



Kyle G. Peltonen/The Tech

Funnel up! Members of Theta Delta Chi agreed to "funnel" apple juice every time the bid for their group rose by \$10 at Saturday's Fourth Annual Nerd Auction. The event was sponsored by Alpha Phi and raised over \$1200.

Paper undergoes review by Congressional panel

By Kenyon Potter

An article published by several researchers at MIT, including David Baltimore '61, Director of Whitehead Institute for Biomedical Research, has been alleged as one of several cases of scientific fraud or misconduct by Walter Stewart and Ned Feder of the National Institutes of Health.

"The authors presented an inaccurate and in fact misleading picture of the underlying data," Stewart and Feder announced to a US Congressional hearing in April. However, Provost John M. Deutch '61 felt that "the case has no merit as academic fraud."

The article, published in the April 25, 1986, issue of *Cell*, was a collaboration between six researchers: Baltimore, Thereza Imanishi-Kari, then at the Center for Cancer Research at MIT, David Weaver of the Department of Biology at MIT, Frank Costantini of the Department of Human Genetics at Columbia University, and two others.

The research investigated the effect of extracting genes from test mice and transplanting them into mouse embryos. The researchers then observed what impact these transplanted genes would have on the expression of genes in the grown mouse, Imanishi-Kari, currently a researcher at the Tufts University Medical Center, said.

The dispute is centered on the conclusions the authors drew from their investigations. "The researchers found that most antibodies made from the adult animals were not from inserted genes but from endogenous ones," Alfred Kildow, Whitehead Institute Director of Publicity, said.

The results were described as "unexpected" and "pathfinding," Kildow reported.

Herman N. Eisen, a professor of immunology at the Center for Cancer Research, was asked to review the article by Dean of Science Gene M. Brown. Upon review, the paper did have a minor "quantitative error," as is expected in scientific investigation, but the "overall conclusions were not overstated," Eisen said.

The areas of misconduct raised by this whole affair are rare, Eisen said. "Current procedure [of scientific review] is sufficient," Eisen concluded. (Please turn to page 2)

Athena seeks new director

By Darrel Tarasewicz

Steven R. Lerman '72, director of Project Athena, will resign his post effective September 1. The committee assigned to find and recommend a new director has not come to a final decision, Lerman said.

Gerald L. Wilson '61, Dean of the school of engineering and Athena executive board chairman, will make the final selection of a new director, Lerman said.

Lerman will end a five-year commitment which began in 1983. When he departs, he will take a one year sabbatical and then return to his faculty position in the Department of Civil Engineering.

He felt that his successor should come from within the Institute. "The person that becomes director has to know MIT very well," he said. Lerman added that he fit the role originally since he had been a student and faculty member before becoming director.

In his five-year tenure, Lerman took the most pride in the number of students that use Athena today. "We found that close to 90 percent of the students use Athena in some way today," he said. Lerman added that over a four day period a few weeks ago, close to 50 percent of the undergraduates used Athena.

One of his biggest tasks over the five years was working with faculty to plan curricular software, Lerman said. Being a faculty member was a great advantage because he could understand faculty needs, he added.

According to Jeffrey I. Schiller '79, manager of Athena operations, it remains unclear how Lerman will be evaluated as a director. "Faculty aren't trained to be managers, rather they are trained to be researchers," he said.

Athena reviews three year goals

Announcement of Lerman's resignation comes amidst a detailed internal review of Athena's goals for the next three years. Schiller said that this document will be made public within the next few weeks.

Schiller explained that one of the main goals will be more workstations. "The one request we get from all the students is more," he said. The biggest problem in opening more clusters is that there is not enough space in the Institute, Schiller noted.

Chomsky discusses Palestinian conflict

By Yaser Rehem

Institute Professor Noam Chomsky condemned the "apartheid-type" system that currently exists on the West Bank and Gaza Strip. He confronted this issue in his talk "The US, Israel, and the Occupied Territories" in front of a capacity crowd in 54-100 last Friday.

Having recently returned from a visit to the Occupied Territories, Chomsky gave a full and detailed analysis of the events that have been taking place.

He began by comparing the situation in the West Bank and on the Gaza Strip to the historically traditional struggles of the oppressed against the oppressor. Oppressors maintain the disparity of wealth and poverty while the oppressed simply struggle for their freedom, Chomsky said.

Chomsky often mentioned the word slavery when he spoke of the conditions he observed on his recent visit. The Israelis are using tactics such as censorship, beatings, gas, and killings, Chomsky said. He contrasted this violence with the incredible self-restraint the Palestinians have exercised by not responding with similar violence.

Chomsky explained that Palestinians must demonstrate self-restraint for if they take any action, it will be matched by much stronger retaliation from the Israelis. "The [Palestinian] population realizes they are without defense," Chomsky said.

The Israelis have progressed so far in their persecution of the Palestinians that the next step would be to turn their villages into "concentration camps," Chomsky said. Already some towns are under house arrest, he added.

Chomsky noted that the Palestinian resistance is much more organized than many people realize. Much of the current resistance is organized on the local level, but Chomsky said that Palestinians realize the Palestinian Liberation Organization is their only representative on the national level.

Despite the extreme retaliations of the Israelis, Chomsky said that the Palestinians feel exhilarated about the entire *Intifada* (uprising). When he asked a youth who was recovering from a bullet wound how he felt, the youth responded that his spirit was "as high as a kite."

(Please turn to page 2)

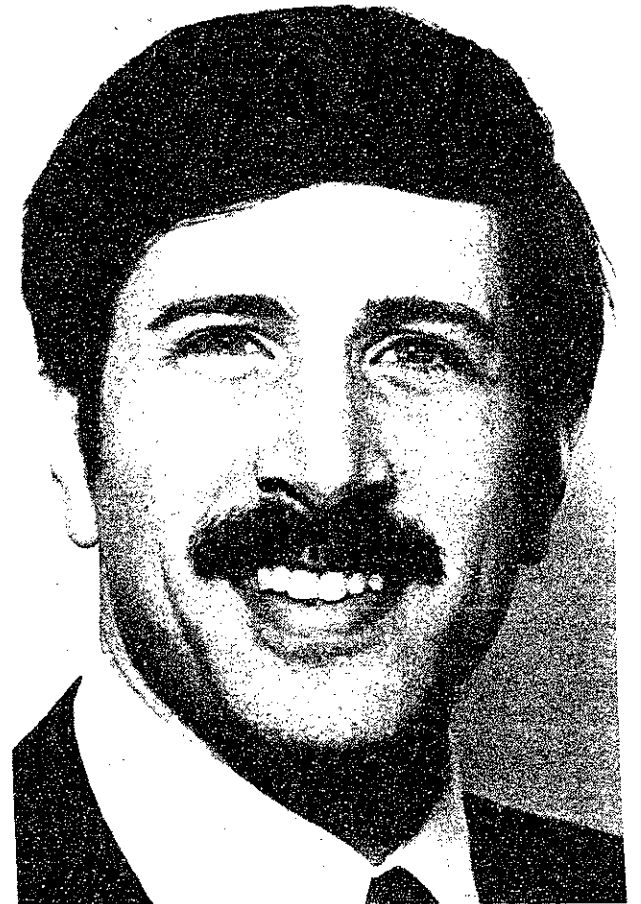
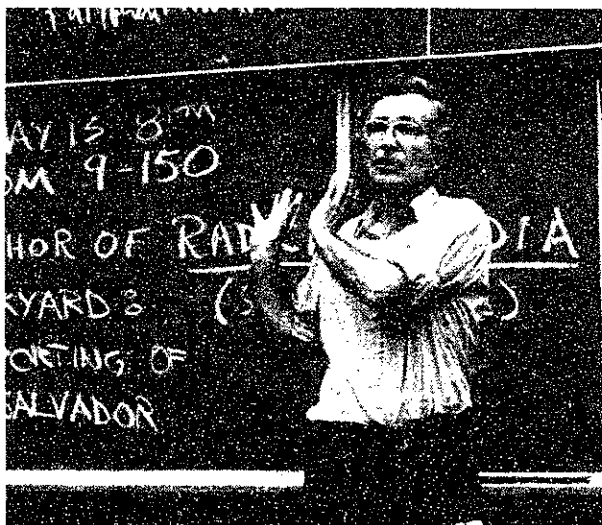


Photo Courtesy MIT News Office

Steven R. Lerman



Michael D. Grossberg/The Tech

Professor Noam Chomsky spoke on Israel and the occupied territories last Friday in 54-100.

UA sets future goals for the new stress committee

By Darrel Tarasewicz

A student committee will be formed at the beginning of the fall semester to formulate concrete solutions to the feelings of pressure and isolation that MIT students experience, according to Luisa R. Contreiras '90, floor leader-elect of the Undergraduate Association.

Since this idea emerged in April, following the suicide of Mark Kordos '89, the UA has received cooperation, meeting with representatives from the Office of the Dean for Student Affairs and various faculty heads, Contreiras said.

"After the suicide, a lot of people felt very strongly about put-

ting a committee together," Contreiras said. As a result, she, Koh-Ann Chu '90, and Vijay V. Vaitheeswaran '90 worked together to provide initial momentum to the project.

In the past a lot of discussion followed a suicide, but within a week all of it would disappear, Vaitheeswaran, UA floor leader, said. As a result, one of the reasons for having a committee would be to provide a way for students to let their feelings known long after a suicide would be forgotten, he added.

"In the fall, we hope to do a lot of publicity and invite anyone who has an interest in this sub-

(Please turn to page 2)

inside

MIT chamber music has smooth and accomplished performance. Page 10.

* * * *

Concert of pieces by Julio Friedmann '88 previewed. Page 11.

* * * *

Mavens' Koshers Court in Harvard Square is a big hit. Page 11.

* * * *

Women's novice crew ends season and finishes first at Eastern Sprints. Page 17.

* * * *

Men's crew finishes second at University of Wisconsin. Page 19.

