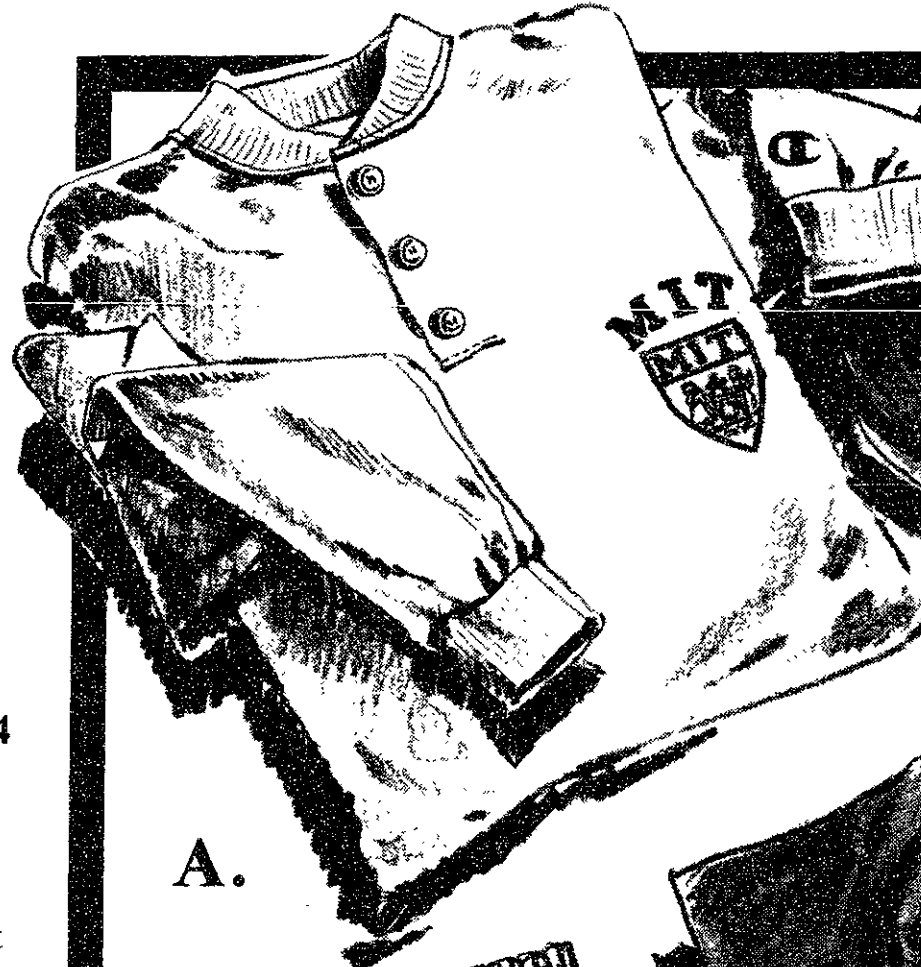
# M.I.T. INSIGNIA

WE'VE GOT IT!

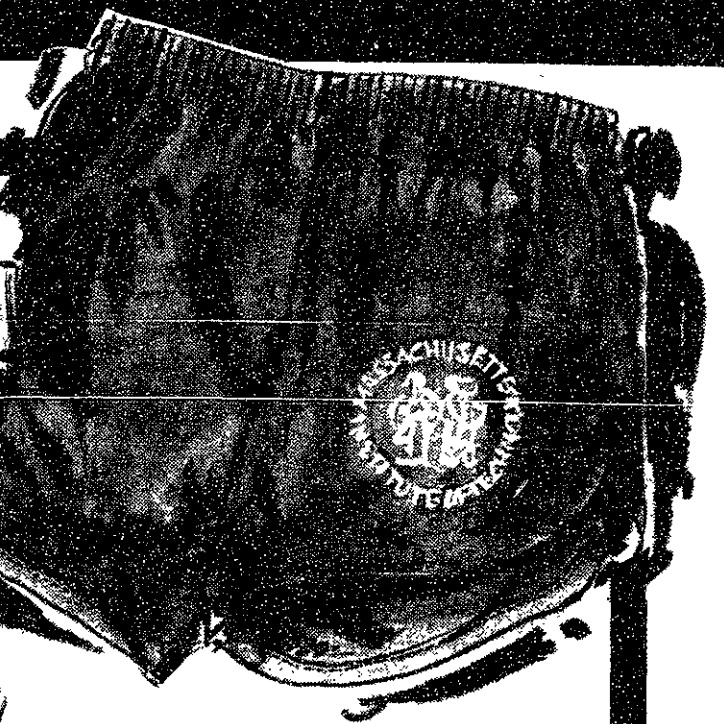
## MIT Insignia Fashions For Spring

### MIT Baseball Shirt/Short Set

A. 100% cotton long-sleeve baseball shirt features 3-button neck with ribbed collar and cuffs. All white with MIT crest imprinted in scarlet and grey on left chest. S, M, L and XL. \$24



A.



B.

B. Lightweight nylon shorts accent cool times in hot weather. Elastic waistband for comfortable fit. In scarlet with silver-grey MIT design on left leg. S, M, L and XL. \$13

### MIT Reversible T-Shirt/Short Set

C. Shorts of lightweight cotton/nylon blend for a cool fit during hot months. Elastic waistband for comfortable fit. In silver-grey with embroidered scarlet MIT. S, M, L and XL. \$12



C.

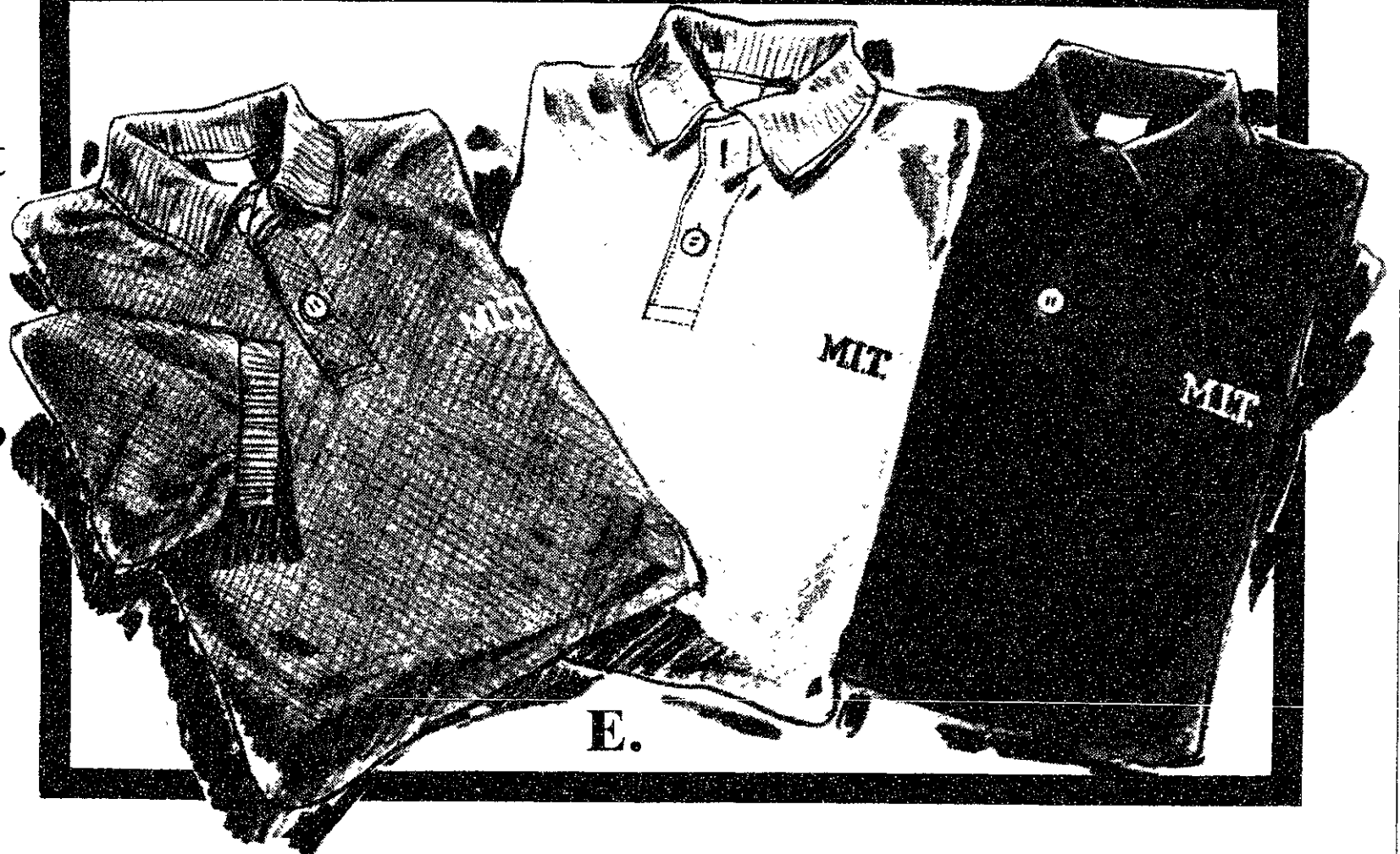


D.

D. Heavy durable t-shirt features large block-size "MIT" across chest. Scarlet with white MIT; white with scarlet on reverse side. 100% cotton. M, L and XL. \$19

### MIT Golf Shirt

E. Featuring our own Coop Label short-sleeve 2-button pique knit shirts with knit collar. MIT embroidered on left chest. In scarlet, white and navy. S, M, L and XL. **SPECIAL PURCHASE! \$18.99**



E.

**MIT COOP**  
3 Cambridge Center  
M-Fri 9:15-7pm  
Thurs 'til 8:30pm  
Sat 9:15-5:45pm

**PARK FREE IN KENDALL SQ\*** 2 hrs M-Fri - One Memorial Drive Parking Garage or after 5pm weekdays and all day Saturday at Cambridge Center Garage.

\*With sales receipt showing \$5 minimum Coop purchase: validate parking ticket at Coop Cashier's desk.

Coop Charge, MasterCard, Visa and American Express welcome.

**the Coop**

## ARTS

# Harvard Gilbert and Sullivan Players present *Iolanthe*

## IOLANTHE

Words by Sir William S. Gilbert  
 Music by Sir Arthur S. Sullivan  
 The Harvard Gilbert and Sullivan Players  
 Jeffrey Korn, Director  
 Agassiz Theatre, Radcliffe Yard  
 Saturday, April 9, 8 pm  
 Also appearing April 13-16 at 8pm

By CHRISTOPHER J. ANDREWS

**A** CHORUS OF CLUMSY FAIRIES, one of them well over six feet tall and decidedly lacking the appearance of "a girl of seventeen:" what has our dear Gilbert and Sullivan comic opera become? The Harvard Gilbert and Sullivan Players' production of *Iolanthe* (or *The Peer and the Peri*) hides behind a farcical interpretation of the script to disguise several artistic failures; hardly a critical success, the musical is nonetheless entertaining.

This very funny story is, like any of Gilbert's grand old works, about a man and a woman who cannot escape the fetters of society to consummate their true love. In particular, the orphaned heroine Phyllis (Laurie Myers) is an unsullied nineteen years of age and not yet responsible for her person. Her guardian, the elderly Lord Chancellor (Peter Hopkinson), the final arbiter of matters matrimonial, would choose her for himself, or certainly bestow her upon some propertied member of the Peerage.

And how is our hero Strephon (Arthur Fuscaldo), a mere goatherd of substantially lower rank than members of the House of Lords in 19th century English society, to engage the lovely Phyllis in matrimony? His case before the lecherous Lord Chancellor is hardly strengthened when jealous members of the Peerage spot him in tender caress with mother Iolanthe (Marybeth Ahern), who, by dint of fairyhood appears a young girl of seventeen.

The Harvard Players do present the whole of these necessary details of plot and several others, as well. Again, much to their credit, matters are wound up nicely in true Gilbert and Sullivan style, employing the devices of womanly persuasion and mistaken patrimony in a most humorous fashion.

The whimsical operetta is full of amusing characters. Intellectually hollow members of upper-crust Britain are portrayed with haughty abandon by members of the chorus of Peers, sparing no degree of pomp. As the chummy Lord Mountararat (David Schrag) declares, "I have a high regard for intelligence — I often wish that I had some!"

In contrast to the vacuous nobility we find the self-proclaimed intellectual, Private Willis of the Grenadier Guards, sung most impressively by Douglas Freeman. Peter Hopkinson carries off his speaking parts as the high-strung Lord Chancellor brilliantly, affecting one of the most ridiculous upper-crust British accents of all.

There does remain the problem of the clumsy fairies. As has been pointed out no less than twice in this very article, a fairy should be attractive and by all means young, prancing day after day through the meadows without ever engaging in gainful activity. Their theme "Tripping hither, tripping thither, never knowing why or whither" is Gilbert's attack on the 19th century paragon of womanhood, the idle beauty traipsing from social occasion to social occasion.

Many arduous months might be spent searching for a less graceful lot of fairies than Harvard's own. It cannot have escaped the audience that most missteps were planned, posing an egregious pun on Gilbert's use of the word "tripping" (here meaning graceful dancing). Have the directors deliberately cast their most uncoordinated auditions in the role of fairy, promoting the ungainly Kenneth Bamberger

to the head of the class, to better perpetuate this pun? Or have they cast this farcical trick to cover up real problems in the choreography department?

Another annoying feature was the characterization of hero Strephon. Historically, Strephon has been a handsome and clever young man whose only fault was low birth, yet Fuscaldo played his Strephon as a screeching queen, prone to tantrums. Some justification might be made for this performance: Strephon is, after all, a fairy from the waist up, the other half being mortal. Such is not, however, the accepted performance practice within the Gilbert and Sullivan tradition, and only very unlucky audiences are forced to sit through a juvenile exploration of the many senses of "gay" that have arisen in our century.

Musically, the production was not a success; many sung passages were difficult to hear, depriving the audience of Gilbert's

lyrical wit and Sullivan's clever interweaving of melodic motifs. Fuscaldo's full and romantic singing clashed with his Pee Wee Herman acting.

The Harvard Gilbert and Sullivan Players' production is not slick and professional, nor do they adhere closely to traditions; in past years, other area colleges have performed the same work with greater success. The Player's farcical approach may appeal to some, however, and the show does have a number of very entertaining scenes.

\* \* \* \*

The production continues through this week, with shows on April 13, 14, 15, and 16 at 8 pm. Tickets are \$9 and \$7, with a \$2 student discount. Wednesday is Student Night; all seats are priced at \$3. Reserved seating is available: call the Harvard Gilbert and Sullivan Players for details.

## The Tech Performing Arts Series presents. . .

### EUROPEAN COMMUNITY YOUTH ORCHESTRA

140 of the finest young musicians from the twelve European Community countries make their United States Debut, in concert at Symphony Hall. Appearing with the European Community Youth Orchestra, under the direction of Erich Leinsdorf are Marilyn Horne, mezzo-soprano, and violist Nobuko Imai, together with the Harvard Glee Club. Proceeds from the concert go to Very Special Arts of Massachusetts, an organization devoted to enriching the lives of disabled persons.