Chomsky discusses Israel's future

(Continued from page 1)

Chomsky felt that the Israelis in no way want a diplomatic solution. The Israelis feel that there can be no partners in a land that has been holy to them for thousands of years, he said. Thus, any form of political settlement has been systematically rejected,

Chomsky said.

Most recently moderate Palestinian leaders have been assassinated in order to further undermine the efforts of those seeking a peaceful solution, Chomsky said.

Chomsky sees the US as one of the major forces blocking peace in the area. US policy rejects ne-

gotiating with the PLO until it recognizes Israel as a legitimate state. For this reason the United States has refused to sit down at the negotiating table with any representative of the PLO.

Yet in 1983, Yasser Arafat asked for negotiations with Israel calling for mutual recognition, Chomsky said. But Chomsky asserted that the United States and the Jewish lobby do not want a diplomatic solution. "The US is politically weak and militarily strong..." and traditionally they seek solutions that utilize their strength, Chomsky stressed.

As long as the Israeli violence continues, it will contribute to the cycle of "fantastic racism" and oppression that already exists. This racism will further disable the Israelis in understanding the Palestinians, Chomsky asserted.

He concluded by saying that, regardless of what happens, "we will be the agencies of much misery and suffering throughout the world."

Cell paper by Baltimore under review

(Continued from page 1)

continued, "... and to attempt to cure this malady with broad measures is unjustified." The process of scientific review is "self-correcting," Deutsch explained.

"It is known that scientists continually reexamine, reanalyze, and reinterpret experimental data, and may thereby alter conclusions made previously by others... such is the way of science," Baltimore said in statement released by the Whitehead Institute.

Baltimore was not available for comment yesterday.

The results of the research at MIT are being extended and partially confirmed by other laboratories including those at Stanford and Brandeis Universities, Imanishi-Kari added.

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Lisette Lambregts/The Tech
Members of the Tech Catholic Community spend a relaxing day paddling on the Concord River.

Goals set for stress committee

(Continued from page 1)

ject to participate in the committee," Contreiras said. At that time, the group will probably select a chairman, she said.

During their initial discussions with the Dean's Office, Contreiras and her group discovered that a communication problem exists between the ODSA and most students. "The Dean's Office provides a lot of services, but students don't identify them," she said.

To remedy this problem, the committee will try to address three goals. The first of these will be to develop support groups, Contreiras said. Vaitheswaran hoped that "resident assistants" could be created. These would be upperclassmen who would volunteer to serve as floor counselors, he said. "What is important is that they would not carry any type of a label from the Dean's Office," he said. "This would only discourage people from approaching them since many people are afraid of the Dean's Office tag," he added.

A second goal will be to make tutors more active. "Students have a hangup about approaching people for help," Contreiras said, "thus the tutors must come to them by knocking on doors and asking how things are going."

She stressed that there is no

element of force in these suggestions. "We acknowledge that some students will just want to be left alone," Contreiras said.

The final goal will involve the faculty. "We want to improve the advising system and make sure classes don't have a greater work load than the units specify," Contreiras said.

"It is with the juniors and seniors that the advising system fails," Vaitheswaran said. When random professors are assigned up to 40 advisees, the advising system is not doing what is was set up for, he said.

Vaitheswaran hoped the advising system could more closely resemble the one that exists in the Department of Aeronautics and Astronautics. "A feedback mechanism exists here. If the advisor is judged to be bad, he cannot be one in the future," he said.

Supercomputing Seminar

On Monday, May 16, in the Marlar Lounge (MIT room 37-252), representatives from the Cornell National Supercomputer Facility will present a seminar on opportunities and techniques for supercomputing at Cornell. Members of the MIT community can obtain a Cornell account through an outreach program, providing access to Cornell's unique environment for vectorization, parallelization, and large memory considerations (gigabyte). Sponsored by the Research Laboratory of Electronics, the free all-day seminar will include the following sessions: (1) Overview of facilities, (2) Fortran topics, (3) Introduction to Vectorization, and (4) Introduction to Parallelization. All are welcome to spend the day or drop in for part of a session. For more information, contact Jim Repa by phone (253-4109) or E-mail (REPA@MITVMA.MIT.EDU).

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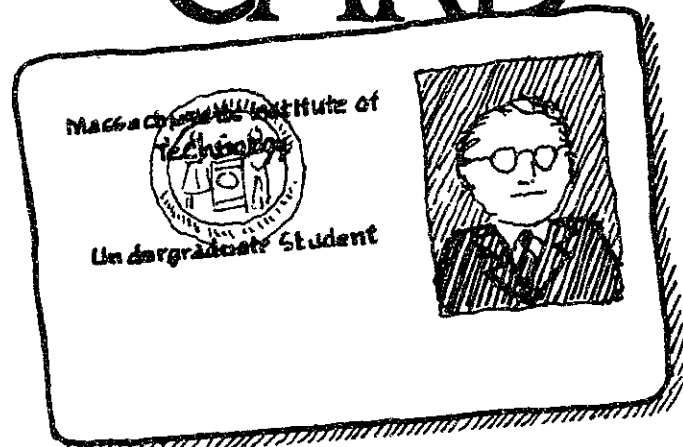
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Grandfathered HUM-D subjects

(Editor's Note: The following courses will not be listed in next year's bulletin as Humanities Distribution Subjects, but may be used to satisfy the HUM-D requirement by students entering MIT before September 1988. Furthermore, some of these subjects may not be offered in the Fall.)

17.103 Socialism; 17.549 Political and Economic development of tropical Africa; 17.585 Religion, Politics and social change in developing countries; 21.203 French III; 21.217 Introduction to French Poetry; 21.218 Introduction to French Short Story; 21.221 French Romanticism; 21.224 Artistic and Intellectual Currents of Modern France; 21.233 German III; 21.241 Fantasy and Reality in 19th Century German Literature; 21.243 German Short Fiction; 21.256 Classical Greek II; 21.263 Russian III; 21.268 Topics in Russian and Soviet Culture for Bilinguals; 21.278 Spanish IV; 21.282 Spanish for Bilingual Students; 21.284 Introduction to Latin American Culture; 21.286 Latin American Literature 1492-1898: Creation of a continent; 21.290 Literature and Social Conflict: Perspectives on Modern Spain; 21.300J Courtship Themes in Romance Literature; 21.303 Twentieth-Century French Literature; 21.310 Masterpieces of the Hispanic Tradition; 21.315 Russian Short Story; 21.377 The Soviet Union: A Communist Society in Historical Perspective; 21.409 American Ideas and Culture from Puritans to the Civil War; 21.410 American Ideas and Culture: From Civil War to WW I; 21.412J American Urban History I; 21.413J American Urban History II; 21.451J History of 20th Century Africa: Nationalism & Nation Building; 21.513 Religious Movements and Social Change; 21.523 Agrarian Society; 21.542 Culture and Visual Arts; 21.621 Western Music to 1750; 21.622 Western Music after 1750; 21.635 American Music; 21.714 The Renaissance and Reformation; 21.717 The Modern Period: 1900-1970; 21.718 The Americans; 24.02 The Meaning of Life; 24.03 Logic, Language, and Values; 24.04 Moral and Legal Responsibility; 24.05J Nature of Scientific Knowledge; STS 511 Capitalism and its Critics; STS 321 Military Enterprise and Technological Change: Historical Perspectives on the American Experience; STS 102 Science, Technology, and Social Change.

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news roundup

from the associated press wire

World

Polish strike continues

Striking workers at the Lenin shipyard in Gdansk, Poland, shouted down a management offer today and proclaimed at a rally that they will be victorious with their strike. The strikers turned down a pay raise offer and reinstatement of some fired activists because the settlement did not include legalization of the Solidarity labor movement. Solidarity founder Lech Walesa told strikers that they're gaining strength. The strike is in its second week.

Mitterand is re-elected President

French President Francois Mitterand was re-elected to a second seven-year term on Sunday. He pledged to fight anguish, difficulty and uncertainty facing many of his countrymen. Mitterand won a resounding victory over conservative Premier Jacques Chirac.

Soviet dissidents arrested

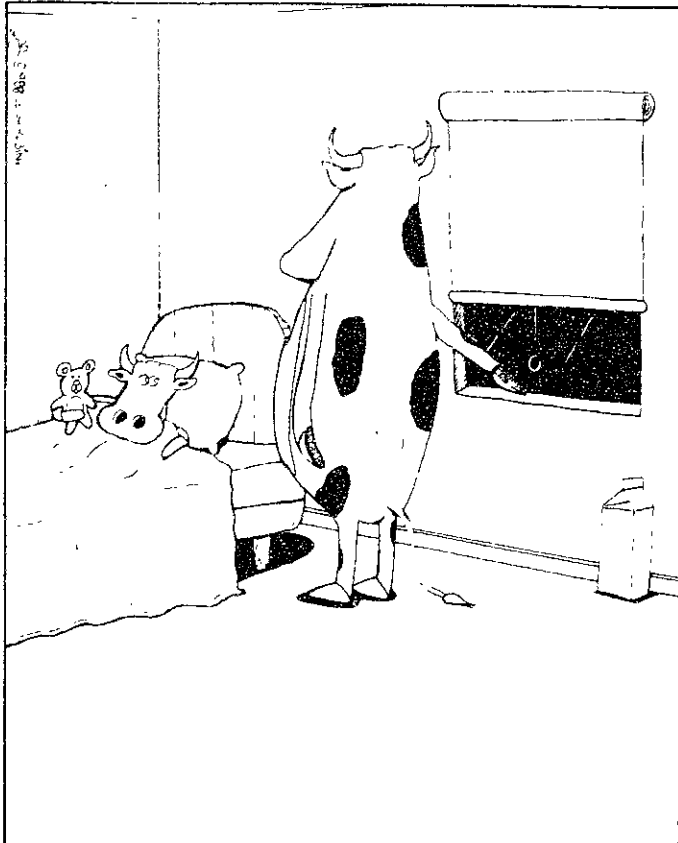
More Soviet dissidents reportedly were arrested yesterday at a cottage where they were planning an opposition party to the Communist party. Five were arrested yesterday and 60 were picked up by police over the weekend. Sources say some other government opponents did manage to form a party, called the Democratic Union, seeking independent trade unions and multiparty democracy.

Sports

Devils coach suspension lifted

The National Hockey League has lifted the suspension of New Jersey coach Jim Schoenfeld, pending a hearing today in Boston on his altercation with a game official. Meanwhile, league game officials have agreed to work the rest of the playoffs after a three-man crew, protesting Schoenfeld's presence, refused to take the ice at the New Jersey Meadowlands Sunday night.

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Beirut hostage feared raid

A former French hostage in Beirut said that his and American captive Terry Anderson's greatest fear was that a commando raid would be staged against their captors. Marcel Fontaine said there is no chance that commandos will be ever to stage a rescue without having hostages killed. Anderson, an Associated Press reporter, is the longest held Western hostage.

Shultz will return to Middle East

Secretary of State George Shultz PhD '49 will on the road next month making another attempt at Middle East negotiations. The State Department said that Shultz will travel to Israel, Egypt, Jordan and Syria immediately after the superpower summit in Moscow. Earlier attempts at negotiations have failed.

Nation

Debate on missile treaty is stalled

Senate leaders announced yesterday that because of disputes over on-site inspections, debate on the medium-range missile treaty is being postponed indefinitely. As a result, hope is dimming that the treaty will be ratified in time for this month's summit in Moscow. Senate debate had been tentatively scheduled to open Wednesday. Senate Majority Leader Robert Byrd said the matter could be resolved this week when Secretary of State George Shultz PhD '49 will meet with Soviet Foreign Minister Eduard Shevardnadze to seek agreements on verification. Maine republican William Cohen called the problems about on-site verification "serious."

Reagan reportedly won't pardon Iran-contra defendants before trial

Syndicated columnist Carl Rowan said President Reagan told him he will not pardon the Iran-contra defendants before the case goes to trial. Rowan, interviewed on WUSA-TV in Washington, said that Reagan doesn't believe in giving pardons before people are convicted, and that the president does not expect to have to deal with the issue because the trial might not end before his term is over.

Ambassador denies knowledge of Noriega drug trafficking

Former US ambassador to Panama Everett Briggs denied telling Vice-President George Bush about drug trafficking by Panamanian strongman Manuel Noriega more than two years ago. Briggs, who is now in Honduras, disputed the story which appeared in Sunday's *New York Times*. Bush himself has said he knew of no clear evidence against Noriega before February.

White House reacts to Regan book

President Reagan referred to the book about his administration by former chief of staff Donald Regan as "a bunch of falsehoods," according to syndicated columnist Carl Rowan. The book which was released yesterday, portrayed the President as a passive chief executive and Nancy Reagan as a scheming meddler who relied heavily on astrology. The White House simply said, "Vindictiveness and revenge are not admirable qualities, and are not worthy of comment."

President Reagan expressed his displeasure on Friday saying "He's chosen to attack my wife and I do not look kindly upon that at all." Regan, in an interview on Sunday felt that his book was not an attack on Nancy Reagan, and would not hurt the administration. The book was a hot seller yesterday where it was available.

Fire knocks out 35,000 phone lines in Chicago

Some 35,000 telephones in Chicago's western suburbs will probably remain dead until mid-week after a fire yesterday in a switching station, Illinois Bell officials said. Flight arrivals at O'Hare Airport were reduced as a major phone customer, the Federal Aviation Administration's Aurora Control Center, resorted to backup lines.

Local

Ex-governor King blasts Dukakis

Former governor Edward King attacked his successor Michael Dukakis yesterday in the first of several appearances financed by George Bush. King accused Dukakis of exaggerating his accomplishments, and of spending the state into a fiscal crisis at a time when the booming state economy could have enabled him to cut taxes. He predicted "more costly government, more regulation, more taxes" under a Dukakis presidency.

Dukakis and Bradley discuss Soviets

Gov. Michael Dukakis met in Boston yesterday with New Jersey Senator Bill Bradley. Bradley said the hour-long meeting centered on US-Soviet relations. Bradley also said that he was not interested in running for vice president, and that the number two spot on the Democratic ticket was not discussed.

Bible Speaks bankruptcy considered

A federal bankruptcy judge has scheduled a hearing on another motion to convert The Bible Speaks church back to Chapter Eleven status. The bankruptcy case was converted to Chapter Seven last June, allowing the sale of its Lenox headquarters, by Judge James Queenan's ruling that the church had duped heiress Elizabeth Dovydenas into donating \$6.6 million. The judge has already denied a similar motion to convert the case back to Chapter Eleven, but church attorneys are persisting, arguing that the move would allow the church to reorganize.

Weather

Thunderstorms likely

Our weather for the next two days will be influenced by a warm and moist southwesterly flow pattern. This flow will keep our temperatures mild but will also likely introduce showers and perhaps a thunderstorm into our region. After the passage of a cold front late Wednesday, cooler and dryer weather conditions will return.

Today: Mostly cloudy, warm and breezy and showers are likely. Highs will be near 65°F (18°C) and winds will be southwesterly at 15-20 mph (24-32 km/h).

Tonight: Skies will be partly cloudy and there is a chance of showers and thunderstorms. Lows will only reach 53-58°F (12-14°C).

Wednesday: Mixture of clouds and sun with showers/thunderstorms possible. High 63-68°F (17-20°C).

Thursday: Clearing and somewhat cooler. Highs 60-65°F (15-18°C).

Forecast by Robert X. Black

Compiled by Katie Schwarz and Darrel Tarasewicz

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opinion

feedback

Globe portrayed MIT unfairly

(Editor's note: The Tech received a copy of the following letter addressed to The Boston Globe.)

To the Editor:

The May 5 headline and article at the top of page one in *The Boston Globe*, regarding suicides at MIT, create the impression that MIT has more suicides than other universities and that the rigor of its educational philosophy drives more students to that tragic act.

Neither impression is correct.

The *Globe* reported the national average for suicides per 10,000 college age students is 1.4 per year. The current enrollment at MIT is 9,565. Over more than 24 years, suicides at MIT have been somewhat below that average.

Even one suicide is one too many. They are tragedies for the families, friends and teachers of these students, and for the university. The *Globe's* alarmist headline ("Cost of Excellence?"),

and prominent placement of its May 5 article, compounded the sorrow and raised groundless fears.

The tragic death of Mark Kordos on April 8 was the third suicide at MIT since October 1, not the fourth as the *Globe* article said. It was the 10th suicide since the beginning of 1978. Over more than 24 years, since 1964, 26 students have died by suicide at MIT. During this period there were eight calendar years when there were no suicides, and one year, in the 1970s, when there were four. In years when there were no suicides at MIT and in years when there were suicides, the MIT educational experience has been the same — demanding, intensive and rewarding.

An authority on student suicide, Professor Leon Eisenberg, MD, of the Harvard Medical School, wrote in the January 1984 *Pediatric Annals*:

"In a coeducational university

with as many as 10,000 students, no more than one or two suicides would be expected in a given year at current national rates for comparable age cohorts."

"The statistical properties of such distributions will result in years with none and others with as many as four or five deaths simply by random variation. In consequence, the assessment of changes in rates at a single university from year to year is extremely difficult."

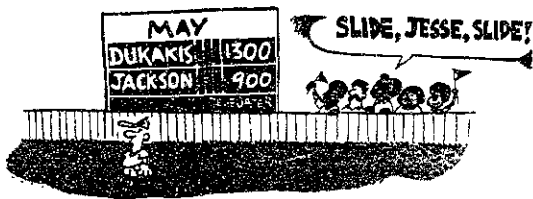
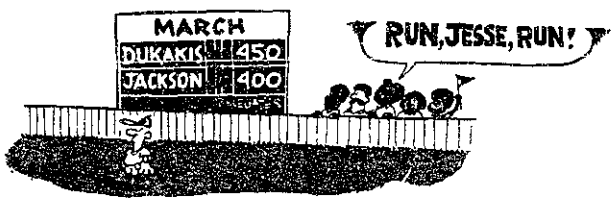
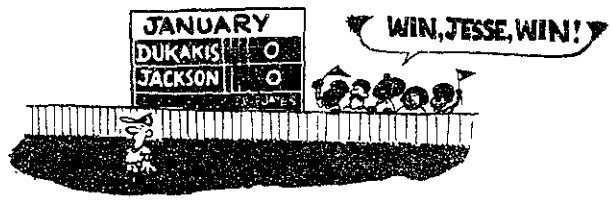
News coverage of the subject, without sensationalizing it, is difficult. Sensationalized treatment can be dangerous. Dr. Eisenberg, in the *Pediatric Annals* article, said that several studies of the impact of media, particularly television, in reporting suicide "indicate the importance of minimizing sensationalized reporting of suicides."

The studies have indicated that there is a "copycat" syndrome in which unstable persons who read, hear, or view stories about suicide may themselves then commit suicide.

The *Globe's* reporter generally tried to be balanced, although the error in numbers distorts the situation. But the editors made an inappropriate decision in placing the article — about an event nearly a month ago — as the left-hand lead story of a newspaper with only two articles in the newsstand display, the top half of the front page. The placement of the story represents a sensationalism which seems out of place in the *Globe*.

The death of any student is one that saddens all of us at MIT. Such matters need to be reported, but they also need to be presented and placed with sensitivity, whether on a newspaper page or a television or radio broadcast.

Kenneth D. Campbell
Director, MIT News Office



The Tech

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Prod Munchies: Tom Legg and the Student Center Committee 24-Hour Coffeehouse.