Symphony Hall, April 15, at 8 pm. MIT price: \$5.

### CITY OF BIRMINGHAM SYMPHONY ORCHESTRA

Simon Rattle and his renowned City of Birmingham Symphony Orchestra leave Britain for their first American Tour. On the program in this Symphony Hall debut are *Symphonies no. 5, 6, and 7* by Jean Sibelius.

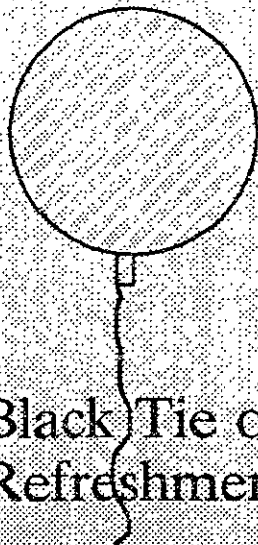
Symphony Hall, April 17, at 3 pm. MIT price: \$5.

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

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

## THE ATHLON BALL

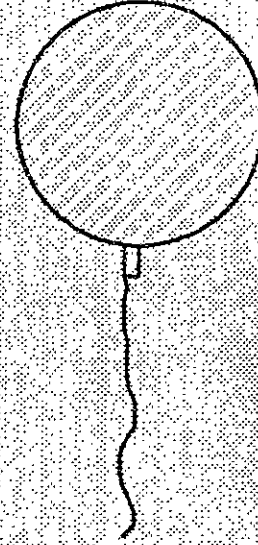
### Celebrating the Naming of the Howard W. Johnson Athletics Center



Black Tie or Festive Attire  
 Refreshments

Saturday, April 23, 1988  
 9:00 pm to 1:00 am  
 Athletics Center, First Floor

Tickets:  
 Students \$ 8  
 All Others \$10



Ticket sales: Information Center (7-121) 9:00-5:00, Lobby 7 (April 11 - 15, 10:00-3:00), Lobby 10 (April 18 - 22, 10:00-3:00), Graduate Student Council (50-222)  
 By Mail: mail check to Special Events Office, 3-203, include return address

## A short Sinead concert is all it took

**SINEAD O'CONNOR**

*In concert at the Metro.*

By PAIGE PARSONS

**A** YOUNG IRISH WOMAN with a cleanshaven head has taken the Boston music scene by storm. The 21-year-old is Sinead O'Connor. On the strength of her debut album, she sold out three Boston clubs in a matter of hours.

Rumor had it that Sinead had no opening band, and that her set was under an hour long. She'd have to prove an awful lot in less than an hour, I thought to myself.

An hour was all it took. QED.

At 11:30 a petite figure clad in black took centre stage. Everyone knew Sinead wore her hair shorn, but there was still a visible stir in the audience as the lights shone down on her 5-o'clock shadow. She was timid to greet the audience, and launched right into the first number, "Jackie."

O'Connor's precise enunciation and vocal control made her words pierce the silence like knives. Her voice was even more powerful and passionate live than on the album. The crowd went wild with applause. O'Connor seemed embarrassed, unaccustomed to all the fuss.

After a quick "thank you," she blushing introduced the next song, the hit single "Mandinka." She picked up a guitar and began another amazing vocal assault. The song allowed her band to shine as well. It was a star-studded lineup with two ex-Smiths in the cast, including bassist Andy Rorke. The group was amazingly tight, considering they had just been brought together.

I'd noticed all the computer equipment on stage, but it wasn't booted up until "Never Get Old," which features a Gaelic recitation of the 91st psalm, here pulled off a digital resampler. It was ironic that some much high-tech was used in the sparse, acoustic song. But technology was

no match for what nature had provided, as O'Connor's powerful voice exploded over the arrangement.

Her vocal versatility became apparent when she shifted gears for the funky and hypnotic "Jerusalem." But while her voice found the groove, her limbs remained still. The audience, meanwhile, was dancing fervently. When O'Connor did move from the mike, it was only to loosen-up for her next series of vocal acrobatics.

Three songs not on the album were included: one cover, "The Hand that Rocks the Cradle," and two new songs, the first called "Jump in the River," the second untitled, but O'Connor's declared favourite of the moment.

The encore provided the highlight of the show. After sustained applause, O'Connor reappeared, alone and brandishing a twelve-string guitar. She then launched a vocal attack that radiated such brilliance that

with each verse I thought she would have no energy for the next. The cry "you're still a liar" resounded through the air long after Sinead had bid the crowd farewell.

After the show, hordes of people gathered around the stage door hoping to catch a glimpse of Sinead. The mob moved from excitement to disappointment as each unfamiliar face came and went. Everyone was looking for the bald woman in black sweat-pants, but she never emerged.

Yet if they had looked closely, they might have seen a pale young lady with a black bob, black dress, and black boots quietly wandering the crowd. If I hadn't met her earlier I would never have recognized her with the dark wig. She sipped her drink and with a knowing smile whispered "Shaving your head sometimes has its advantages."

## Gershwin comedy presented by Next Act

**OF THEE I SING**

*Music and lyrics by George and Ira Gershwin.*

*Book by George Kaufman and Morrie Ryskind.*

*Directed by Erik J. Heels '88.*

*Presented by the Next Act, April 8,9,10.*

By KATIE SCHWARZ

**U**NDoubtedly the 1988 CAMPAIGN prompted the Next Act's choice of *Of Thee I Sing*, a Depression-era spoof on presidential politics. The show turned out as an amusing reflection on sex roles, as well — a romantic farce against the backdrop of a female majority in the Senate and the Supreme Court.

As is usual with dormitory productions, the show aimed for zaniness, not high drama, with funny, energetic dialogue as its strength. The choral numbers were loud and strong, but lyrics were often bland,

and all three leads (Evan Sherbrooke '91 as the president, Lori Fretz '90 as his true love and Ellen Shen '91 as her rival) had trouble projecting during Friday night's show. I sometimes found myself waiting through the songs and looking forward to the dialogue.

After a slow start, the first act got moving with a lot of help from the boisterous Stephen Pao '89 as the campaign press secretary, who calls newspapers in a frenzy to announce that "John P. Wintergreen is running for president on a one-word platform: 'Love!'".

A great deal of credit must also go to Dan Henderson '91 as Vice President Throttlebottom. It is not easy to play a complete idiot convincingly, but Henderson's slapstick was always funny and never forced, and he stole most of his scenes, getting laughs even out of such a hackneyed device as a propellor beanie.

The 1931 book doesn't exactly have an enlightened attitude toward women, but

ARTS  
ARTS

the cast managed to poke fun at corny musical plot conventions. In Sherbrooke's big romantic scene with Fretz, at first she resists, he seizes her, and then she surrenders — but before the kiss he turns to the audience with a sheepish grin as if to admit, "I know this is ridiculous, but I'm supposed to do it."

Technically, the director and choreographer made good use of a tiny space; only the opening number seemed cramped. Multitudinous costume changes created the illusion of an infinite number of extras, as most of the cast had at least three speaking roles as well as many appearances in dance numbers. There were inevitably some fumbled lines, but nothing that really interfered with enjoying the show.

Too bad this show won't still be here in October, when we'll need comic relief from the political scene even more than we do now.

## Class of '89

*Make your parents proud!*

**GET SHOT!**

**SENIOR PORTRAITS**

will be held

- Mon — Fri
- April 11 — April 15
- 9am — Noon, 1 — 5pm

*Don't be a faceless senior!*

Call 253-2980 or visit our office in the Student Center, Room 451.

Technique

## Join the Leaders in Real-Time Expert Systems

Gensym is developing real-time expert systems in Common Lisp for real-time, on-line, intelligent monitoring and control of large, complex systems. The founders are a team of professionals with extensive experience in Lisp, Artificial Intelligence, User Interface, and Process Control technologies, a strong product orientation, and extensive experience in sales, marketing, and support of real-time expert systems.

Our modern offices are conveniently located in Cambridge near the intersection of Routes 2, 3, and 16, and only steps away from the Alewife "T" rapid transit line.

Gensym provides a unique opportunity for challenging, creative, exciting work as well as for sharing in the growth of a young company.

### Full-time Employment Opportunities

**Software Development:** Strong Lisp-and expert systems background is required. Engineering background, experience in C, and experience with real-time operating systems is helpful.

**Documentation and Instruction:** Strong technical documentation and/or instruction experience is required. A computer science or engineering degree is highly desirable. Candidates must be capable of writing impeccable English.

**Sales and Marketing:** Experience in high-technology sales and/or marketing as well as a working knowledge of expert systems and excellent written and verbal communication skills are required.

**Customer Support:** Knowledge of expert systems and Lisp or C required. Alternatively, candidates with a knowledge of distributed control systems and network architectures and protocols are sought. Candidates must have good interpersonal skills and a strong industry background to help customers develop and interface state-of-the-art expert system applications in the area of process control.

Contact: Andreas Hofmann  
Gensym Corporation  
125 CambridgePark Drive  
Cambridge, MA 02140  
(617) 547-9606



**Gensym**

Real-Time Expert Systems

ARTS

# Sinead O'Connor talks about her musical background

AN INTERVIEW  
WITH SINEAD O'CONNOR

By PAIGE PARSONS

**S**INEAD O'CONNOR was in Boston last week for an unprecedented three live shows. She took time out of her busy schedule to hold a press conference for the college newspapers and radio stations. Although she breezed in late, she was immediately warm and friendly, and very open to the media's probing.

\* \* \* \*

O'Connor said that "if there are Irish influences on the album they're not intentional or conscious ones. . . they come out, I think, because I'm Irish. I conscientiously try to avoid being a folk-Irish-woman singer. I don't like folk-Irish-woman singers."

What does she like? "Rap. I usually listen to Michael Jackson, the Smiths, Stump and the Sugarcubes, an Icelandic band that's out right now that's absolutely . . . brilliant."

She doesn't listen to her much now, but Barbara Streisand was a big influence on her singing. "I know it sounds really stupid, but I used to watch films of her when I was a child. I'd be absolutely amazed at the things she could do with her voice. That's what made me really want to be a singer."

And a successful one. On her first US tour, she is surprised at the album's success. "At the beginning nobody (and that includes me) thought the album would do anything. Chrysalis [Records] was expecting sales of about 25,000. Right now they're in a bit of a shock!" That's because *The Lion and the Cobra* is currently enjoying the number one spot in *Rolling Stone's* college chart.

When asked about her feelings on breaking into the mainstream, she had this to say. "I'd be far prouder of being in the [Billboard] dance chart than I would of being in the Top 40 chart with people like Tiffany — I think I'd rather die!"

Tiffany isn't the only person this opinionated singer disagrees with. "I don't sympathize with the British government's attitude towards the IRA, the Irish government, or the Irish people as a whole. I don't appreciate the condoning of the kill-

ing of suspected IRA members by RUC members. I don't condone the imprisonment of the people who are in jail for the Birmingham bombings — they've been proven on many occasions not to be guilty. I sympathize very, very much with the IRA."

She also had a bone to pick with Irish band U2. "I'm always likened as being some sort of protégé of U2, which isn't the case. I met Bono after I was offered my record deal. But in loads of press things it's been said that Bono helped me to get my record deal, or that I met Bono in some sort of mystical recording studio and the earth moved — which didn't happen. Any band that is Irish is always linked to U2; I think that's a very bad thing. It's insulting for me to be told that if it wasn't for U2 I wouldn't be anything. Also: I don't like they're music."

O'Connor deflected the inevitable questions about her lyrics, but would say this about "Mandinka":

"Mandinkas are an African tribe. They're mentioned in a book called *Roots* by Alex Haley, which is what the song is about. In order to understand it you must read the book."

"I don't want to tell people my interpretations of my music. The reason why I like songs — like Bob Dylan for example — why I like him is because he writes songs that to me mean something completely different [than to him]. If Bob Dylan sat down in front of me and told me what every single one of his songs was about I'd be really pissed-off, disillusioned cause it would shatter all my ideas of what his songs were about. So I want my fans to have their own ideas about my lyrics."

"I feel much more confident now about my lyric writing than I did [when I wrote] the album. I feel much more confident in general about my sort of ability to write — not music because I don't know many chords or anything — but I feel much more confident about admitting that and admitting that I write slowly and that it's not a bad thing. Before I felt it was a shameful thing for an artist not to be really prolific. I write very slowly. I write about things that happen to me. Some days I'm really pissed off; I have an ability to be very, very depressed. I also have an ability to be happy and sort of carefree. I'm moody. . ."



Sinead O'Connor fields a question

Many don't realize that Sinead O'Connor wrote, performed and produced her debut album *The Lion and the Cobra* at age 20 while pregnant. She said "I was very, very damn sure I wanted to have the baby, but I still went to the toilet on occasion and prayed there'd be blood on my knickers cause I was scared shitless." While seven months pregnant she also filmed the video for her next single, Troy.

Baby Jake is now eight months. Has he affected her career? "If I didn't have my son I wouldn't be happy. In order for him to be happy I have to be happy as well, and if I wasn't working I wouldn't be." The end result of all this business of trying to make everyone happy is that Jake came along on tour. "I'm always with him unless I'm interviewing or performing, in which case he stays at the hotel with the

nanny."

O'Connor let the press know that she's only human when she explained the mysterious writing that appears on the back of her hand on the album cover. "I write notes to myself on my hand to remind myself cause I forget things. That was a note that day because I didn't know how to get to the photo session; it was to remind me to bring my book to tell me how to get there."

On her album, Sinead O'Connor comes across as passionate and raw; yet during this appearance she was very calm and reserved. When asked about this dichotomy, she smiled and softly replied, "I just speak quietly. I don't feel quiet. I don't think I behave quiet. I don't think that I'm any different on stage than I am normally, it's just that I happen to be singing."

Pick Up  
The MIT Press's Frequent Buyer Flyer

The MIT Press Bookstore

**Being pregnant  
doesn't mean being alone.**

All services at no charge/Free pregnancy tests/Confidentiality assured.

**DAYBREAK**  
CRISIS PREGNANCY CENTER

1384 Massachusetts Ave., Cambridge, MA 02138 • 576-1981

find out about

**MINORING and MAJORING**

in

|                          |                       |
|--------------------------|-----------------------|
| ANTHROPOLOGY/ARCHAEOLOGY | LITERATURE            |
| FRENCH                   | MUSIC                 |
| GERMAN                   | WRITING               |
| SPANISH                  | STS                   |
| RUSSIAN                  | AREA STUDIES          |
| HISTORY                  | A SELF-DESIGNED FIELD |

COURSE XXI OPEN HOUSE

THURSDAY, APRIL 14th

12-2pm

Lobby 13

information on: MINOR PROGRAMS  
XXI, XXI-E, and XXI-S  
DEGREE PROGRAMS  
CONCENTRATION REQUIREMENTS  
HASS-D/HUM-D SUBJECTS  
for Fall 1988

A R T S

# Banchetto Musicale Beethoven experiment is a failure

## BANCHETTO MUSICALE

Conducted by Martin Pearlman.  
Beethoven Violin Concerto.  
Performed by Daniel Stepner.  
Haydn Scöpfungsmesse  
Jordan Hall, April 8.