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

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

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

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

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

GSC confronts issue of masters degrees

(Editor's note: The Tech received a copy of the following letter addressed to President Gray, Provost Deutch, and Deans Thurow and Wilson.)

To the Editor:

At its April full council meeting the Graduate Student Council moved to:

- Express its concern at the proliferation and consequently, possible devaluation of master's degrees. In the last year alone, no less than five master's degrees have been approved or are pending approval by the Committee on Graduate School Policy.

- Express its concern and strong reservations about one master's degree program especially: The Leaders in Manufacturing Technology Program, which compresses a Master of Science degree in Management Science and a Master of Science degree in an engineering discipline into a two-year program. The program only requires one thesis which will be written as a non-resident student.

- Express its view that this program's goal of instilling managers with technical excellence is laudable, but as graduate students we are fundamentally concerned about the increase in pace and pressure this program would entail.

- Point out the fact that it commonly takes approximately two years to obtain a Master of Science degree in Management Science and at least two years to earn a Master of Science degree

in Engineering at the present time. Therefore, a two year program combining the two seems unrealistic. Furthermore, much of the benefit derived from the development and fruition of a thesis comes from interactions with other students and faculty, benefits unattainable with such a rigorous curriculum and a non-resident thesis.

- Express disappointment that the Committee on Graduate School Policy, an intracommunity body of faculty, graduate students and the Dean of the Graduate School, was informed about this program and asked for its approval in April, only one month and a half before the first students were to be inducted.

- Express concern that degree requirements will not be met and

cannot be satisfied with only one thesis for these two degrees. Therefore, the Graduate Student Council is concerned about depreciation of the present master's degree programs.

- Recommend that the Leaders in Manufacturing Technology program award a single special degree which would not detract from the present master's degrees but yet confer substantial distinction on the participants of this program.

- Recommend that the administration strongly consider the combination faculty and student committees necessary to endorse such programs as more than rubber-stamping bodies with no input into policy and no voice. But instead recognize them as valuable and concerned entities.

The Graduate Student Council

Environment does not foster growth of the whole person

To the Editor:

A month ago, at 6:32 on a Friday evening, I was on my way to meet a friend when I both saw and heard Mark Kordos '89 hit the ground, perhaps all of ten feet away. I cannot even begin to describe the horror of hearing a human being strike the ground with that kind of force. The memories of this tragic sequence of events, particularly the sounds, haunt me like something etched indelibly on my brain. There are some who blame

MIT; there are others who contend that those who commit suicide have personal problems long before they come here. In my experience, something inherent in the MIT environment refuses to acknowledge the importance of being a "whole person" and keeping one's emotional life in order. Last year, a friend of mine committed suicide. I had an exam shortly thereafter and, being in a mental state where such things are ridiculously trivial, (Please turn to page 5)

opinion

feedback

Diversity will help make MIT great

To the Editor:

Undoubtedly, MIT is a world-class technical school. But in the letter from David Goldstone '89 ["MIT has inferiority complex," May 3], Goldstone expressed the prevalent view that the undergraduate admissions policy of accepting more well-rounded students threatens MIT's stature as a leading technical school. This is far from the truth.

According to *Newsweek*, Stanford University offers the best general undergraduate education. It has a strong humanities program as well as a strong science and engineering program. According to the Gorman report, Stanford ranks second to MIT as the best engineering institution in the country, if not the world.

If diversity and well-roundedness compromise excellence, why aren't focused schools like Rensselaer Polytechnic Institute or the Georgia Institute of Technology ranked as highly in engineering and science as well-

rounded universities like Stanford, the University of California at Berkeley, and Cornell University? How does Goldstone explain why Princeton University, a school with a very diverse student population, has a most prestigious department in theoretical physics? Why does Harvard University, an "Ivy" that trains lawyers, politicians, and businessmen, also have the best applied physics and theoretical math departments in the country?

How does all this pertain to MIT? The point is that MIT has much to gain and little to lose by diversifying. If Harvard can diversify from a small divinity school to a world-famous university excellent in many areas, so can MIT transform from an institute of engineering into a prestigious university that commands respect in politics, law, and art, just to name a few. Already MIT commands respect in such non-technical areas as psychology, political science, economics, and

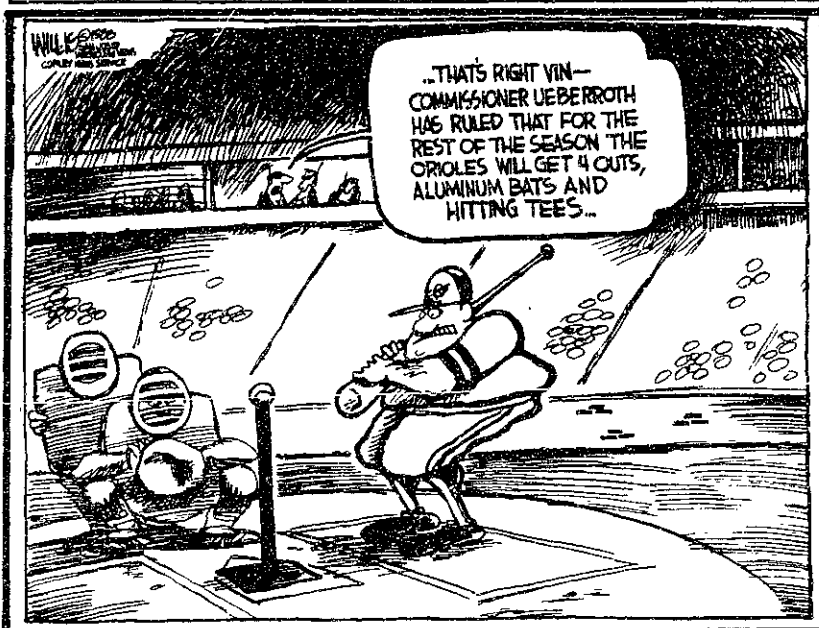
linguistics. But we still have more to go.

Diversity will in no way hurt MIT's stature as an excellent technical school. It will build MIT's prestige and make it not just a world-class technical school, but a world-class university.

Ike Chang G

A MEMORIAL
TO THE
AMERICAN
CANCER
SOCIETY
WILL HELP
IN THE
CONQUEST
OF CANCER.

This space donated by The Tech



feedback

Students must be allowed to express emotions at MIT

(Continued from page 4)

asked the professor for an extension. I don't remember his exact words, but he said something along the lines of, "I'm sorry. But that wouldn't be fair to the other students. It'd be different if you broke your leg or something like that."

This mentality is nothing short of disgusting. It is not an attitude reflected by the faculty at large; indeed, there are a number of very understanding professors. However, the idea that emotional turmoil is something to be placed neatly in a box and dealt with when it's convenient is all too prevalent here. The MIT environment may not induce thoughts of suicide, but it certainly exacerbates them.

Feeling compelled to give academic work precedence over such things as keeping one's mental state of being in order causes a sense of being trapped and constrained by a rigid mold which does not always fit. If socializing, doing things you enjoy, and being a well adjusted, well rounded person become "non-productive" activities, then something is gravely wrong.

It is not necessary to turn people into either emotional hamburger or blindly efficient machines as a rite of passage to becoming a first-rate engineer or scientist.

MIT is not solely to blame for the recent rash of suicides. However, it cannot be absolved of some degree of culpability. There are reasons for shirts which say: "IHTEP" and "Masochistic Institute of Technology." There are reasons for the twisted humor involving our school colors of cardinal and grey. I refuse to believe that the student body of MIT is naturally driven to the point of self destruction. The tendency may pre-exist, but it is definitely encouraged by the environment.

The problem is not so much one of having narrowly focused people when they arrive. Even before the admissions office began its drive to seek well rounded students, many of those who came were well-rounded upon arrival. There is a certain celebration of eccentricity even in nerdiness. Rather, it is one of constraining them to a mold once they get here. The problems will be alleviated only when then prevailing attitude of the Institute recog-

nizes the value of having other interests, and of being a well adjusted individual — in touch with all mental faculties, including emotions. The pursuit of excellence need not, and should not exclude these.

Debra Chen '89

Mavis Kwok Lee awarded Bose Fellowship

The first Bose Foundation Fellowship for graduate study in electrical engineering and computer science has been awarded to Mavis Kwok Lee.

The award includes tuition and a stipend for one year of graduate study at M.I.T. The fellowship is awarded on the basis of academic excellence and for technical achievement outside of academic study. Particular emphasis is placed on a high level of initiative and creativity.

The applicants demonstrated unusual and gratifying accomplishment not only academically but in technical achievement in work assignments and class projects. Runners up Waldemar Peter Horwat and Carl A. Waldspurger were judged by faculty to be among the finest graduate students they had encountered.

Mavis Kwok Lee particularly exemplified the criteria for the fellowship award. During her work at the IBM Almaden Research Center by her own initiative she transformed a seemingly routine encoding exercise into a meaningful challenge. As a result of considering a broader question than was originally intended and by pursuing improvements with persistence and creativity she succeeded in making a real contribution to the science of relational database management systems. In the words of her supervisor at IBM, Dr. Johann Freytag, her "model and the prototype are novel and exciting pieces of research work. . ."

Ms. Lee is a native of Saratoga, California and graduated from Saratoga High School. She will pursue full time graduate study at M.I.T. next spring focusing on relational database technology.

The Bose Foundation is proud to have Mavis Kwok Lee as the first recipient of the Bose Foundation Fellowship.

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ARTS

Ongoing Theater

Coffee Break Secrets, 30 "work poems" developed by Susan Eisenberg, continues through May 14 as a presentation of Word of Mouth Productions at AAMARP Studio, 590 Huntington Avenue, Boston. Performances are Fri-Sat at 8 pm. Tickets: \$8. Telephone: 524-2915.

Contemporary Insanity, a collection of satirical songs and sketches portraying a sophisticated and offbeat look at modern life, continues indefinitely at the Boston Baked Theatre, 255 Elm Street, Davis Square in Somerville. Performances are Thur-Fri at 8:15, and Sat at 7:30 & 9:45. Tickets: \$8 to \$11 (\$1.50 discount to seniors and students). Telephone: 628-9575.

Disappearing Act, Michael Oster's musical revue describing what it's like to be gay in an era of AIDS, Rambo, and the Moral Majority, continues through May 29 as a presentation of Club Cabaret at the Club Café, 209 Columbus Avenue, Boston. Performances are Fri-Sun at 7:30, with a brunch matinee at 1:00 on Sun. Tickets: \$14 to \$16. Telephone: 536-0966.

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: 357-5384.

CRITIC'S CHOICE
How the Other Half Lives, Alan Ayckbourn's devastatingly funny look at marital infidelity, continues through May 29 at the Lyric Stage Theatre, 54 Charles Street, Boston, near the Charles T-stop on the red line. Performances are Wed-Fri at 8:00, Sat at 5:00 & 8:30, and Sun at 3:00. Tickets: \$10 to \$13. Telephone: 742-8703.

I Am What I Wear, the raucous, bawdy music and comedy revue by Abe Rybeck, continues through May 22 as a presentation of the United Fruit Company at Eliot Hall, 7 Eliot Street, Jamaica Plain. Performances are Fri-Sun at 8 pm. Tickets: \$5, \$8, \$10, and \$20. Telephone: 547-7728.

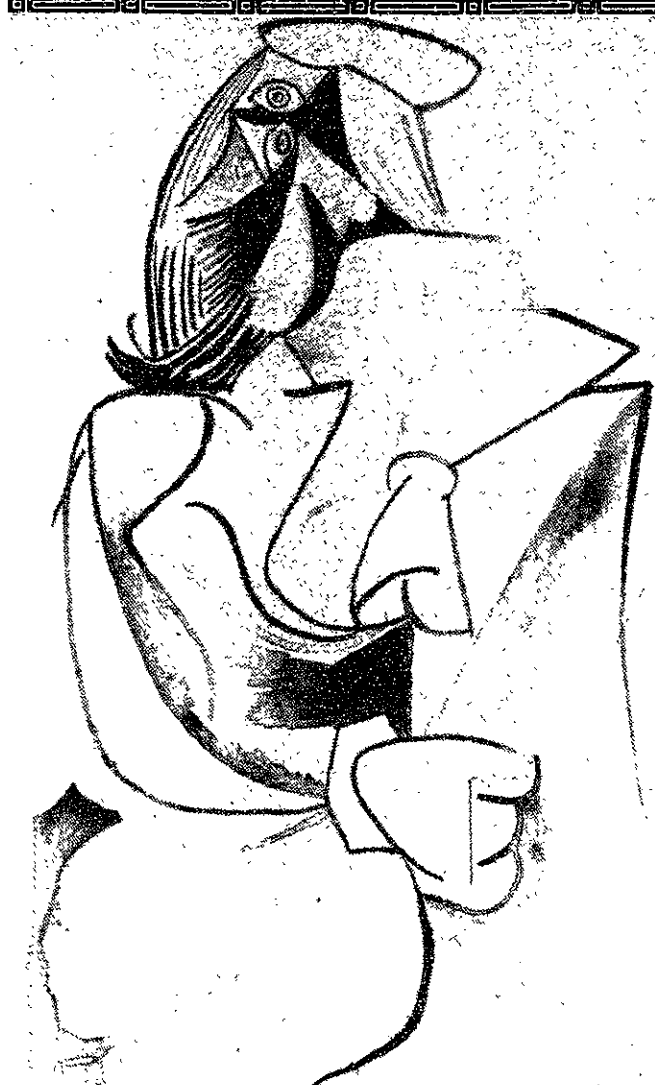
CRITIC'S CHOICE
Les Misérables, the Tony-award winning musical adaptation of Victor Hugo's classic, continues through June 25 at the Shubert Theatre, 265 Tremont Street, Boston. Performances are Mon-Sat at 8 pm, Wed & Sat matinees at 2 pm. Tickets: \$27.50 to \$45, \$16 special student tickets for some performances. Tel: 426-4520.

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.

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.

On The Town
Compiled by Peter Dunn



Je suis le cahier: The Sketchbooks of Picasso at the Institute of Contemporary Art to June 12.

Rumpelstiltskin, the musical production by Sprouts Children's Theatre of the classic fairy tale, continues through May 15 at the Boston Baked Theatre, 255 Elm Street, Davis Square, near the Davis Square T-stop on the red line. Performances are Sat at 11 am & 2 pm and Sun at 2 pm. Tickets: \$3.50. Telephone: 628-9575.

Turf, the original "street musical" about concerns of inner city teens, continues through May 15 as a presentation of the Boston Youth Theater at the Boston Center for the Arts, 539 Tremont Street, Boston. Performances are Thur-Sat at 8 pm and Sun at 3 pm. Tickets: \$3 advance/\$10 at the door. Tel: 451-9130.

Twelfth Night, by William Shakespeare, continues through May 15 as a presentation by members of the Actors Equity Association, hosted by the Counterpoint Theater Company, at the Immaculate Conception Church, 761 Harrison Avenue, Boston. Tickets: \$6. Telephone: 267-9815.

Ubu Roi continues through May 15 as a presentation of the New Ehrlich Theatre and *Beau Jest*, the five person movement-oriented theater company, at the New Ehrlich Theatre, 539 Tremont Street, Boston. Performances are Tues-Fri at 8:00, Sat at 5:00 & 8:30, and Sun at 2:00. Tickets: \$10 to \$15. Telephone: 482-6316.

Sold Out!, the new political farce following the story of a theater troupe recruited by the CIA while trying to obtain US visas, continues through May 29 as a presentation of TheaterWorks at the Suffolk University Theater, Temple Street, Beacon Hill, Boston. Telephone: 923-2251.

Split Second, Dennis McIntyre's play pitting a black New York policeman against a petty criminal who turns viciously racist, continues through June 4 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.

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

Ongoing Exhibits

ON CAMPUS
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.

CRITIC'S CHOICE
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. Tel: 253-4444.

Three on Technology, new photography by noted American photographers Robert Cumming, Lee Friedlander, and Jan Groover, Kristin Jones and Andrew Ghazel: *In Residence*, development of a diorama which diagrams the interaction of major weather systems, and Tishan Hsu, large colorful paintings by the Boston-born New York artist, all continue through June 26 at the MIT List Visual Arts Center, Wiesner Building E15, 20 Ames Street. Gallery hours are Mon-Fri 12-6, Sat-Sun 1-5. No admission charge. Telephone: 253-4400 or 253-4680.

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 infinite corridor. Gallery hours are weekdays 9-5. Telephone: 253-4444.

OFF CAMPUS

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.

Museum School Annual, a juried exhibition of works by students of the Museum School, continues through May 12 at the School of the Museum of Fine Arts, 230 The Fenway, Boston. Gallery hours are Mon-Fri 10-9, Sat 10-5, Sun 1-5. Telephone: 267-6100 ext. 656.

The Portrayal of the Black Musician in American Art continues through May 15 at the Museum National Center of Afro-American Artists, 300 Walnut Avenue, Boston. Gallery hours are Tues-Sun 1-5. Telephone: 442-8614.

La Primavera, watercolor paintings of impressions of spring by Mariah Daly, continues through May 18 at Kaji Aso Studio, 40 St. Stephen Street, Boston. Gallery hours are Tues-Sun 1-5. No admission charge. Telephone: 247-1719.

That Was Spilt — January 25, 1980 to July 5, 1987, photographs by Steve Stone of the innovative dance-club in Kenmore Square, continues through May 27 at the Skylight Gallery, 43 Charles Street, Boston. Gallery hours are Mon-Fri 9-6. Telephone: 720-2855.

Visual Wonder, works by Chris Van Aillsburg and David Macaulay, continues through May 27 at the Trustman Art Gallery, Simmons College, 300 The Fenway, Boston. Gallery hours are Mon-Fri 10-4:30. Telephone: 738-2145.

Coloristic Art, large paintings on canvas by Glenn Horvath, continues through May 28 at the Basement Gallery, Boston Food Co-op, 449 Cambridge Street, Allston. Gallery hours are Mon-Fri 10-9, Sat 9-9, Sun 12-6. Telephone: 787-1416.

Through a Scholar's Eyes: The Photography of Clarence Kennedy continues through May 28 at the Clarence Kennedy Studio, 770 Main Street, Cambridge. Gallery hours are Tues-Sat 11-5. Telephone: 577-5177.

The Ebsworth 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.

Fragments of Time, recent paintings and drawings by Bryan MacFarlane, continues through June 6 at the North Hall Gallery, Massachusetts College of Art, 621 Huntington Avenue, Boston. Telephone: 232-1555.

CRITIC'S CHOICE
Je suis le cahier: The Sketchbooks of Picasso, 40 sketchbooks created between 1900 and 1965, continues through June 12 at the Institute of Contemporary Art, 955 Boylston Street, Boston. Screenings are Wed, Fri, & Sun 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. 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, continues through June 12 at the Institute of Contemporary Art, 955 Boylston Street, Boston. Gallery hours are 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.

Modern Art from the Pulitzer Collection: 50 Years of Connoisseurship, continues through June 12 at the Fogg Art Museum, Harvard University, 32 Quincy Street, Cambridge. Telephone: 495-2397.

Mira Cantor, Drawings for Dancers continues through June 15 at the Richards Gallery, Northeastern University, 360 Huntington Avenue, Boston. Gallery hours are Mon-Fri 8-9, Sat 9-1. Telephone: 437-2249.

Salvator Rosa: Prints and Drawings and Cubist Prints continue through July 31 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Tel: 267-9300.

CRITIC'S CHOICE
Ramesses the Great continues through August 30 at the Boston Museum of Science, Science Park, near the Museum T-stop on the green line. Tickets: \$8 general, \$6 seniors, \$5 children. Telephone: 723-2500.