## MAREK ZEBROWSKI

Piano recital, All-Chopin program.  
Part of the MIT Affiliated Artist Series.  
Kresge Auditorium, April 10.

By JONATHAN RICHMOND

DANIEL STEPNER IS ONE OF the finest performers in the Early Music field Boston has, and he therefore should know better than to take on something as far removed from the repertoire in which he excels as the Beethoven Violin Concerto. There's nothing wrong with experimentation, of course; Christopher Hogwood's recordings of the Beethoven Symphonies with the Academy of Ancient Music are turning out to be revelatory; and the introduction of Mozart works to the "original instruments" of early music orchestras has often been hugely successful — indeed, the Don Giovanni overture with which Pearlman

began his concert last Friday night was a model of clarity, elegance and life.

But Stepner is ill at ease in the world of Beethoven; the ebullient passions of Beethoven's concerto, the vigor with which the violin must drive and the romanticism with which it must sing, seem to be foreign to him.

Stepner's performance did have stretches of beauty — especially in the *Larghetto* — but, overall it was lackluster, and with a feeling of awkwardness. The use of the cadenzas that Beethoven wrote for a piano version of the work was also a mistake. In transcription they sounded labored and out of place.

Banchetto's woodwinds played wondrously; the bassoons were an especial joy, even if they alone could not rescue the performance.

After the intermission, Pearlman continued with a disappointing reading of Haydn's *Mass in B Flat*, "Scöpfungsmesse." Only mezzo-soprano Gloria Raymond put in a consistently inspired performance, her voice glowing as she probed the significance of each note she sang. Sharon Baker did sing prettily, but with no special insight; Frank Kelly should have done better:

he is capable of singing his *Et incarnatus est* in the *Credo*, for example, with substantially more conviction than we heard on Friday night.

Pearman's strings are also capable of shedding the stiffness which masked the spirituality of the Mass in Banchetto's performance. Only towards the conclusion, in the *Benedictus*, did they relax sufficiently to expose the pathos of Haydn's work. In this movement alone, things did start to come together, with a strong choral showing aiding the orchestra's new found light. The final *Agnus dei* was, nonetheless, lacking in feeling and resulted in an unsatisfactory ending.

MAREK ZEBROWSKI'S CHOPIN recital on Sunday afternoon was much more rewarding. Endowed with a gossamer touch that can glide deftly across the keyboard, he proved himself a master of dynamics too, capable of making smooth transitions of volume and mood in the split second between notes, and of doing so with style. The best aspect of Zebrowski's

firm control of the keyboard is that you don't notice it: it comes naturally.

Four *Mazurkas*, Op. 41 were given a romantic treatment, with spells of dreamy detachment and of liveliness too. Phrasing was elegantly accomplished, with emphases carefully placed.

The *Fantaisie in C minor*, Op. 49 was the most successful work on the program, with Zebrowski's suspenseful opening leading to his sensitive, suggestive development with its moments of yearning and beautiful lullaby lyricism. It was all brought off with the greatest of facility, too. The *Sonata No. 3 in B minor*, Op. 58, was well done, too. It was also given a performance of great interest and variety, detailed but also warm, confident in crescendo, but soothing in temperament.

Not everything worked quite so well: The *Polonaise in C minor*, Op. 40, No. 2 had a touch of harshness, for example. There were also passages of muddiness throughout the program, partly the result of the acoustics of Kresge Auditorium, but also due to excessive use of the pedals on Zebrowski's part. This notwithstanding, Zebrowski clearly has Chopin under his skin, and the concert as a whole was one to remember.

## On The Town

Compiled by Peter Dunn

### Ongoing Theater

**Big Time: Scenes from a Service Economy.** Keith Reddin's satire set in the dangerous world of international finance and political intrigue, continues through April 28 as part of the American Repertory Theatre's *Spring Festival '88* at the Hasty Pudding Theatre, 12 Holyoke Street, Cambridge. Performances are Wed-Fri at 8 pm, Sat at 2 pm & 8 pm, and Sun at 2 pm & 7 pm. Tickets: \$14 and \$18. Telephone: 547-8300.

**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 began 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.

**The Complete Guide to Idol Cooking.** or, *Jane Goodall Won't Eat My Salmon.* A one-woman performance written and performed by Kathleen Patrick, continues through April 23 as a presentation of TheaterWorks at the Performance Place, 277 Broadway, Somerville. Performances are Thur-Sat at 8 pm. Tickets: \$10 Fri & Sat, "pay what you can" on Thur. Telephone: 923-2251 or 787-0306.

**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 pm, Sat at 5 pm & 8:30 pm, and Sun at 2 pm. Tickets: \$10 to \$15. Telephone: 482-6316.

**Entertaining Mr. Sloane.** Joe Orton's cat and mouse game of seduction, manipulation, and murder, continues through May 1 at the New Ehrlich Theatre, 539 Tremont Street, Boston. Performances are Thur-Fri at 8 pm, Sat at 5 pm & 8:30 pm, and Sun at 2 pm. Tickets: \$10 to \$15. Telephone: 482-6316.

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

**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 to \$45. \$16 special student tickets for some performances. Tel: 426-4520.

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

**Nonsense.** 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.

**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 quipster 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: 482-6439.

**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.

### Ongoing Exhibits

**ON CAMPUS**  
**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.

**Microscapes.** 50 color photographs made with macro and micro lenses through electronic microscopes, continues through September at the Compton Gallery, between lobbies 10 and 13, just off the intimate corridor. Gallery hours are weekdays 9-5. Telephone: 253-4444.

**OFF CAMPUS**  
**Serpent Song.** an exhibition of 20 three-dimensional multi-media works by Thomas 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.

**Paintings by Lisa Russell** continues through April 23 at Ticknor Lounge, Boylston Hall, Harvard University, Cambridge. Telephone: 495-9449 ext. 79.

**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.

**Pickers and Other Folks.** drawings and prints by Edward McClune, continues through April 23 at the Wendell Street Gallery, 17 Wendell Street, Cambridge. Gallery hours are Wed-Sat 11-4. Telephone: 864-9294.

**Wood-fired Ceramics,** displaying works by Michael Marcus, David Shaner, 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.

**Dhumballa Rising.** small paintings of oil on canvas by Lewis Benjamin and Gail Fitzgerald, continues through April 30 at the Basement Gallery, Boston Food Co-op, 449 Cambridge Street, Allston. Gallery hours are Mon-Fri 10-9, Sat 9-9, and Sun 12-6. No admission charge. Telephone: 787-1416.

**CRITIC'S CHOICE**  
**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.

**New Approaches to the Photographic Marketplace,** highlighting the work of those photographers who have advanced their commercial careers without compromising their originality, continues through May 11 at Gallery East, The Art Institute of Boston, 700 Beacon Street, Boston. Gallery hours are Mon-Fri 9-5. Telephone: 262-1223.

**The Eshwirth Collection: American Modernism, 1911-1947,** a wide-ranging collection of 75 American Modernist paintings, drawings, and sculptures, continues through June 5 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 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, Apr. 12

**POPULAR MUSIC**  
Guitarist/bowling player Clarence "Gatemouth" Brown performs beginning at 9 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$9 Tel: 497-8200.

**Inner Circle and The I-Tones** perform at the Channel, 25 Nescot Street, near the South Station T-stop on the red line. Tickets: \$6.50 advance/\$7.50 at the door. Telephone: 451-1905.

**FILM & VIDEO**  
The Somerville Theatre presents *House of Games* at 6:15 & 9:40 and *Passion of Judith Hearne* at 7:45. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Admission: \$4.50 general (good for the double bill). Telephone: 625-1081.

The Brattle Theatre continues its Tuesday series *Questioning War on Film* with *Viva La Muerte* (Fernando Arrabal, 1971) at 4:30 & 7:45 and *The Brig* (Jonas Mekas) at 6:15 & 9:30. Located at 40 Brattle Street in Harvard Square. Admission: \$5 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

The Harvard Film Archive continues its Tuesday film series *Women Directors and the Avant-Garde* with *Journeys from Berlin/1971* (Yvonne Rainer, 1980) at 5:30 & 8:00. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

The Celebration of Black Cinema festival continues with *Black Goddess* (Ola Balogun, Nigeria, 1978) at 6:00 at the Mass. College of Art Tower Building, 621 Commonwealth Avenue, Boston, near the Longwood T-stop on the green line, and *Pressure* (Horace Ové, 1974) at 8:30 at the Institute of Contemporary Art, 955 Boylston Street, Boston, near the Auditorium T-stop on the green line. Tickets: \$4.50 general, \$3.50 seniors and students. Telephone: 232-1088.

**EXHIBITS**  
Works by John Casey opens today at the Gallery at the Piano Factory, 791 Tremont Street, Boston. Continues through May 2 with gallery hours Thur-Fri 9-9, Sat-Sun 2-6. Telephone: 437-9365.

### CLASSICAL MUSIC

The Boston Symphony Orchestra, Seiji Ozawa conducting, performs Roger Sessions' *Concerto for Orchestra* and Mendelssohn's *Symphony No. 2, "Lobgesang"* at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$15.50 to \$41. Telephone: 266-1492.

Boston University Opera Theatre presents Johann Strauss' *Die Fledermaus* at 8 pm at the Boston University Theatre, 264 Huntington Avenue, Boston. Tickets: \$6 & \$8 general, \$4 BU faculty/staff/alumni, seniors, and students, free with BU student ID. Telephone: 266-3913.

Berklee Concert Choir and The Boppers perform at 8:15 at the Berklee Performance Center, 136 Massachusetts Avenue, Boston. Tickets: \$2 general, \$1 seniors. Telephone: 266-1400.

### Wednesday, Apr. 13

#### THEATER

*Iolanthe*, by Gilbert and Sullivan, is presented at 8 pm in Agassiz Theater, Radcliffe Yard, Cambridge. Also presented April 14, 15, and 16. Tickets: \$5 to \$9 general, \$2 discount to students. Telephone: 498-2988.

**CRITIC'S CHOICE**  
Chekhov's *Uncle Vanya*, adapted by David Mamet, opens today as part of the American Repertory Theatre's *Spring Festival '88* at the Hasty Pudding Theatre, 12 Holyoke Street, Cambridge. Continues through May 1 with performances Wed-Fri at 8 pm, Sat at 2 pm & 8 pm, and Sun at 2 pm & 7 pm. Tickets: \$14 and \$18. Telephone: 547-8300.

#### POPULAR MUSIC

The Boston Music Awards, with performances by *The J Geils Band*, *Pat Metheny*, *Shil Tuesday*, *Face to Face*, *Del Fuegos*, *Shake the Faith*, *Swinging Erudites*, *Sleepy LaBeef*, and others, is presented at 8 pm at the Wang Center, 270 Tremont Street, in downtown Boston. Tickets: \$10.50 to \$50.50. Telephone: 484-5151.

Robert Fripp and the League of Crafty Guitarists perform at 8 pm & 11 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Drivin' and Cryin', with Dr. Black Combo, performs in an 18+ ages show at Axis, 13 Lansdowne Street, just across the street from the entrance to the bleachers at Fenway Park. Telephone: 262-2437.

#### FILM & VIDEO

The Somerville Theatre presents *Eddie Murphy: Raw* at 6:15 & 9:40 and *Sign O' The Times* at 8:00. Also presented April 14. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Admission: \$4.50 general (good for the double bill). Telephone: 625-1081.

The Brattle Theatre continues its Wednesday series of *Films of R. W. Fassbinder* with *The Bitter Tears of Petra Von Kant* (West Germany, 1972) at 3:45 & 7:45 and *Chinese Roulette* (1976) at 6:05 & 10:00. 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 Harvard Film Archive continues its Wednesday series *Film and Dreams* with *R. W. Fassbinder's The Bitter Tears of Petra Von Kant* (West Germany, 1972) at 5:30 and also presents *Uncle Vanya* (USSR, 1971) at 8:00. Also presented April 13 with *Uncle Vanya* at 5:30 and *Tears* at 8:00. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

The Celebration of Black Cinema festival continues with *Skin and Coal* (Claudine Booth, 1986) & *We Are the Elephant* (Glenn Ujebu Masokoane) at 6:00 and *Big George is Dead* (Henry Marini, 1986) & *Hotel London* (Ahmed Jama, 1987) at 8:30 at the Mass. College of Art Tower Building, 621 Commonwealth Avenue, Boston, near the Longwood T-stop on the green line. Tickets: \$4.50 general, \$3.50 seniors and students. Telephone: 232-1088.

### LECTURES

**CRITIC'S CHOICE**  
Richard Hollander, special effects contributor to *Star Trek - The Motion Picture*, *Blade Runner*, and *Brainstorm*, speaks on "Future Movies" at 4:30 in Bartos Theatre, MIT Weisner Building E15, 20 Ames Street. No admission charge. Telephone: 253-0351.

Leslie Epstein reads from his novel *The Adventures of Adolf Pinto* at 7 pm in the Faculty Lounge, Simmons College, 300 The Fenway, Boston. No admission charge. Telephone: 738-2143.

### JAZZ MUSIC

The New England Ragtime Ensemble performs music of Scott Joplin, Eubie Blake, and Jelly Roll Morton at 8 pm at Cohen Auditorium, Tufts University, Tibbet Avenue, Medford. Tickets: \$7. Telephone: 381-3738.

### CLASSICAL MUSIC

Avant-garde pianist/composer A. Harold Casewit '87, performs original and improvised music at 8 pm at the First and Second Church, 66 Marlborough Street, Boston. Tickets: \$7 at the door.

Flautist Jay Rosenfeld performs works by Bach, Dohnanyi, Boussel, Vivian Fine (premier), Stephen Dembski (premier), and Prokofiev at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, Folien and Garden Streets, Cambridge. Tickets: \$8 general, \$5 seniors and students. Telephone: 876-0958.

The Muir String Quartet, with narrator Phyllis Curtin, performs Haydn's *Seven Last Words of Christ* at 8 pm at the Boston University Concert Hall, 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

The Boston Conservatory Wind Ensembles perform Headdrick's *Blue Dream of Sky* and Mozart's *Serenade No. 11 in E flat* at 8 pm in Scully Hall, 8 The Fenway, Boston. No admission charge. Telephone: 536-6340.

The New England Conservatory Honors String Quartet performs works by Haydn, Barok, Antoniou, and Debussy at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120 ext. 257.

### Thursday, Apr. 14

#### POPULAR MUSIC

**CRITIC'S CHOICE**  
Scruffy the Cat, with *Blood Oranges*, performs at Axis, 13 Lansdowne Street, just across the street from the entrance to the bleachers at Fenway Park. Telephone: 262-2437.

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

Slaves, Dogzilla, Neutral Nations, Screaming Broccoli, and Smoke Shoppe perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

Terrance Simien and the Mallet Playboys, with guests Lucky Seven, perform beginning at 9 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$28. Telephone: 497-8200.

#### PERFORMANCE

The Peking Acrobats perform at 7:30 at the Worcester Memorial Auditorium, 1 Highland Street, Worcester. Tickets: \$16.50 and \$18.50. Telephone: 752-0888.

#### POETRY & LECTURES

Edward Kamau Brathwaite, Jamaican poet, reads from his works at 8 pm at the Cronkhite Center, 6 Ash Street Cambridge. Admission: \$2.50. Telephone: 547-4908.

David Hykes, composer and director, Harmonic Choir, presents a lecture-demonstration entitled "Harmonic Music and the Search for the Sacred" as part of the MFA's *Journey's to the East: The Tibetan Experience* series at 7:30 in Remus Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$7.50 general, \$6.50 MFA members and seniors. Telephone: 267-9300 ext. 306.

### CLASSICAL MUSIC

**CRITIC'S CHOICE**  
Mario Davidovsky and Morton Subotnick are presented in *Binary Convergence*, part of the MIT *Computer Music* series, at 8:30 (preludes at 7:45) in the "Cube," MIT Experimental Media Facility, Wiesner Building E15, 20 Ames Street. Also presented April 15. Tickets: \$8 general, \$4 seniors, students, & MIT ID. Telephone: 253-7441.

Classical guitarist Petur Jonsson performs works by Thorlaksson, Hallgrimsson, Moreno-Toroba, and Tarega as part of the *MIT Noon Hour Chapel Series* at 12:05 in the MIT Chapel. No admission charge. Telephone: 253-2906.

The Boston Symphony Orchestra, Seiji Ozawa conducting, performs works by Beethoven, Takemitsu, and Strauss at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Also presented April 15 at 2 pm and April 16 at 8 pm. Tickets: \$15.50 to \$41. Telephone: 266-1492.

Pianist A. Harold Barriero performs at 8 pm at the Cambridge Center for Adult Education, 56 Brattle Street in Harvard Square. Admission: \$3.50. Telephone: 547-6789.

### COMEDY

**CRITIC'S CHOICE**  
SCC's *Sirius's Rat* presents Frank Santos, hypnotist/comedian, in *Walker Memorial*. No admission charge with MIT or Wellesley ID. Telephone: 253-3942.

### THEATER

**CRITIC'S CHOICE**  
The Merchant of Venice, by William Shakespeare, is presented by the MIT Shakespeare Ensemble at 8 pm in Kresge Little Theatre. Continues through April 19. Tickets: \$6 general, \$4 seniors and students. Telephone: 253-2903.

Much Ado About Nothing, by William Shakespeare, is presented at 8 pm at Shakespeare House, Wellesley College. Also presented April 15 and 16. Tickets: \$3. Telephone: 235-0320 ext. 3192.

Tomfoolery, a musical review with words and music of satirist Tom Lehrer, is presented by the Boston University College Troupe at 8 pm in Room 101, BU College of Communication, 640 Commonwealth Avenue, Boston. Also presented April 15 and 16. Tickets: \$5 general, \$4 BU students with ID. Tel: 262-2558.

### FILM & VIDEO

The Brattle Theatre continues its Thursday film series *Two Sides to Every Story* with *Akira Kurosawa's Throne of Blood* (1957), starring Toshirō Mifune, at 3:30 & 7:45 and Orson Welles' *Macbeth* (1948) at 5:30 & 9:45. 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 Harvard-Epworth Church presents *Go Into Your Dance* (Archie Mayo, 1935) at 8 pm. Located at 1555 Massachusetts Avenue, just north of Harvard Square. Admission: \$3 contribution. Telephone: 454-0837.

The Celebration of Black Cinema festival continues with *Older Women and Love* (Camille Billops, 1987) & *Two Dollars and a Dream* (Stanley Nelson, 1987) at 6:00 and *Handsworth Songs* (John Akromrah, 1986) & *We Are the Elephant* (Glenn Ujebu Masokoane) at 8:30 at the Mass. College of Art Tower Building, 621 Commonwealth Avenue, Boston, near the Longwood T-stop on the green line. Tickets: \$4.50 general, \$3.50 seniors and students. Tel: 232-1088.

### Friday, Apr. 15

The Community Music Center of Boston presents 500 students from the Boston Public Schools and the Newton Public Schools in a performance of music, dance, poetry, and drama entitled "Building Bridges" from 11 am to 12 noon at Boston City Hall. Telephone: 482-7494.

ARTS

# Three varied Balanchine works billed by Boston Ballet

**THE BALANCHINE FESTIVAL**  
Three works by Balanchine.  
At the Wang Center.  
April 9.

By KATY BARMAN

**T**HE BOSTON BALLET, under the artistic direction of Bruce Marks, continued its upward rise with an all-Balanchine program, with three very different works by this noted choreographer on the bill.

Balanchine's genius lay in a thorough understanding of music, space, and form. He was a master of the abstract who carried classical ballet to new heights, at the

## Alicia De Larrocha's playing lacks both clarity and depth

**ALICIA DE LARROCHA**  
Piano recital.  
Symphony Hall, April 8.  
Event in The Tech Performing Arts Series.

By JULIE CHANG

**S**PANISH PIANO VIRTUOSO Alicia de Larrocha presented a solid, but somewhat disappointing solo performance last Friday evening in Symphony Hall. De Larrocha had some technical difficulties in the first half of the program, but strengthened her performance significantly in the second half.

The evening began with selections from Felix Mendelssohn's *Songs without Words*. Here, de Larrocha lacked the clarity and depth of interpretation required to make these short pieces appealing. While her technique was intact, there was an occasional note dropped here and there. Similarly, the *Capriccio in A minor, Opus 33, no. 1*, also by Mendelssohn, seemed to be somewhat limited in emotion. The interpretation seemed restrained; one would have liked to have heard a greater range

of color. However, de Larrocha's restraint may have been due to a technical problem of the piano, which required the attention of a tuner between works.

Nevertheless, the final Mendelssohn selection, *Variations serieuses in D minor, Opus 54*, was executed with considerably more confidence and power than the previous pieces. The contrasts of dynamics and musicality were excellent, as was the pianist's precision.

A specialist in modern Spanish music, de Larrocha began the second half of the program with selections from Federico Mompou's *Impressions intimas*, a light set of soothing pieces. These short works, performed with great sensitivity and character, provided a fine moment of relief to the otherwise all-Romantic program.

The finest moment of the evening was the performance of the final selection, Robert Schumann's *Humoreske, Opus 20*, a cyclic set of lyrical works. De Larrocha demonstrated her fine technique in the many difficult passages, and also showed that she was capable of producing a wide range of moods and emotions.

The women, in simple white practice clothes against a deep blue background, were danced by Marie-Christine Mouis and Carla Stallings. Mouis danced more into the ground, while Stallings made use of her phenomenal extension in fast arabesques.

Towards the end of the second movement Michael Job slid Mouis in a very daring movement low across the floor. The ballerina then rose in a greatly stretched arabesque.

In the third movement the audience was treated to a feast, as all ten women hopped on pointe, while performing crisp arm gestures in syncopated groupings. The abstract nature of the piece, and its lack of heavy decor allowed the spectators to enjoy the pure dance.

*La Sonnambula*, the second of the three pieces, is a Balanchine rarity: he generally eschewed the nineteenth century fashion for plot and acting, in favour of unadulterated dance. This piece provided a sharp contrast to *Concerto Barocco*, with little dancing, and a lot of walking, decor and acting. Except for the rapid bourrees of Lori Nowak as the eponymous "sleep walker" there is little to interest the audience.

Balanchine is not a master story teller and this piece falls a long way short of the great story ballets of the nineteenth century.

The final piece, *Bourree Fantasque*, was a comic ballet set to the music of Emmanuel Chabrier. The first dance movement is humorous, coquettish and saucy with characteristic Balanchine hip movements. Carla Stallings and Karl Condon partnered each other beautifully. She also delightfully surprised both her audience and herself with her unpartnered triple pirouette. Mouis danced the part of Gwendolyn with the requisite power and yet lyricism.

In the third movement, *Fete Polonoise*, we watched Laura Young, who is still a spectacular dancer after 26 years with the Boston Ballet. In one breathtaking combination, Michael Job caught her mid-flight out of a grand *jeu en tournant* in order to perform a fish dive.

Balanchine's choreography dazzles us again and again with his unconventional, and daring combination of steps. Even when he made use of a simple standard step he arranged the dancers in original — and ingenious — formations.



Carla Stallings and Christopher Adams in *Concerto Barocco*

**JAZZ MUSIC**  
\*\*\* CRITIC'S CHOICE \*\*\*  
The Harvard Jazz Band Concert features Benney Carter and guests James Williams, Gray Sargent, Whit Brown, and Alan Dawson at 8 pm in Sanders Theatre, Harvard University, Cambridge. Tickets: \$7 general, \$4 students. Telephone: 497-1118.

**CLASSICAL MUSIC**  
The Tokyo String Quartet performs works by Haydn, Bartok, and Dvorak at 8 pm in Jordan Hall, New England Conservatory, 30 Gainsborough Street, Boston. Telephone: 482-2595.

\*\*\* CRITIC'S CHOICE \*\*\*  
The European Community Youth Orchestra with the Harvard Glee Club perform works by Berlioz, Ruggles, Brahms, and Wagner at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$20, \$25, and \$28 (see also reduced-price tickets offered through The Tech Performing Arts Series). Telephone: 266-1492.

The New England Conservatory Honors String Quartet performs Debussy's *String Quartet in G minor, Op. 10, no. 12* at 8 pm in the Federal Reserve Bank of Boston auditorium, 600 Atlantic Avenue, across from South Station in downtown Boston. No admission charge. Telephone: 973-3454 or 973-3368.

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

**THEATER**  
Godspell is presented by the Wellesley College Experimental Theater at 8 pm in Jewett Auditorium, Jewett Arts Center, Wellesley College. Also presented April 16 and 17 at 8 pm, with an April 16 matinee at 2 pm. Tickets: \$5 general, \$3 Wellesley faculty/staff and MIT students, free to Wellesley students. Telephone: 219-2957.

On Golden Pond, the sentimental play about an old couple spending their 40th summer at their Maine cottage, opens today at the Wheelock Family Theatre, 180 The Riverway, Boston, near the Fenway T-stop on the green line. Continues through May 8 with performances Fri-Sat at 7:30 and Sun at 3:00. Tickets: \$6. Telephone: 734-5203.

Persephone and Hades, based on the story of Persephone's yearly descent to the underworld, is presented at 8 pm at Mobius, 354 Congress Street, near the South Station T-stop on the red line. Also presented April 16 and 17. Tickets: \$7. Telephone: 542-7416.

Rescue: The Choreography of Ladders, a work of integrated art theater, is presented at 8:00 & 9:30 by The Harbgroup at the Longwood Theatre, Mass. College of Art, corner of Brookline and Longwood Avenues, Boston. Also presented April 16 and 17. Tickets: \$5 at the door. Telephone: 731-2040.

**POPULAR MUSIC**  
Blues Jam '88, featuring John Lee Hooker, Johnny Winter, and Roomful of Blues, is presented at 9 pm at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$15 advance/\$16.50 at the door. Telephone: 451-1905.

Three, with Ultra Blue, perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Tribe, Nova Mob, Another Day, and Caste of Thousands perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9458.

The I-Tones perform at the Western Front, 343 Western Avenue, Cambridge. Telephone: 492-7772.

Buddy Guy and Junior Wells Band and Eddie Kirkland and the Energy Band perform at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge. Also presented April 16. Tickets: \$12. Telephone: 497-8200.

Taj Mahal and Rory Block are featured in a night of folk and blues 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.

**DANCE**  
\*\*\* CRITIC'S CHOICE \*\*\*  
Rudolph Nureyev and Friends perform at 8 pm at the Wang Center, 270 Tremont Street, in downtown Boston. Also presented April 16 and 17. Tickets: \$18.50 to \$34.50 (see also reduced-price tickets offered through The Tech Performing Arts Series). Telephone: 482-2595.

\*\*\* CRITIC'S CHOICE \*\*\*  
Laura Dean Dancers and Musicians perform at 8 pm in Alumni Auditorium, Northeastern University, Huntington Avenue, Northeastern T-stop on the Arborway green line or Ruggles T-stop on the orange line. Also presented April 16. Tickets: \$12 and \$14.50. Telephone: 437-2247.

Triptych, a program of dance by Boston choreographers Christin Polos, Peggy Brightman, and Becky Arnold, is presented as part of the Boston Dance Alliance Contemporary Dance Series at 8 pm at the Joy of Movement Studio Theatre, 536 Massachusetts Avenue, Cambridge. Also presented April 16. Tickets: \$6 and \$8 at the door. Telephone: 449-0781.

**FILM & VIDEO**  
The Harvard Film Archive continues its series of Swedish Cinema with *Ake and his World* (Allan Edvall, 1984) at 7 pm and *A Document: Fanny and Alexander* (Ingmar Bergman, 1986) at 9 pm. *Ake* also presented April 17 at 4 pm. *Document* also presented April 16 at 9 pm. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 general, \$2 seniors and children. Tel: 495-4700.

The MIT Lecture Series Committee presents *Inherit the Wind* (Stanley Kramer, 1960), starring Spencer Tracy and Fredric March, at 7:30 in 10-250 and *Three Men and a Cradle* (Leonard Nimoy, 1987) at 7:00 & 10:00 in 26-100. Admission: \$1.50. Telephone: 225-9179.

The Somerville Theatre presents *Eurythmics Live* at midnight. Also presented April 16. Also presented April 22 and 23. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tel: 625-1081.

The Brattle Theatre presents *The Complete Thin Man Series*, starring William Powell and Myrna Loy, with *Shadow of the Thin Man* (1941) at 12:15 (only on Saturdays), *The Thin Man Goes Home* (1944) at 2:05, *Song of the Thin Man* (1947) at 4:00, *Another Thin Man* (1939) at 5:50, *The Thin Man* (1934) at 8:00, and *After The Thin Man* (1936) at 9:55. Also presented April 16 and 17. Located at 40 Brattle Street in Harvard Square. Admission: \$4.75 general, \$3 seniors and children (good for a double feature), \$12 pass for the entire series. Tel: 876-6877.

The French Library in Boston continues its weekly series *Experiments in Film and Sound* with René Clair's *Le Million* (France, 1931) at 8 pm. Located at 53 Marlborough Street, near the Arlington T-stop on the green line. Tickets: \$3.50 general, \$2.50 Library members. Telephone: 266-4351.

\*\*\* CRITIC'S CHOICE \*\*\*  
The Cambridge Center for Adult Education presents Alain Resnais' *Hiroshima, mon amour* at 7 pm & 9 pm at the Blacksmith House, 56 Brattle Street, Cambridge. Admission: \$3.50. Telephone: 547-6789.

The Museum of Fine Arts continues its weekly film series *Latin Visions with El Coraje del Pueblo* (*Courage of the People*, Jorge Sanjinés, Bolivia, 1971) at 5:30 and *Lucia* (Humberto Solas, Cuba, 1968) at 7:30. Screenings are in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Tickets: \$3.50 general, \$3 MFA members, seniors, and students. Telephone: 267-9300.