ONGOING VIDEO

Video Art International: Yugoslavia, a 2½-hour video program from Ljubljana, Zagreb, and Belgrade. **Meditated Narratives: Constructed and Invented Myths**, artist-conceived myths and invented stories, and **The CAT Fund Presents: L'IMAGE**, Daniele and Jacques Louis Nyst investigating "the image," all continue through June 12 at The Institute of Contemporary Art, 955 Boylston Street, Boston. Screenings are Wed, Fri, & Sun 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. Telephone: 266-5152.

ONGOING MUSIC

The Boston Pops, John Williams conducting, continue performing through the end of June in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Performances are Tues-Sat at 8:00, Sun at 7:30. Tickets: \$9 to \$26. Telephone: 266-1492.

Tuesday, May 10

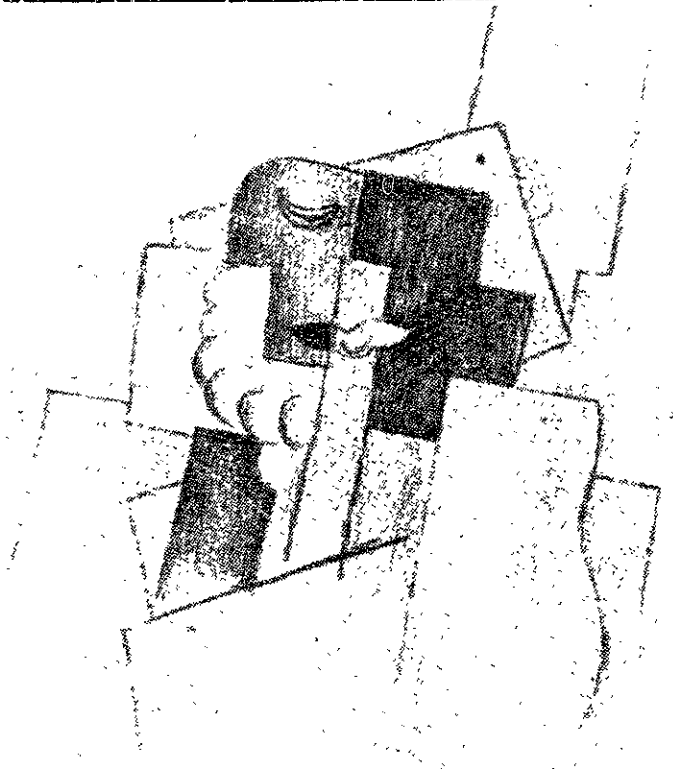
POPULAR MUSIC

Riders in the Sky, with guest John Hartford, perform at 7:30 & 10:00 at Nightstage, 823 Main Street, Cambridge. Tickets: \$11. Telephone: 497-8200.

CLASSICAL MUSIC

The Melora Quartet performs at 6 pm at the Gardner Museum, 280 The Fenway, Boston. Admission: \$3 donation. Telephone: 566-1401.

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



Je suis le cahier: The Sketchbooks of Picasso at the Institute of Contemporary Art to June 12.

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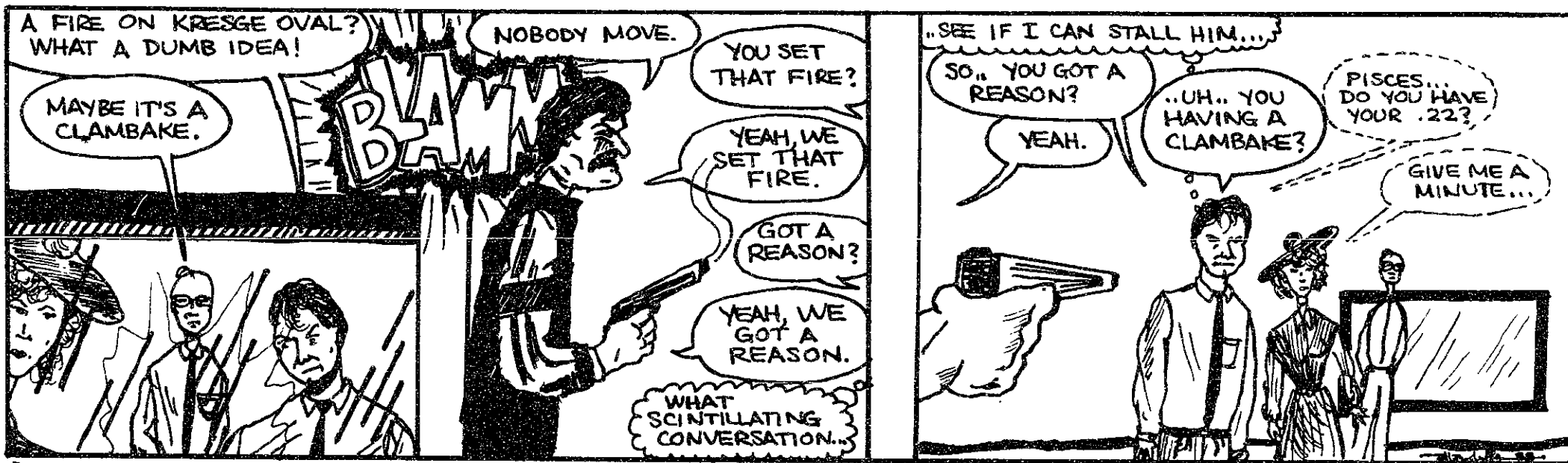
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comics

Platt

By Allan Duffin



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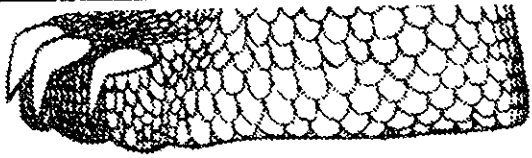
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ARTS

On The Town

Compiled by Peter Dunn



Bambi Meets Godzilla, part of the Festival of Animation at the Somerville Theatre to May 13.

THEATER

Life and Fate, adapted from the novel by Vasily Grossman indicting the Soviet Union for betraying the ideals of the Revolution, opens today as a presentation of the American Repertory Theatre at the Agassiz Theatre, Radcliffe Yard, Harvard University, Cambridge. Continues through May 22 with performances Tues-Sat at 8 pm, and Sun at 2 pm & 7 pm. Tickets: \$14 to \$18. Telephone: 495-2668.

FILM & VIDEO

***** CRITIC'S CHOICE *****
The Somerville Theatre presents the Festival of Animation - 1988, featuring such Academy Award Winners and classics as *The Fly*, *Tango*, *Special Delivery*, and *Bambi Meets Godzilla*, at 7:00 & 9:30. Continues through May 13 with screenings at 7:00 & 9:30, and 4:30 screenings on May 12, and 13. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$5.50 advance, \$6 at the box office, \$3 children. Tel: 625-1081.

The Brattle Theatre presents *Girl Talk*, the Boston premiere of Kate Davis' documentary about three runaway teenage girls, at 7:30 & 9:45. Continues through May 12. Located at 40 Brattle Street in Harvard Square. Tickets: \$4.75 general, \$3 seniors and children. Tel: 876-6837.

EXHIBITS

The New England Watercolor Society presents its North American Open Show at the Federal Reserve Bank of Boston gallery, 600 Atlantic Avenue, across from South Station. Continues through June 24 with gallery hours Mon-Fri 10-4. Telephone: 973-3454 or 973-3368.

Wednesday, May 11

CLASSICAL MUSIC

***** CRITIC'S CHOICE *****
Works of Julio Friedmann '88, performed by MIT students, are presented at 8 pm in Killian Hall, MIT Building 14, 160 Memorial Drive [see preview this issue]. No admission charge. Telephone: 253-2906.

Alan Gilbert, violin, and Theodore Edel, piano, perform works by Beethoven, Debussy, and Prokofiev in a *Harvard Performing Artists Series* at 8 pm in Sanders Theatre, Kirkland and Quincy Streets, Harvard University, Cambridge. Tickets: \$6 and \$10 general, \$3 students. Telephone: 498-3405.

Christopher Costanza, cello, and Paul Orgel, piano, perform in an *Artist Diploma Recital* at 8 pm in Jordan Hall, New England Conservatory, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120 ext. 257.

POPULAR MUSIC

Guns 'n' Roses perform at the Orpheum Theatre, Hamilton Place, Boston. Tickets: \$15.50 and \$16.50. Tel: 482-0650.

Rair Are performs at 7:30 and Gamalon performs at 9:30 at Nightstage, 823 Main Street, Cambridge. Tickets: \$7 and \$8. Telephone: 497-8200.

THEATER

Antigone, by Jean Anouilh, opens today as a presentation of the Theatre Arts Department of UMass at McCormack Auditorium, Harbor Campus, UMass (free shuttle bus from the JFK/UMass/Columbia T-stop on the Ashmont red line). Continues through May 21 with performances Wed-Sat at 8 pm, matinees on May 18 and 19 at 2 pm. Admission: \$2 donation. Telephone: 929-7720 or 929-7715.

FILM & VIDEO

The 4th Annual Boston Gay and Lesbian Film Festival continues with *Chuck Solomon*, *Together and Apart*, *40 Deuce*, and *In a Shallow Grave* at the Nickelodeon Cinema, 606 Commonwealth Avenue, Boston. Telephone: 424-1500.

Thursday, May 12

DANCE

Aviary, a collaborative work by Beth Galston, Ellen Sebring, and Sarah Skaggs, is presented at 7:30 in the Cube, MIT Experimental Media Facility, Weisner Building E15, 20 Ames Street. Also presented May 13 & 14 at 8 pm and May 15 at 3 pm. Tickets: \$10 general, \$5 seniors. Telephone: 876-6838.

Young Soon Kia Dance Company performs *White Wave Rising* at 8 pm at the Cambridge Multicultural Arts Center, 41 Second Street, Cambridge. Also presented May 13 and 14. Tickets: \$8 general, \$6 seniors and students. Tel: 577-1400.