The Celebration of Black Cinema festival continues with *Burning an Illusion* (Muelik Shabazz) at 7 pm and *Territories* (Isaac Julien, 1985) & *The Passion of Remembrance* (Maureen Blackwood/Isaac Julien, 1986) at 9 pm at the Institute of Contemporary Art, 955 Boylston Street, Boston, near the Auditorium T-stop on the green line. Tickets: \$4.50 general, \$3.50 seniors and students. Telephone: 232-1088.

**VIDEO ART INTERNATIONAL: Yugoslavia**, a 2 1/2-hour video program from Ljubljana, Zagreb, and Belgrade, Mediated Narratives: Constructed and Invented Myth, artist-conceived myths and invented stories, and *The CAT Fund Presents: LIMAGE*, Daniele and Jacques Louis Nyst investigating "the image," all open today at the Institute of Contemporary Art, 955 Boylston Street, Boston. Continuing through June 12 with screenings Wed, Fri, & Sat 2:30-5; Thur & Sat noon-2:30, and Thur 5:30-8. Admission: \$4 general, \$2.50 students, \$1.50 seniors and children, free to ICA members and MIT students with ID. Tel: 266-5152.

## On The Town

Compiled by Peter Dunn

**EXHIBITS**  
\*\*\* CRITIC'S CHOICE \*\*\*  
*Je suis le cahier: The Sketchbooks of Picasso*, 40 sketchbooks created between 1900 and 1965, opens today at the Institute of Contemporary Art, 955 Boylston Street, Boston. Continuing through June 12 with gallery hours Wed-Sun 11-5, Thur-Fri 11-8. Admission: \$4 general, \$2.50 students, \$1.50 seniors and children, free to ICA members and MIT students with ID. Telephone: 266-5151.

Tim Rollins + K.O.S., an artists collaborative with artist Tim Rollins and South Bronx high school students who create paintings based on literature, opens today at the Institute of Contemporary Art, 955 Boylston Street, Boston. Continuing through June 12 with gallery hours Wed-Sun 11-5, Thur-Fri 11-8. Admission: \$4 general, \$2.50 students, \$1.50 seniors and children, free to ICA members and MIT students with ID. Telephone: 266-5151.

**POPULAR MUSIC**  
\*\*\* CRITIC'S CHOICE \*\*\*  
*Love and Rockets*, with guests the mighty lemon drops, perform at the Orpheum Theatre, Hamilton Place, Boston. Tickets: \$15.50 and \$16.50. Telephone: 492-1900 or 787-8000.

Rods and Cones, *Mambo X*, and *Water World* perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Rick Berlin — *The Movie*, with guests 3 Hands, Paris, Release, and Parade, performs at the Channel, 25 Necco Street, near the South Station T-stop on the red line. Tickets: \$3.50 advance/\$4.50 at the door. Telephone: 451-1905.

*Pajama Slave Dancers*, *The Luddites*, *Deep 6*, and *Battleship Holiday* perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Tel: 536-9438.

**FREE STUFF JAMBOREE**, with the Harvard Din & Tonics, the Yale Allou Cais, and the Wellesley Tupelos, is presented at 8 pm in Sanders Theatre, Harvard University, Cambridge. Tickets: \$5 and \$6. Telephone: 498-3261.

**JAZZ MUSIC**  
John Scofield, with guests Full Circle, performs at 7:30 at the Berklee Performance Center, 136 Massachusetts Avenue, Boston. Tickets: \$14.50 and \$16.50. Telephone: 266-7455.

**FASHION**  
*Fashion Fusion '88*, the Wellesley College spring fashion show, is presented at 8 pm in Alumnae Hall, Wellesley College. Followed at 10 pm by the annual *Sade Hawkins Dance* at Schneider Center, Wellesley College. Tickets: \$5 fashion show, \$4 dance, \$7 both events.

**CLASSICAL MUSIC**  
Composers in Red Sneakers present works by Herman Wess, Christopher Stowens, Kimball Stickney, Jean Hasse, Jeffrey Fischer, and Marti Epstein at 8 pm in the Old Cambridge Baptist Church, 1151 Massachusetts Avenue, Cambridge. Tickets: \$5 general, free to anyone in red sneakers. Tel: 864-4911.

Randall Hodgkinson, piano, performs works by Bach, Shostakovich, Chalmers, and Chopin in a *New England Conservatory Faculty Recital* at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120 ext. 257.

**FILM & VIDEO**  
The MIT Lecture Series Committee presents *Monty Python and the Holy Grail* at 7:00 & 9:30 in 26-100 (don't forget to bring your coconut shells). Admission: \$1.50. Telephone: 225-9179.

The Harvard Film Archive continues its series of Swedish Cinema with *Stan Hasselgard Story* (Jonas Sima, 1983) at 7 pm and *A Document: Fanny and Alexander* (Ingmar Bergman, 1986) at 9 pm. *Stan Hasselgard Story* also presented April 17 at 7 pm. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

The French Library in Boston presents a program entitled *The French Avant-Garde*, experimental films from France, beginning at 8 pm. Located at 53 Marlborough Street, near the Arlington T-stop on the green line. Tickets: \$5 general, \$3.50 Library members. Telephone: 266-4351.

*The Celebration of Black Cinema* festival concludes with *Kukurantumi* (Road to Accra) (King Ampaw, Ghana, 1983) at 3 pm, *Jemima and Johnnie* (Lionel Ngakane, 1962) & *Playing Away* (Horse Oyé, 1986) at 5 pm and *Love Brewed...* in *The African Pot* (Kwame Ansah, Ghana, 1980) at 8 pm at the Institute of Contemporary Art, 955 Boylston Street, Boston, near the Auditorium T-stop on the green line, and *Langston Hughes: Dream Keeper* (St. Clair Bourne, 1986) at 7 pm at the Mass. College of Art Tower Building, 621 Commonwealth Avenue, Boston, near the Longwood T-stop on the green line. Tickets: \$4.50 general, \$3.50 seniors and students, \$10 for *Langston Hughes*. Tel: 232-1088.

**EXHIBITS**  
*Salvator Rosa: Prints and Drawings* and *Cubist Prints* open today at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Both exhibits continue through July 31. Telephone: 267-9300.

*Modern Art from the Pulitzer Collection: 50 Years of Commemoration*, opens today at the Fogg Art Museum, Harvard University, 32 Quincy Street, Cambridge. Continues through June 12. Telephone: 495-2197.

**Sunday, Apr. 17**  
**POPULAR MUSIC**  
Expose performs at the Worcester Centrum, 50 Foster Street, Worcester. Tickets: \$16.50. Telephone: 798-8888.

Barrence Whitfield and the Savages and Plate O Shrimp perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Satif Keita performs at 7:30 & 10:00 at Nightstage, 823 Main Street, Cambridge. Tickets: \$10. Telephone: 497-6200.

**CLASSICAL MUSIC**  
\*\*\* CRITIC'S CHOICE \*\*\*  
Simon Rattle and the City of Birmingham Symphony Orchestra perform works by Jean Sibelius at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$22 and \$25 (see also reduced-price tickets offered through The Tech Performing Arts Series). Telephone: 266-1492.

\*\*\* CRITIC'S CHOICE \*\*\*  
The Boston Chamber Music Society performs works by Beethoven, Schuller, and Brahms at 8 pm in Sanders Theatre, Harvard University, Cambridge. Also presented April 22 in Jordan Hall, New England Conservatory, 30 Gainsborough Street, Boston. Tickets: \$7 to \$15. Telephone: 536-6868.

**THEATER**  
Fortnight of Student Drama, a Pea, Paint, and Pretzels production, is presented at 8 pm at Tufts University, Medford. Continues through April 30 with performances at 8 pm. Tel: 381-3493.

**FILM & VIDEO**  
The MIT Lecture Series Committee presents Walt Disney's *Cinderella* at 3:00, 7:00, & 9:30 in 26-100. Admission: \$1.50. Telephone: 225-9179.

\*\*\* CRITIC'S CHOICE \*\*\*  
The Harvard-Epworth Church presents *The Four Horsemen of the Apocalypse* (Rex Ingram, 1921), starring Rudolph Valentino, at 8 pm. Located at 1555 Massachusetts Avenue, just north of Harvard Square. Admission: \$3 contribution. Tel: 354-0837.

The French Library in Boston presents the second night of its program entitled *The French Avant-Garde*, with experimental films by Yann Beauvais beginning at 8 pm. Located at 53 Marlborough Street, near the Arlington T-stop on the green line. Tickets: \$5 general, \$3.50 Library members. Telephone: 266-4351.

**Monday, Apr. 18**  
**CLASSICAL MUSIC**  
Burton Fine, viola, with the Melisande Trio, performs works by Beethoven, Durufle, Brahms, Bax, and Rouseel in a *New England Conservatory Faculty Recital* at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120 ext. 257.

ARTS

# On The Town

Compiled by Peter Dunn

The Aequalis Ensemble performs works by Carter, Davidovsky, Berger, Shapiro, and Brody at 8 pm in Sanders Theatre, Harvard University, Cambridge. Tickets: \$7 general, \$4 seniors and students. Telephone: 734-8742.

**FILM & VIDEO**

The Somerville Theatre presents *A Boy and his Dog* at 4:15 & 8:00 and *The Adventures of Buckaroo Banzai* at 6:00 & 9:40. Also presented April 19. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Admission: \$4.50 general (good for the double bill). Telephone: 625-1081.

The Brattle Theatre continues its Monday series of *Film Noir* with *Caught* (Max Ophuls, 1949) at 4:30 & 7:50 and *Beware My Lovely* (Harry Horner, 1952) at 6:15 & 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.

**\*\*\* CRITIC'S CHOICE \*\*\***  
The Harvard Film Archive continues its Monday series *Three Directors: Hitchcock, Renoir, Godard* with Jean-Luc Godard's *Vivre sa vie (My Life to Live)*, France, 1962, starring Anna Karina, at 5:30 & 8:00. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

**Tuesday, Apr. 19**

**FILM & VIDEO**

The Brattle Theatre continues its Tuesday series *Questioning War on Film* with *The Memory of Justice* (Marcel Ophuls, 1976) at 7 pm. Located at 40 Brattle Street in Harvard Square. Admission: \$5 general, \$3 seniors and children. Telephone: 876-6837.

The Harvard Film Archive continues its Tuesday series *Women Directors and the Avant-Garde* with *The Man Who Envied Women* (Yvonne Rainer, 1985) at 5:30 & 8:00. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 general, \$2 seniors and children. Tel: 495-4700.

**CLASSICAL MUSIC**

The New England Conservatory Contemporary Ensemble performs works by Webern, Davidovsky, Berio, Antoniou, and Fletcher at 8 pm in Jordan Hall, 50 Garden Street, Boston. No admission charge. Telephone: 262-1120 ext. 257.

The Boston University Chamber Orchestra performs at 8 pm in the BU Concert Hall, BU School of Music, 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

**THEATER**

Tartuffe, by Moliere, opens today at the Tufts Arena Theater, Medford. Continues through April 23 with performances at 8 pm. Tickets: \$1 to \$4. Telephone: 381-3493.

**Wednesday, Apr. 20**

**POPULAR MUSIC**

**\*\*\* CRITIC'S CHOICE \*\*\***  
The Bodeans, with *Treat Her Right*, perform at the Metro, 15 Lansdowne Street, just across the street from the entrance to the bleachers at Fenway Park. Telephone: 262-2424.

The Connells perform at Axis, 13 Lansdowne Street, just across the street from the entrance to the bleachers at Fenway Park. Free admission with *Bodeans* ticket stub. Telephone: 262-2437.

Damptruck, with *The Cavedogs and Dogzilla*, perform at beginning 9 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$7. Telephone: 497-8200.

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

**CLASSICAL MUSIC**

**\*\*\* CRITIC'S CHOICE \*\*\***  
T. Viswanathan is presented in a concert of classical South Indian music for flute and voice at 8 pm in Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$12 general, \$10 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

The Boston Conservatory Orchestra performs works by Tchaikovsky, Mozart, and Stravinsky at 8 pm in Seully Hall, 8 The Fenway, Boston. No admission charge. Telephone: 536-6340.

**POETRY**

Gwendolyn Brooks reads from her works at 2:30 at the Harbor Gallery, UMass/Boston, Boston. Telephone: 929-8260.

**FILM & VIDEO**

The Somerville Theatre presents *Half of Heaven* at 3:00, 5:15, 7:30, and 9:45. Also presented April 23, 24, 25, and 26. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Telephone: 625-1081.

The Brattle Theatre continues its Wednesday series of *Films of R. W. Fassbinder* with *Fox and his Friends* (1974) at 3:00 & 7:45 and *In a Year of Thirteen Moons* (1978) at 5:20 & 10:00. 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 Harvard Film Archive continues its Wednesday series *Film and Dreams* with *Viva la Muerte (Long Live Death)*, Fernando Arrabal, France/Tunisia, 1970) at 5:30 & 8:00. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

**Thursday, Apr. 21**

**CLASSICAL MUSIC**

Suzanne Stumpf, flute; Kathryn Shaw, Thomas Ryan, and Daniel Ryan, strings, perform works by Mozart, Pleyel, Stamitz, and Reicha as part of the *MIT Noon Hour Chapel Series* at 12:05 in the MIT Chapel. No admission charge. Telephone: 253-2906.

**\*\*\* CRITIC'S CHOICE \*\*\***  
The Boston Symphony Orchestra, Seiji Ozawa conducting, performs Mozart's *Symphony No. 41, "Jupiter"* and Mahler's *Songs from "Des Knaben Wunderhorn"* at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Also presented April 22, 23, and 26. Tickets: \$15.50 to \$41. Telephone: 266-1492.

The Boston University Symphony Orchestra performs at 8 pm in the BU Concert Hall, BU School of Music, 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

**THEATER**

Guys and Dolls is presented as a Baker House Production at 9:00 in Baker House Dining Hall. Also presented April 22 at 9:00, April 23 at 7:30 & 10:00, and April 24 at 8:30. Tickets: \$5 general, \$3.50 MIT students (on sale in Lobby 10).

A Chorus Line is presented at 8 pm at the Strand Theatre, 543 Columbia Avenue, Dorchester, near the JFK/UMass/Columbia T-stop on the Ashmont red line. Also presented April 22 at 8 pm and April 23 at 2 pm & 8 pm. Tickets: \$8 general, \$6 seniors. Tel: 578-8790.

**PERFORMANCE ART**

Clean Break, an installation/performance with the story of Perseus and his life as the central metaphor, is presented at 8 pm at Mobius, 354 Congress Street, near the South Station T-stop on the red line. Also presented April 22 and 23. Tickets: \$8. Telephone: 542-7416.

**JAZZ MUSIC**

John Abercrombie and David Mann perform at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$10. Telephone: 497-8200.

Paradigm performs at 8 pm at the Cambridge Center for Adult Education, 56 Brattle Street in Harvard Square. Admission: \$3.50. Telephone: 547-6789.

The Boston Conservatory Jazz Band performs at 8 pm in Seully Hall, 8 The Fenway, Boston. No admission charge. Telephone: 536-6340.

**POPULAR MUSIC**

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

Megadeath performs at the Orpheum Theater, Hamilton Place, Boston. Tickets: \$16 and \$17. Telephone: 482-0650.

Malombo performs at 10 pm at the Brattle Theatre, 40 Brattle Street in Harvard Square. Also presented April 22 and 23. Tickets: \$9 advance/\$10 day of show. Telephone: 547-8771 or 876-6837.

**FILM & VIDEO**

The MIT Lecture Series Committee presents its *Drop Date Eve Movie, Flash Gordon*, at 8 pm in 26-100. No admission charge. Telephone: 225-9179.

**\*\*\* CRITIC'S CHOICE \*\*\***  
The Brattle Theatre continues its Thursday film series *Two Sides to Every Story* with Akira Kurosawa's adaptation of Gorky's *The Lower Depths* (Japan, 1957), starring Toshio Mifune, at 3:45 & 7:50 and Jean Renoir's adaptation, *Les Bas Fonds (The Lower Depths)*, France, 1936, starring Jean Gabin, at 6:00. 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 Harvard Film Archive presents *China: The Fifth Generation*, a lecture by Yuezhen Wang on some aspects of the new Chinese filmmakers, at 7 pm and *The Big Parade* (Chen Kaige, China, 1986) at 8 pm. *The Big Parade* also presented April 22 at 7:30. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

**Friday, Apr. 22**

**POPULAR MUSIC**

The Chorallaries of MIT present their "Spring Sing" at 7:30 in Room 10-250. No admission charge. Tel: 253-8973 or 494-8748.

David Lee Roth performs at the Worcester Centrum, 50 Foster Street, Worcester. Also presented April 23. Tickets: \$15 and \$17.50. Telephone: 798-8888.

Blue Rodeo performs at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$8. Telephone: 497-8200.

**JAZZ MUSIC**

The Nuclear Bee Bop Quartet performs at the Western Front, 343 Western Avenue, Cambridge. Telephone: 492-7772.

**THEATER**

Talley's Folly, Lanford Wilson's Pulitzer Prize-winner about two awkward, yearning, lonely souls, opens today at the New Repertory Theatre, 61 Washington Park, Newton. Continues through May 22 with performances Fri at 8:00, Sat at 5:00 & 8:30, and Sun at 2:00. Tel: 332-1646.

**CLASSICAL MUSIC**

**\*\*\* CRITIC'S CHOICE \*\*\***  
The Opera Company of Boston presents Kurt Weill/Bertolt Brecht's *The Threepenny Opera* (in English) at 8 pm in the Opera House, 539 Washington Street, Boston. Also presented April 24 at 3 pm, April 27 at 8 pm, and May 1 at 3 pm. Tickets: \$15 to \$55. Telephone: 426-2786.

**\*\*\* CRITIC'S CHOICE \*\*\***  
The Amorphous Consort performs works by Theodore Antoniou, Edward Green, Meyer Kupferman, Marti Epstein, and Alexander Jemnitz at 8 pm at the First and Second Church, 66 Marlborough Street, Boston. Tickets: \$8 general, \$5 seniors and students (see also reduced-price tickets offered through *The Tech Performing Arts Series*). Tel: 437-0231.

**\*\*\* CRITIC'S CHOICE \*\*\***  
Quadrivium presents a concert of Renaissance and American music at 8 pm at Pilgrim Congregational Church, 55 Coolidge Avenue, Lexington. Also presented April 23 at 8 pm at the St James Episcopal Church, 1991 Massachusetts Avenue, Cambridge. Tickets: \$6 general, \$4 seniors and students. Telephone: 646-4134.

Tricinium presents *Opening Day: Triple Play*, an evening of 20th century American music, at the Cambridge Multicultural Arts Center, 41 Second Street, Cambridge. Tickets: \$5. Tel: 489-3125.

The Concerto Company, with the Israeli piano duo of Alexander Tamir and Bracha Eden, performs Bach's *Concerto for Two Pianos* at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. Tickets: \$5. Telephone: 876-0956.

Jane Galante, pianist, and the Da Vinci Quartet perform works by the composers of *L'École de Paris* at 8 pm in Paine Hall, Music Building, Harvard University. No admission charge. Tel: 633-4611.

**DANCE**

MIT Dance Workshop, Beth Soll, director, presents *Student Works in Progress* at 8 pm in Killian Hall, MIT Building 14. Also presented April 23. No admission charge. Telephone: 253-0862.

Human Dances, choreography by Diana Kenney, Carol Schneider, and Miguel Braganza, is presented at 8 pm at the Joy of Movement Studio Theatre, 536 Massachusetts Avenue, Cambridge. Also presented April 23. Tickets: \$8 general, \$7 Dance Umbrella members. Telephone: 492-7578.

Janice Margolis' *Semaphore Dance-theater* performs *All Flesh is Grass - A Diachronic Voyage* as a presentation of Dance Umbrella at 8 pm at Sargent Dance Studio/Theater, One Boston University Road, Boston. Also presented April 23 and 24. Tickets: \$8 general, \$7 Dance Umbrella members. Telephone: 492-7578.

**FILM & VIDEO**

The MIT Lecture Series Committee presents *White Heat* (Raoul Walsh, 1949), starring James Cagney, at 7:30 in 54-100 and *The Big Easy*, starring Dennis Quaid and Ellen Barkin, at 7:00 & 10:00 in 26-100. Admission: \$1.50. Telephone: 225-9179.

The Brattle Theatre presents a Luis Bunuel double bill with *Illusion Travels by Streetcar* (1953) at 2:30 & 6:10 and *Los Ambiciosos (Republic of Sin)*, 1959) at 4:15 & 7:55. 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 Harvard Film Archive continues its series of *Swedish Cinema* with *Love (Bo Widerberg, 1965)* at 7 pm and *Night Games (Ma: Zetterling, 1966)* at 9 pm. Also presented April 24. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

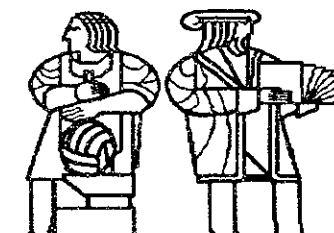
The French Library in Boston continues its weekly series *Experiments in Film and Sound* with René Clair's *A Nous la liberté* (France, 1931), the film that inspired Chaplin's *Modern Times*, at 8 pm. Also presented April 23 and 24. Located at 53 Marlborough Street, near the Arlington T-stop on the green line. Tickets: \$3.50 general, \$2.50 Library members. Telephone: 266-4351.

The Cambridge Center for Adult Education presents Michelangelo Antonioni's *L'Avventura* at 6:30 & 9:20 at the Blacksmith House, 56 Brattle Street, Cambridge. Admission: \$3.50. Telephone: 547-6789.

The Museum of Fine Arts continues its weekly film series *Latin Visions* with *La Casa del Angel (End of Innocence)*, Leopoldo Torre Nilsson, Argentina, 1957) at 5:30 and *Hermogenes Cayo (Imaginerio, Jorge Preloran, 1969)* and *Araucanos de Ruca Choroy (Araucanos of Ruca Choroy, Jorge Preloran, 1971)* at 8:00. Screenings are in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Tickets: \$3.50 general, \$3 MFA members, seniors, and students. Telephone: 267-9300.

**Upcoming Events**

The Bodeans and *Treat Her Right* for the *Wellesley College Spring Weekend Concert* on April 24. The Peking Acrobats at the Berklee Performance Center on April 27 and 28. 10,000 Maniacs at the Orpheum Theatre on April 29. Liza Minnelli, Ben Vereen, and The Radio City Music Hall Rockettes at The Wang Center on April 29. Treasures of Ramses the Great opening April 30 at the Museum of Science. Ray Charles at the Wang Center on April 30. Yo Yo Ma at Sanders Theatre on May 2. Boston Pops Opening Night at Symphony Hall on May 3. Pink Floyd at Sullivan Stadium on May 6. A Midsummer Night's Dream presented by Boston Ballet at The Wang Center, May 12 to 22.



The Sloan School of Management Proudly Presents

## Third Business School Volleyball Tournament at Sloan

Saturday, April 16, 1988 9 AM - 4 PM  
DuPont Gymnasium

1988

**Sponsors**

Oracle Corporation Sloan Master's Program Office  
Temple Barker & Sloane Reuters Ltd. Bankers Trust Co.  
Au Bon Pain Kirin Beer

**Participants**

Amos Tuck School of Business Carnegie-Mellon GSIA  
Harvard Business School Johnson Graduate School of Management  
The Sloan School of Management Wharton School of Business

## classified advertising

**For Sale:** HP-28C calculator. Brand new. \$140. Call Adam x5-7236.

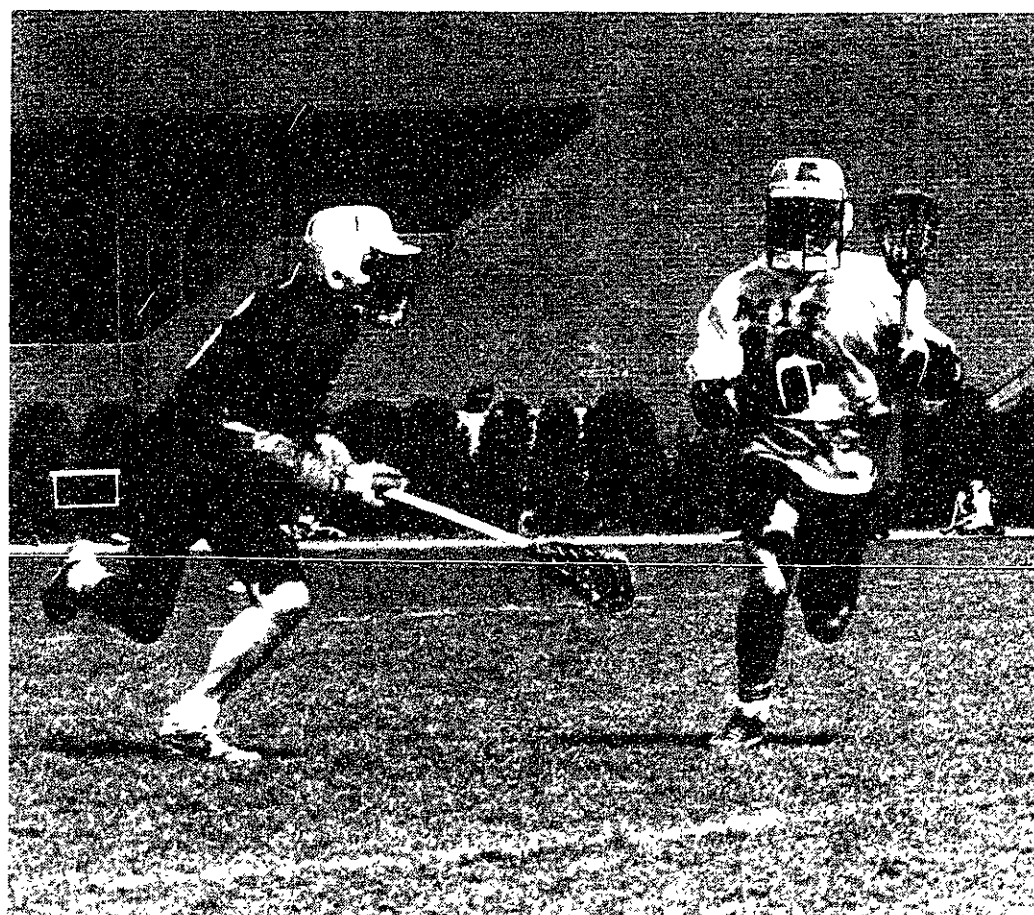
**SUMMER SUBLETS WANTED**  
Visiting profs seek furnished apts/homes 7/1 - 8/31. Will consider monthly arrangements. Cambridge/Harvard Square only. Call Tim 536-9716.

**SUMMER JOBS!**  
Work as a live-in Big brother this summer tutoring and caring for children at \$175 per week plus all living expenses and some travel. Free training available. Call 237-0211 for more info.

**FULL-TIME/PART-TIME JOBS**  
\$400 full-time, \$175 part-time/week. Flexible hours in local company. Various positions. No experience necessary. Call 9 am - 5 pm (617) 396-8208. Mr. Federico.

**MACINTOSH**  
If you have a Macintosh to sell or would like to purchase a used Mac, call Desk Top Performance at 247-2470. We guarantee competitive prices and quality service.

**PATENT FIRM** has positions for graduating students with a strong physics, electronics, or computer background interested in patent law. Send resume to James M. Smith, Esq., Hamilton, Brook, Smith & Reynolds, Two Militia Drive, Lexington, MA 02173.



Jeff Huang '88 successfully avoids an opponent in Saturday's lacrosse game against Westfield State. MIT won in triple over time by a score of 12 to 11. Wes Huang/The Tech

### HOLOCAUST MEMORIAL DAY

CANDLE LIGHTING AND SERVICE  
WEDNESDAY, APRIL 13, 1988, 7:00 PM  
THE MIT CHAPEL

Ms. Jennifer Justice will present a program entitled "WHO SHALL BE EXALTED: Inspirational Stories of Courageous People Who Saved Lives During the Holocaust" based on first-person accounts of survivors

MIT HILLEL/ 312 MEMORIAL DR./ 253-2982

### STUDENT VOLUNTEERS NEEDED FOR "I'M AIDS-AWARE" April 25 - 29

MIT Medical's AIDS-AWARE project is planning information tables, special programming on MIT Cable, computer updates on AIDS, fund-raising for AIDS research and services, and more throughout the week of April 25.

We want everyone on campus to be AIDS-aware, but, to be successful, we need your help. If you believe that all students need up-to-date AIDS information, then please contribute a small amount of your time and talent in this effort.

If you want to volunteer, call Anne Gilligan or Janet Van Ness at 253-1316.

WE NEED YOU. PLEASE.

You've read about the controversy.  
Now read the book.

### The Massachusetts Miracle High Technology and Economic Revitalization edited by David R. Lampe

This much publicized collection of highly readable articles unfolds the real story behind Massachusetts's economic recovery. Bank economists, MIT researchers, and two of the state's governors address critical questions about the shaping of the "miracle."

"A valuable contribution...fascinating reading."  
— Boston Globe

\$16.95 cloth. Published by The MIT Press. Available at fine bookstores and

### The MIT Press Bookstore

Kendall Square • 292 Main Street • 253-5249  
Hours: M-F: 9-7, Sat: 10-6 • VISA/MC, phone & mail orders welcome

20% off at The MIT Press Bookstore with this ad.  
Limit one ad per customer. Expires 11/9/88

## FRESHMEN !!

COME TO THE

## COURSE 22

NUCLEAR ENGINEERING

## OPEN HOUSE

APRIL 21, 1988  
1 - 5 PM  
Moore Room 6-321

TALK WITH STUDENTS AND FACULTY  
ABOUT NUCLEAR ENGINEERING  
COURSES, JOBS, ETC.