***** CRITIC'S CHOICE *****

The Boston Ballet performs *A Midsummer Night's Dream*, set to Mendelssohn's incidental music, at 7 pm at the Wang Center for the Performing Arts, 270 Tremont Street, Boston. Continues through May 22 with performances Wed, Fri, & Sat at 8 pm, Sat & Sun at 2 pm, and Thurs at 7 pm. Telephone: 542-1323.

Nancy Compton Dance Theatre and Susan Rose & Danceworks perform *Echo of Departing Heels* at 8 pm in Sargent Dance Studio/Theatre, Boston University, One University Road, Boston. Also presented May 13 and 14. Tickets: \$9. Telephone: 497-1118.

POPULAR MUSIC

The MIT Rock and Jazz Musicians Guild presents an open-air concert with student bands from noon to 3 pm on Kresge Oval. No admission charge. Telephone: 253-7350.

The Mission U.K. performs in an 18+ ages show at Axis, 13 Lansdowne Street, across from the entrance to the bleachers at Fenway Park. Telephone: 262-2437.

The Unattached, Time Belongs, Miranda Warning, and The Next perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

Delusion of Grandeur, *Tax Collectors*, and *Piv-Nerts* perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

The Fall, with guests Howard Devoto & Luxuria and Ex-Girlfriends, perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$8.50 advance/\$9.50 at the door. Telephone: 451-1905.

Plate O' Shrimp and She Cried perform at Johnny D's, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Tel: 776-9667.



Cellist Yo-Yo Ma performs Bach unaccompanied cello suites in Jordan Hall on May 24 and 25.

Balkans performs traditional Bulgarian music at 7:30 & 10:00 at Nightstage, 823 Main Street, Cambridge. Tickets: \$10. Telephone: 497-8200.

CLASSICAL MUSIC

The Egmont Trio performs works by Beethoven and Schubert at 8 pm at the Cambridge Center for Adult Education, 56 Brattle Street, Harvard Square in Cambridge. Admission: \$3.50. Telephone: 547-6789.

The New England Conservatory Repertory Orchestra performs at 8 pm in Jordan Hall, New England Conservatory, 30 Gainsborough Street, Boston. Also, The Boston Quartet performs works by Merry Goldberg, Abby Rabinowitz, and Stephen Peisch in the season finale of the *Enchanted Circle Series* at 8 pm in Brown Hall, New England Conservatory, 290 Huntington Avenue, Boston. No admission charge for either concert. Telephone: 262-1120 ext. 257.

The Longy Chamber Winds perform at 12:30 in the Federal Reserve Bank of Boston's auditorium, 600 Atlantic Avenue, across from South Station in downtown Boston. No admission charge. Telephone: 973-3454 or 973-3368.

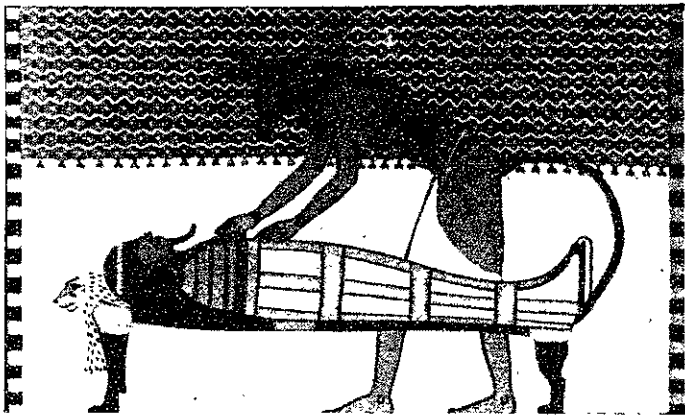
FILM & VIDEO

The MIT Lecture Series Committee presents *Fatal Attraction*, starring Michael Douglas and Glenn Close, at 7 pm & 10 pm in 26-100. Admission: \$1.50. Telephone: 225-9179.

The 4th Annual Boston Gay and Lesbian Film Festival concludes with *Zoo La Nuit* [see review this issue], *Aria*, and *Salome's Last Dance* at the Nickelodeon Cinema, 606 Commonwealth Avenue, Boston. Telephone: 424-1500.

The Museum of Fine Arts continues its series *New Chinese Cinema: The Revolution of Style with Sacrificed Youth* (Zhang Nuanxin, 1985) at 5:30 and *A Good Woman* (Huang Jianzhong, 1986) at 8:00. Screenings in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Tickets: \$3.50 general, \$3 MFA members, seniors, and students. Telephone: 267-9300.

The Harvard-Epworth Church presents *Experiment Perilous* (Jacques Tourneur, 1944) at 8 pm. Located at 1555 Massachusetts Avenue, just north of Harvard Square. Admission: \$3 donation. Telephone: 354-0837.



Stars of the Pharaohs, presented with *Ramesses the Great* at the Museum of Science to Aug. 30.

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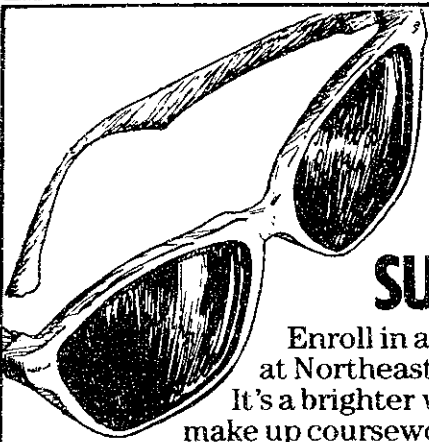
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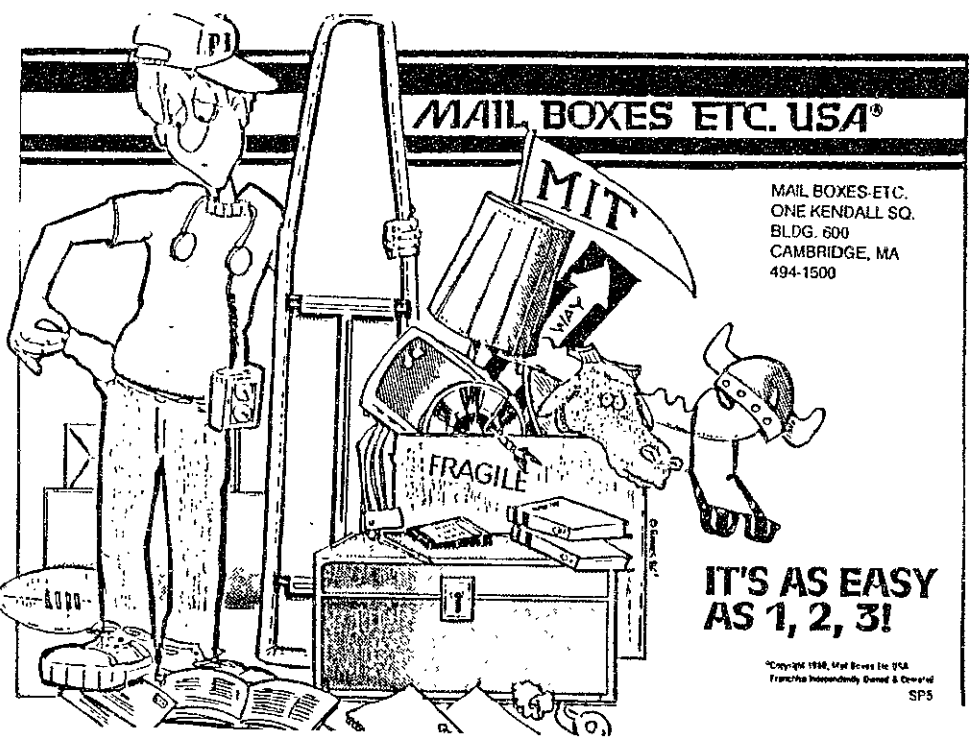
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ARTS

THEATER

The Circus of Doctor Lao, from the novel by Charles G. Finney, is presented by the MIT Community Players and Phanton Productions at 8 pm in Kresge Little Theatre. Also presented May 13 and 14. No admission charge.

Accidental Death of an Anarchist, the Boston premiere of Dario Fo's hilarious look at lunatic officialdom, opens today as a presentation of the Underground Railway Theater and TheaterWorks at the C. Walsh Theatre, Suffolk University, 55 Temple Street, Boston. Continues through May 28 with performances Thur-Sat at 8 pm. Tickets: \$10 to \$12, "pay what you can" on Thur. Telephone: 497-6136.

Friday, May 13

POPULAR MUSIC

CRITIC'S CHOICE The Romantics, with guests Beat Surrender, Mike Viola & Soap, and Liquid Symphony, perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5.50 advance/\$6.50 at the door. Telephone: 451-1905.

Urban Blight, The Great Divide, and Dan Reed Network perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Skin, Dogzilla, and Cro-Bar perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

The Titans, Dash Rip Rock, Witch Dr., and Spiral Jetty perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

Blues You Can Use performs at Johnny D's, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Telephone: 776-9667.

Arthur Russell, composer, vocalist, and cellist, performs at 8 pm at the Institute of Contemporary Art, 955 Boylston Street, Boston. Tickets: \$8 general, \$6 ICA members, seniors, and students. Telephone: 266-5152.

JAZZ MUSIC

Guitarist Duke Robillard perform at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$8. Telephone: 497-8200.

THEATER

CRITIC'S CHOICE The Fall of the House of Usher, based on Edgar Allan Poe's classic American Gothic tale, with music by Philip Glass, opens today at the American Repertory Theatre, Loeb Drama Center, 64 Brattle Street, Harvard Square in Cambridge. Continues through May 22 with performances Tues-Sat at 8 pm, Sun at 7 pm, matinees Sat-Sun at 2 pm. Tickets: \$13 to \$26. Telephone: 547-8300.