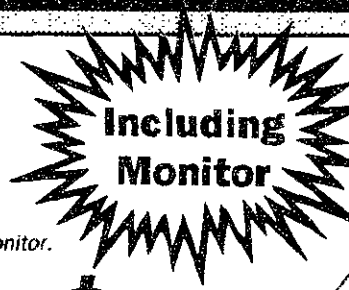
## IBM-PC/XT/AT-COMPATIBLES

### PC/XT

HIGH SPEED 10 MHZ XT-TURBO:  
A complete ready-to-go computer system with monitor.

AT \$1099

HIGHEST SPEED 10 MHZ "AT":  
Complete with 1.2 Megabyte disk drive and monitor.



# \$599

40 Meg Hard Drive ..... \$433  
20 Meg Hard Drive + Controller ..... \$299

### FREE SOFTWARE \$0.00

Unitech gives software away free! Choose from over 1200 free programs from our free software library. Just come to one of our stores, borrow the disks from our library and copy the programs on your disks or buy one of ours!

### DISKS

5 1/4" DS/DD 100 pack .. \$31<sup>20</sup>  
5 1/4" Hi-Dens 10 pack \$12<sup>50</sup>  
3 1/2" SS 25 pack ..... \$25<sup>60</sup>  
3 1/2" DS 25 pack ..... \$31<sup>80</sup>

## UNITECH New England's #1 Computer Discount Centers



**DANVERS**  
(617) 750-3600  
Liberty Tree Mall  
Mon thru Sat 9:30am-9:30pm  
Sunday Noon-6pm

**CAMBRIDGE**  
(617) "UNITECH"  
24 Thorndike Street  
Mon thru Sat 10am-5pm  
Open Late 'till 7pm on Thurs-Fri

**NATICK**  
(617) 651-2725  
Route 9, Sherwood Plaza  
Mon thru Sat 10am-8pm  
Sunday Noon-5pm

## ODSA screens graduate residents

(Continued from page 1)

said. "All of the applicants who were interviewed were eventually passed on to the houses."

The interviewing procedures were instituted because an extraordinarily large number of students applied for graduate residences last year, Tewhey said. Last year there were 81 applicants, and 30 to 35 of them were

never interviewed by any living group, he explained.

This year the ODSA received approximately 80 applications from students wishing to become graduate residents, and, after the initial screening process, about 50 were called back for interviews, Tewhey said.

The ODSA intends to screen potential graduate residents in a

similar manner in the future, including the use of group interviews, Tewhey added.

But a number of housemasters were dissatisfied with the screening process, said New House President Lisa M. Shane '89.

There is continuing discussion about the interviewing process, Rowell added.

## Grad dormitory planning underway

(Continued from page 1)

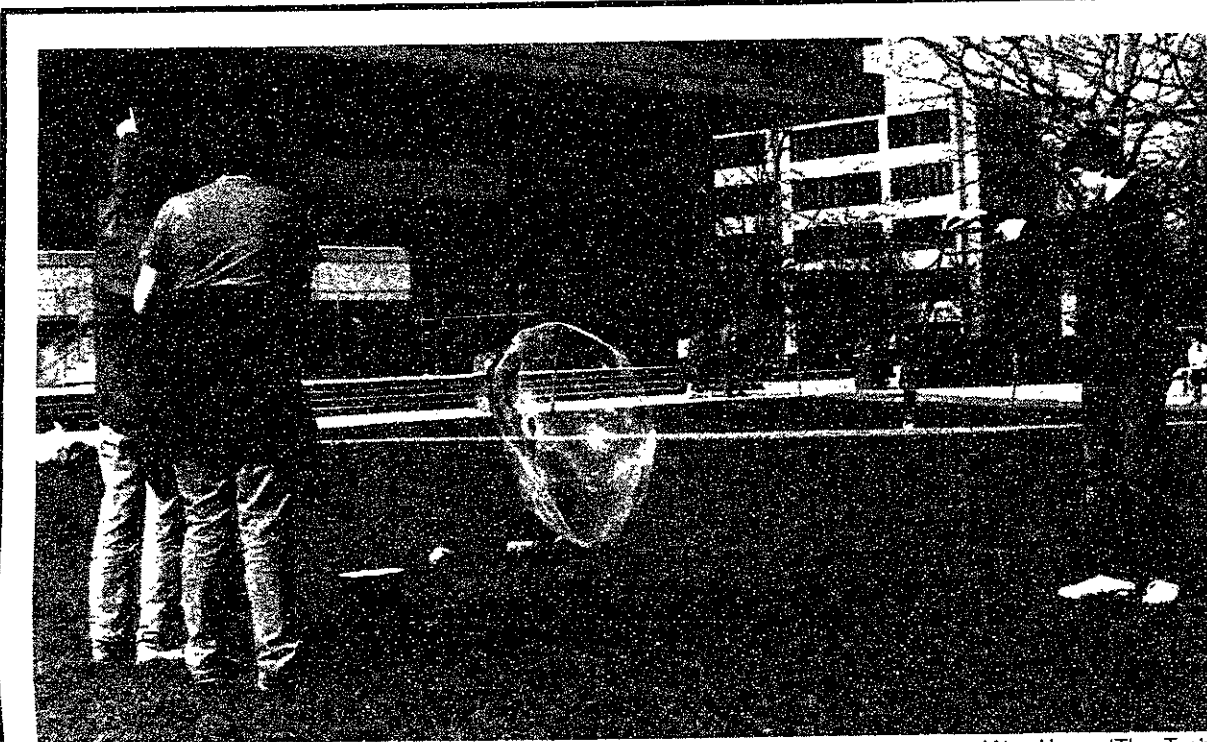
A "client team" was formed two months ago to get feedback from graduate students and make recommendations to the architects — Rojas, Bogt, & Lee — on possible internal configurations of the dormitory. The team, headed by Barrett, consists of both graduate students and members of the administration. The team sent a survey to three hundred graduate students two weeks ago.

Barrett commented that the dorm could be "made pleasant." "Its brick walls and the wide courtyard in the center will make a nice environment. Furthermore, the area surrounding the dorm will change drastically in the next few years."

Graduate housing has been insufficient for the past five years, Barrett admitted. While only 30 percent of graduate students live on campus, over 50 percent desire to do so, according to a sur-

vey the GSC did in 1986. During the past two years, the GSC has been pressuring the administration to meet these needs, Meredith said.

The last graduate dormitory, Tang Hall, was built fifteen years ago, and Ashdown House was renovated in 1975. The need for graduate student housing has increased a lot since then, Barrett said. "Our intent is to respond to the students' need. I hope this dorm is just one in a series."



Wes Huang/The Tech

Terry Donahue '89 (right) blow a bubble while John Smolin '89 and Rob Gates G watch.

### Mark R. Kordos

(Continued from page 1)

Nevertheless, the Suffolk County medical examiner yesterday ruled the death a suicide. He would not comment on whether high levels of aspirin were found in the body during the autopsy.

Suzanne M. Wurster '89, who went to the same high school as Kordos, explained that Kordos was very smart and always demanded a lot from himself. He finished high school in three years. There, he participated in plays, the math team, and the science club, Wurster said.

He continued his interest in the theater when he joined the Musical Theatre Guild in the fall of 1985. He served as secretary between the fall of 1985 and fall of 1986. Scott E. Ramsay, treasurer of MTG, said that Kordos was a very good singer and had played the lead roles in *Diamonds in the Rough* and *West Side Story*.

In the spring of 1987, Kordos left MTG to spend more time on his schoolwork, Randolph said.

The funeral will be held today in Morristown, Randolph said. He added that no plans have yet been made for a memorial service at MIT.

## classified advertising

### MACINTOSH HARD DISK

Microtech Nova 20, only \$699 and Microtech Nova 30, only \$799. Backed up by a 5 year warranty. Call DeskTop Performance at (617) 247-2470.

**TORONTO, CANADA** — Bed and Breakfast. Restored Century Home just minutes to the University of Toronto and downtown. Complimentary passes for steam, swimming and squash. Rates from \$40.00 Ashleigh Heritage Home tel: (416) 535-4000.

### LEGAL ADVICE

Consultations for computer and corporate law, real estate, negligence, family law, and civil or criminal litigation. Office convenient to MBTA and Government Center in Boston. Call attorney Esther Horwich, MIT '77 at 523-1150.

## Scenarios given to potential residents

It is Sunday afternoon and the students have gathered around the television set in the floor lounge. One of the students produces a keg, and soon many of the students on the floor are stopping in and having a beer. You realize that many of the students on your floor are underage and no one is monitoring the dispensation of the beer. *What do you do?*

It's about 2:30 am, your door is halfway open. Two women knock and come in. One of the women *you know very well* from another floor. After some small talk, the women half-jokingly ask you how you could let such wild stuff happen on your floor, and tell you about a male student on your floor and a drunk girl in his room. *How do you react?*

You receive an anonymous phone call from a woman on your floor. She claims women on the floor are being forced to do things that they do not want to, such as sports activities, drinking contests, and having sex with different men on the floor. *How do you react?*

A student is having a problem with a roommate's companion frequently spending the night in their room. This person's presence makes the roommate uncomfortable and often puts them in awkward situations. The roommate doesn't know what to do, or where to go. *How do you react?*

Two students on your floor never want to participate in anything. You mention this fact to several students and they respond that the two have their own set of friends. When you question the two students, they respond that they do not like the music at the parties, they do not drink beer (that is all that is usually served other than soda), and that they do not feel comfortable with the students on the floor. They feel different. *How would you react?*  
Those two students are black. *Now how would you react?*

Sam is fun and likeable; he is very active in intramurals and student activities and has been seeing the same woman for two years. Lately Sam has been spending time alone; it is rumored that he and his girlfriend had a fight and Junior Lab is due soon. Sam recently returned the albums you lent him and gave you several of his favorite ones. He said that he knew you would like them because you had mentioned them several times.

Several weeks later, Sam attempts suicide. *How could you have intervened sooner? Or would you have just been too nosy? What signs should you have recognized? What should you tell students on your floor?*

It has been rumored that several female students are gay. Though no one has ever had a confrontation with these women, people are forever cracking jokes and making comments behind their backs. You have even been known to laugh at some of the jokes.

*Would you confide to the women to let them know about the gossip? How would you react to the comments about the women if you believed they were harmless? Who would you refer students to if they had questions about sexuality?*

Recently you learned that Mary's boyfriend, a non-student, had moved into her room with her. He's extremely likeable, helps out on the floor, and has pretty much become a member of the group. No one has any complaints, and you do not either. *Any comments?*

A white student comes to your room to discuss his concerns about the only black student in the dorm. . . . "Well, you know Matthew who lives on the second floor; it is just that he is always by himself. He studies a lot in his room and does not interact with students on his floor, let alone in the dorm. . . . I'm wondering whether or not there may be something emotionally or psychologically wrong with him. He seems so different from the rest of us. Can you talk with him?" *How do you respond?*

You are making an informal visit throughout the dorm, and see a group of black students working on a problem set for an assignment in Joe's room. You talk with the group for about 10 minutes, seeing them work out a series of difficult problems. The assignments are completed, and the black students take a study break in the room.

Further down the hall, you come upon a group of white students who are working on [the same] problem set. After a few minutes, it becomes obvious that this group is stumped. You say that you just saw a group of students working on these same problems in Joe's room. One student responds that he always sees Joe talking with the TA after recitation. Therefore, Joe is probably having as much difficulty as he is. *How do you react?*

## COUNCIL TRAVEL

| From BOSTON | Round Trips Starting at |
|-------------|-------------------------|
| LONDON      | 369                     |
| LUXEMBURG   | 348                     |
| BRUSSELS    | 418                     |
| TOKYO       | 649                     |
| CARACAS     | 360                     |

Taxes not included  
ALSO Work-Study Abroad,  
Language Courses, Int'l Student ID,  
Youth Hostel Passes, EURAIL Passes  
issued on the spot!

Call for the FREE CIEE Student Travel Catalog!

Boston 617-266-1926  
Cambridge 617-497-1497

Your foreign language ability is valuable!



Linguistic Systems, Inc.  
116 Bishop Allen Drive  
Cambridge, MA 02139

Translations into your native language are needed for industrial literature. You will be well paid to prepare these translations on an occasional basis. Assignments are made according to your area of technical knowledge.

We are currently seeking translators for:  
• Arabic • Chinese • Danish • Dutch  
• Farsi • French • German • Greek  
• Italian • Japanese • Korean  
• Norwegian • Polish • Portuguese  
• Romanian • Spanish • Swedish  
and others.

Into-English translations from German and French. Many other languages also available.

Foreign language typists also needed. All this work can be done in your home!

Linguistic Systems, Inc. is New England's largest translation agency, located a block north of the Central Sq. subway station.

For application and test translation call Ms. Heineman  
**864-3900**

## AIM HIGH PUT YOUR COLLEGE DEGREE TO WORK.

Air Force Officer Training School is an excellent start to a challenging career as an Air Force Officer. We offer great starting pay, medical care, 30 days of vacation with pay each year and management opportunities. Contact an Air Force recruiter. Find out what Officer Training School can mean for you. Call

TSGT DARYL CASEY  
617-332-5027/8 COLLECT



# Pass/fail debated at CFYP forum

(Continued from page 1)

Another student felt that faculty enforced low expectations of freshman performance by teaching Physics II (8.02) in such a manner that "even an idiot could pass."

Brown suggested a second term credit limit of 54 or 57 units beyond which courses would be graded on pass/fail. Students wishing to take more courses would take them all on grades, he added.

Professor James R. Munkres, another member of CFYP, said that the credit limit was a good idea that the committee had not yet had time to discuss. But Munkres added that one abuse of pass/fail was often overlooked. Sometimes pass/fail just "postpones the day of reckoning" for students with a "mismatch of abilities with MIT," he said.

Barak Yedidia '89, a tutor for 8.02, responded that the course has improved in the past year. He continued with the observation that it is already possible to "spread out" the core classes beyond the freshman year, and that the option should be advertised to encourage flexibility. Yedidia supported the idea of a second term credit limit, saying it would send the message that overloading would be "difficult to do."

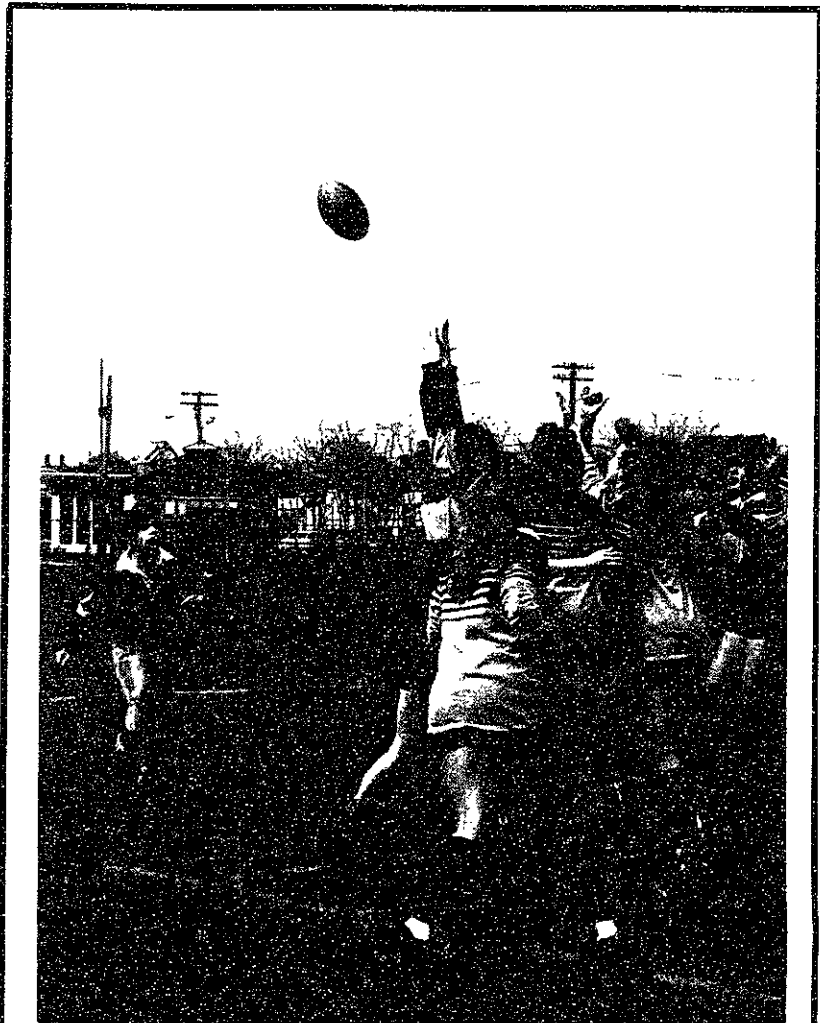
Manning agreed that the core curriculum already could be flexible, but said that students needed a change in their mindset. MIT doesn't need to give students who redistribute their core requirements the feeling that "there's something wrong with you," he added.

Other students were concerned that making the choice of courses graded pass/no credit voluntary would only increase the pressure on students. Julie Schmittiel '91 said that departmental or core courses taken on pass/no credit would reflect poorly on the student in the eyes of companies and graduate schools.

Brown agreed, adding that students would probably choose "throwaway" courses to take on pass/no credit in their upperclass years.

Only one student spoke in support of the CFYP proposals, saying that MIT students have taken advantage of pass/fail and learned bad study habits. He added that MIT's late drop date provides extra flexibility for students who might want to explore courses outside of their major.

Manning said that the committee is not ready to release a final report yet. "When you get a report, your proposals are fixed, and we're not there yet," he said.



Goergina A. Maldonado/The Tech  
Janet Fordunski '90 waits for the ball in a line out vs. Vassar. The game ended in a 0-0 tie.

**Pick Up**  
**The MIT Press's Frequent Buyer Flyer**  
Take a break, vacation and log on an average of 20-50% on over 350 academic destinations in 43 areas from psychology to brain sciences.  
Stop by today to get the Best Bargains!  
An additional 10% off any Buyer Flyer Bargains with this ad.  
One per customer - Said ends June 30, 1988

**The MIT Press Bookstore**  
Rendall Sq. - 292 Main St. (MIT Bldg E26) - Cambridge 02139  
263-5249 - Hours: 9-7 Weekdays, 10-6 Saturdays  
MasterCard/VISA. Free and phone orders welcome

**General Ribbon**

**TYPEWRITER RIBBON HEADQUARTERS**

**University Stationery Co.**  
311 Massachusetts Ave.  
Cambridge, MA 02139

VISA 547-6650 MasterCard

Office, Computer & School Supplies

# FINDING AN APARTMENT IN MANHATTAN TAKES THE RIGHT EDUCATION

Get a free copy of "Manhattan Moves" — the insider's guide to finding an affordable apartment in Manhattan.

To welcome potential new residents to the city, and dispel some myths about housing in New York, we have published a book called "Manhattan Moves®". It's the ultimate *insider's* guide to apartment hunting in the Big Apple.

"Manhattan Moves®" helps you set your sights on the right type of apartment and location. It takes you on a tour of the city's neighborhoods, introduces you to the available housing, gives you vital facts about transportation, housing laws, renting, sharing, and much more.

The book gives you inside advice on actually finding the apartment you've targeted. It helps you find the hottest listings, tells you how to canvas, and how to select a broker.

Send for a free copy of "Manhattan Moves®" today. It won't guarantee you a Manhattan apartment, but it will definitely get you "moving" in the right direction.



**TO: MANHATTAN MOVES® 235 EAST 95TH STREET, NEW YORK, N.Y. 10128**

Send me a copy of "Manhattan Moves®", The Insider's Guide to finding an Apartment in Manhattan—free without cost or obligation.

Your Name \_\_\_\_\_  
 School \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
 Home Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
 Phone No. \_\_\_\_\_

**Or Call Toll Free 1 (800) 247-4041**  
In New York State: (212) 996-5000

## 日本 TO JAPAN

### DISCOUNT FARE FROM BOSTON

(WEEKDAY DEPARTURE)

|                  |          |
|------------------|----------|
| CANADIAN PACIFIC | \$595.00 |
| NORTHWEST        | \$715.00 |
| ALL NIPPON AIR   | \$750.00 |
| UNITED AIR       | \$775.00 |
| JAPAN AIR        | \$810.00 |

— HOTEL PACKAGE —

|                                  |                   |
|----------------------------------|-------------------|
| TOKYO HOTEL SUNSHINE CITY PRINCE |                   |
| 2 NIGHTS                         | \$160.00 (Single) |
| OSAKA HOTEL NEW OTANI            |                   |
| 2 NIGHTS                         | \$170.00 (Single) |

### 呼び寄せ便

今春大学を卒業され、御両親を卒業式に呼んであげる方には超格安な料金を用意しております。

★お問い合わせ・お申し込みは

日本交通公社インターナショナル  
**EASTERN TRAVEL PLAZA**  
45 Rockefeller Plaza, New York, N.Y. 10111  
(212) 698-4971-73 800-235-3523 KUDO

# sports

## Men's gymnastics sixth in nationals

By Eric M. Reifschneider

The MIT men's gymnastics team competed in its first Division II-III National Championships April 1 at Springfield, MA. MIT, which entered the meet ranked sixth in the nation among Division II and Division III teams, lived up to its ranking with a sixth-place finish. The team's score of 195.0 was only two points below its season high.

East Stroudsburg University of Pennsylvania won the meet with a score of 260.4. Host Springfield College scored 259.8 to place second for the third straight year. Defending champion Cortland State University slipped to third. Rounding out the six team field were Eastern Montana College, the University of Wisconsin at Oshkosh, and MIT.

A noisy and enthusiastic crowd packed Springfield College's Blake Arena to watch the exciting competition. MIT got off to a good start on its first event, high bar. Co-captain Norman Chen '88 nailed his best routine of the season, catching a Veronin and sticking a piked double back flyaway dismount. Jason Kipnis

G also did his best routine of the year; his toe-on, front flip dismount was so high that he over-rotated before landing. Mark Abinante '89 did a layout flyaway dismount out of giant swings for the first time.

MIT's best event was pommel horse, though. Chen finished his best set of the year with a travel-down loop-off dismount. Alan Nash '89 and co-captain Eric Reifschneider '89 also hit their routines. Nash did the high, stretched flair circles made popular by Kurt Thomas, while Reifschneider nailed a double suisse and a front-out loop-off dismount.

Reifschneider, competing with a fractured jaw, led MIT with an all-around score of 40.2. Mark Malonson '89 had the best meet of his collegiate career, scoring 39.4. Malonson nailed the difficult combination of back flip immediate front flip on floor, and showed his awesome strength by holding planks on rings and parallel bars and an L-cross on rings. Nash and Chen had solid all-around scores of 38.7 and 38.5, respectively.

Chen and Kipnis concluded their collegiate careers with this meet. Coach Fran Molesso is hoping that improvement by some of the team's younger members — such as Tim Holt '90, Joe Fugaro '91, and Antonio Hernandez '91 — and possibly the addition of some freshmen with gymnastics experience, can compensate for their loss. If all goes well, MIT will have a good chance of returning to the National Championships next year.

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

### classified advertising

**The Wordsmith**  
Editing, re-writing, and ghostwriting services. Writing coach. Professional articles and theses a specialty. References and student rates available. Wyn Snow: 787-0615, wsnow@media-lab.mit.edu.

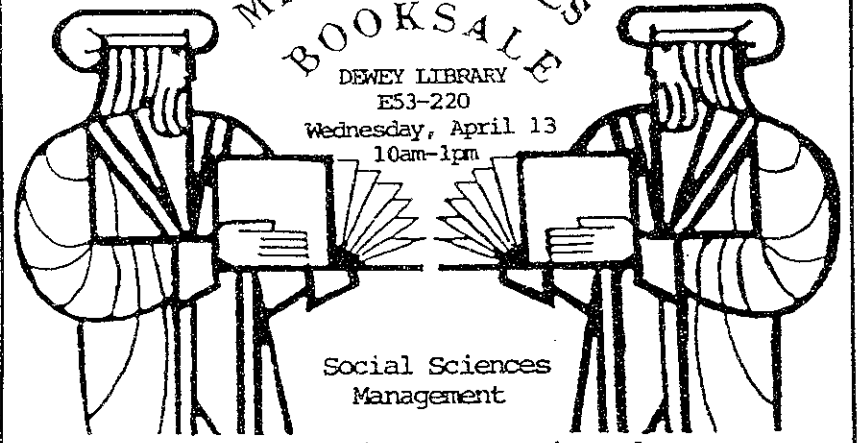
**Government Jobs** \$15,400 - \$72,500 Now Hiring. Excellent Benefits. Call 504-649-7922 Ext. J-871.

## TEAMWORK RELOCATION REALTORS

Assisting students in locating suitable Manhattan apartments. Short term/long term - furnished/unfurnished. For additional information please contact John Andreadis, Gladys Simon or Michael Pacca.

1 - 800 - CITY - APT.

MIT LIBRARIES  
BOOKSALE  
DEWEY LIBRARY  
E53-220  
Wednesday, April 13  
10am-1pm

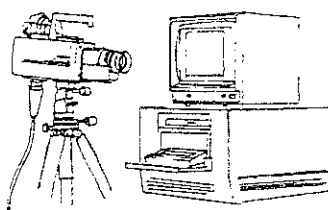


Social Sciences Management  
Open to the MIT Community only

**WHY PAY \$65?**  
**RESUMES \$30 TYPESET**  
My Type, Inc. - 1075 Mass. Ave., Camb.  
(between Bowdoin and Dolphin Seafood)  
**661-TYPE 9-5 Mon.-Sat.**  
Other typesetting at Comparable Rates  
Over 50 typefaces - No minimum

Ushers are needed for Commencement and the President's Reception to be held on Friday, May 27, 1988. MIT students who are interested should pick up an application from Donna Kendall, 5-119. There is no pay for the time involved, but ushers will be allowed to remain in campus housing through Commencement.

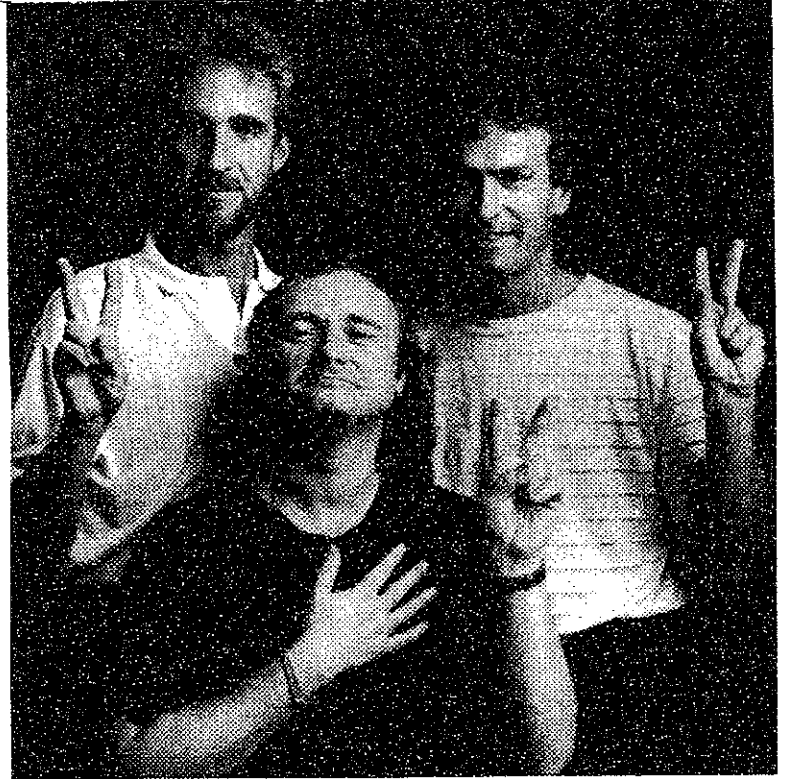
**HIGH SPEED VIDEO SERVICE**  
1000 Pictures Per Second  
KODAK EKTAPRO 1000



Instant Data Analysis for Solving High Speed Motion Problems

- 16mm Film & Processing
- 16mm H.S. Movie Cameras
- Rentals

TECH PHOTO SERVICES, INC.  
Cambridge, Mass. (617) 497-5450



# Before. After.

Before flying Virgin, these typical collegiate-types thought travelling to London was about as exciting as taking an 8 a.m. Trig exam with a hangover.

After flying with us, they were as happy as three rock stars on a world tour.

You'll feel the same way. Once you've flown on our roomy 747s. And experienced our great movies, music videos, BBC comedy shows, 8 different music programs, and all our other award-winning in-flight entertainment. All coming at you through a pair of serious electronic headsets.

Still not satisfied? How about a nice hot meal. In fact, a choice of 3 nice hot meals.

That's right, it's airplane food. With one major difference. It's actually edible. It's also followed by tea and pastries later on.

So you can munch out while you do a little extra studying. (Yeah, right!)

Want even more? Then let us remind you of our fares. As low as \$219\* from Newark. \$249\* from Miami.

Now what do you think?

Great. Then see your travel agent. Or call us at 1-800-862-8621.

Hey, if we could please these sourpusses, pleasing you will be a breeze.



## Virgin Atlantic Airways. 747's To London.

Take us for all we've got.

\*One way Late Saver Fare. Fees and taxes not included. Bookable within 7 days of departure and must be ticketed upon booking. Non-refundable. Valid in New York April 1-June 30. In Miami, April 1-May 31.

## Make a Date With Music

### THE BOSTON SYMPHONY ORCHESTRA

PRESENTS CONCERTS ON MOST THURSDAYS, FRIDAYS, SATURDAYS, AND TUESDAYS

FOR COMPLETE CONCERT INFORMATION CALL 266-1492 TO CHARGE TICKETS CALL 266-1200