PERFORMANCE ART

Little Feats of Daring, explorations in creation and procreation, is presented by Jude Aronstein and Mari Novotny-Jones at Mobius, 354 Congress Street, near South Station in downtown Boston. Also presented May 14 and 15. Tickets: \$7. Telephone: 542-7416.

DANCE

Julie Ince Thompson performs "Treading Upon the Tail of the Tiger" at 8 pm at the Boston Conservatory of Music, 31 Hemenway Street, Boston. Also presented May 14 at 8 pm and May 15 at 3 pm. Tickets: \$10 general, \$8.50 Dance Umbrella members. Telephone: 492-7578.

FILM & VIDEO

The MIT Lecture Series Committee presents **Running Man**, starring Arnold Schwarzenegger, at 7 pm & 10 pm in Kresge Auditorium. Admission: \$1.50. Telephone: 225-9179.

CRITIC'S CHOICE The Cambridge Center for Adult Education presents Jean-Luc Godard's **Breathless**, starring Jean-Paul Belmondo and Jean Seberg, at 7 pm & 9 pm. Located at the Blacksmith House, 56 Brattle Street, Harvard Square in Cambridge. Tickets: \$3.50. Telephone: 547-6789.

The Museum of Fine Arts continues its weekly film series **Latin Vision** with **Patakin** (Manuel Octavio Gomez, Cuba, 1983) at 5:30 and **No Habra Mas Penas al Otrido** (Fanny, Dirty, Little War, Hector Olivera, Argentina, 1985) at 8:00. Screenings in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Tickets: \$3.50 general, \$3 MFA members, seniors, and students. Tel: 267-9300.

The French Library in Boston continues its weekly film series **Discovery of Haiti** with **Zantray**, **Children of Haitian Tradition** (David Korb, 1987) at 8 pm. Also presented May 14 and 15. 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.

Saturday, May 14

POPULAR MUSIC

Robin Trower, with guests Nervous Eaters and The Threats, perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$8.50 advance/\$9.50 at the door. Telephone: 451-1905.

O Positive and The Blake Babies perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Rick Danko, formerly of *The Band*, performs at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$10. Telephone: 497-8200.

CLASSICAL MUSIC

Flautist Kristine Clarke performs works by C.P.E. Bach, Poulenc, Heiss, Reincke, and Briccialdi at 1 pm in the Boston University Concert Hall, 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 262-2922.

CRITIC'S CHOICE The Longy Early Music Ensembles perform chamber music of the 16th-18th centuries at 8 pm at the Longy School of Music, Garden and Follen Streets, near Harvard Square in Cambridge. No admission charge. Telephone: 876-0956.

FILM & VIDEO

The MIT Lecture Series Committee presents **Good Morning, Vietnam**, starring Robin Williams, at 7 pm & 10 pm in Kresge Auditorium. Admission: \$1.50. Telephone: 225-9179.

Sunday, May 15

POPULAR MUSIC

Joe Satriani performs at 8 pm & 11 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

JAZZ MUSIC

Mike Stern/Bob Berg Band performs at 7:30 & 10:00 at Nightstage, 823 Main Street, Cambridge. Tickets: \$10. Telephone: 497-8200.

CLASSICAL MUSIC

The Opera Company of Boston presents Verdi's **La Traviata** at 3 pm at the Opera House, Hamilton Place, Boston. Also presented May 18 & 20 at 8 pm and May 22 at 3 pm. Telephone: 426-2786.

The Metropolitan Opera New England Regional Audition Winners perform at 3 pm in Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. No admission charge (free tickets are required and are available at the box office one hour before the recital). Telephone: 267-9300.

The New England Conservatory Chorus, Lorna Cooke deVaron conducting, performs a **Farewell Concert** featuring works by Schubert, Poulenc, Hindemith, and Copland at 3 pm in Jordan Hall, 30 Gainsborough Street, Boston. Also, the **Honors Brass Quintet** performs works by Claude Le Jeune, J. S. Bach, Ludwig Maurer, Claude Debussy, and Jan Bach at 8 pm in Jordan Hall. No admission charge for either concert. Telephone: 262-1120 ext. 257.

The Longy Chamber Winds perform new works by John McDonald and Theodore Wiprud at 8 pm at the Longy School of Music, Garden and Follen Streets, near Harvard Square in Cambridge. No admission charge. Telephone: 876-0956.

FILM & VIDEO

The Brattle Theatre begins its Sunday film series **Hollywood Through the 60's** with a Jean Seberg double bill, **Bonjour Tristesse** (Otto Preminger, 1958) at 3:55 & 8:00 and **Lilith** (Robert Rossen, 1964) at 1:45, 5:45, & 9:50. Located at 40 Brattle Street, Harvard Square in Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

The Harvard-Epworth Church presents John Ford's **The Horse Soldiers** (1959), starring John Wayne and William Holden, at 8 pm. Located at 1555 Massachusetts Avenue, just north of Harvard Square. Admission: \$3 donation. Telephone: 354-0837.

Monday, May 16

JAZZ MUSIC

The Charlie Haden Quartet West with the Bert Seeger Jazz Quintet perform at 8:00 & 10:30 at Nightstage, 823 Main Street, Cambridge. Tickets: \$10. Telephone: 497-8200.

FILM & VIDEO

The Somerville Theatre presents **Wall Street** at 4:00 & 8:00 and **The Sweet Smell of Success** at 6:15 & 10:15. Also presented May 17. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$4.50 general (good for the double feature). Telephone: 625-1081.

CRITIC'S CHOICE The Brattle Theatre continues its Monday series of **Film Noir** with Alfred Hitchcock's **Shadow of a Doubt** (1943) at 4:00 & 7:40 and Fritz Lang's **Beyond a Reasonable Doubt** (1956) at 6:00 & 9:40. Located at 40 Brattle Street, Harvard Square in Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

Tuesday, May 17

FILM & VIDEO

CRITIC'S CHOICE The Brattle Theatre begins its Tuesday series of **The Films of Ingmar Bergman** with **Illite Interlude** (1950) at 4:15 & 7:55 and **Monika** (1952) at 6:00 & 9:45. Located at 40 Brattle Street, Harvard Square in Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

May 18 to May 27

POPULAR MUSIC

On May 18 **The Lemonheads** and **Moving Targets** perform in an 18+ ages show at Axis, 13 Lansdowne Street, across from the bleachers at Fenway Park. Telephone: 262-2437.

On May 20 **Robert Plant** and **Stevie Ray Vaughan** perform at Great Woods, Mansfield. Tickets: \$16 to \$26. Telephone: 787-8000.

On May 26 **Buster Poindexter & His Baselines** of Blue perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

CLASSICAL MUSIC

On May 19 the MIT Brass Ensemble performs at 12:30 in the Federal Reserve Bank of Boston's auditorium, 600 Atlantic Avenue, across from South Station in downtown Boston. No admission charge. Telephone: 973-3454 or 973-3368.

On May 22 **The Boston Museum Trio** performs works by J. S. Bach at 3 pm in Remis Auditorium, Museum of Fine Arts, 465 Huntington Street, Boston. Tickets: \$12 general, \$10 MFA members. Telephone: 267-9300 ext. 306.

CRITIC'S CHOICE On May 24 and 25 cellist Yo-Yo Ma performs Bach unaccompanied cello suites at 8 pm in Jordan Hall, New England Conservatory, 30 Gainsborough Street, Boston. Tel: 536-2412.

DANCE

CRITIC'S CHOICE On May 20 **Beth Soll and Company** perform an **American Dance/African Music Collaboration** at 8 pm in Kresge Auditorium. Also presented May 21 at 8 pm and May 22 at 3 pm. Tickets: \$10 general, \$8.50 Dance Umbrella members. Tel: 492-7578.

CRITIC'S CHOICE On May 19 **Impulse Dance Company** performs at 8 pm at the Strand Theatre, 543 Columbia Road, Dorchester, near the JFK/UMass/Columbia T-stop on the Ashmont red line. Also presented May 20 and 21. Tickets: \$15. Telephone: 244-3715.

THEATER

On May 19 **The Bakkhai**, by Euripides, opens as a presentation of the Counterpoint Theater Company at the Immaculate Conception Church, 761 Harrison Avenue, Boston. Continues through June 5 with performances Thur-Sat at 8 pm, and Sun at 2 pm. Tickets: \$6. Telephone: 267-9815.

On May 21 **Animal Crackers**, the hilarious 1920s Broadway musical comedy originally featuring the Marx Brothers, opens as a presentation of the Huntington Theatre Company at 264 Huntington Avenue, Boston. Continues through June 25. Tickets: \$12 to \$27. Telephone: 353-3320.

COMEDY

CRITIC'S CHOICE On May 26 and 27 **Whoopi Goldberg** performs at 8 pm at the Orpheum Theater, Hamilton Place, Boston. Telephone: 720-3434.

PERFORMANCE ART

On May 19 **Critic of God**, an interactive solo performance with video by Dan Lang, is presented at 8 pm at Mobius, 354 Congress Street, near South Station in downtown Boston. Also presented May 20, 21, and 22. Tickets: \$7. Telephone: 542-7416.

Upcoming Events

Belinda Carlisle, Debbie Gibson, The Jets, Taylor Dane, The Four Tops, and Box Scaggs at Great Woods on May 21. Buster Poindexter at the Paradise on May 26. Whoopi Goldberg at the Orpheum Theater on May 26 and 27. Gladys Knight and the Pips at the Opera House on June 1. Graham Parker at the Metro on June 1. Stan Getz at Nightstage, June 3 and 4. Etta James at Nightstage, June 17 and 18. The Herb Pomeroy Big Band at the Museum of Fine Arts on June 30.

On The Town

Compiled by Peter Dunn



Beth Soll and Company in an *American Dance/African Music Collaboration*, Kresge, May 20-22.

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Two string quartets illuminate in different ways

MIT CHAMBER MUSIC SOCIETY

Killian Hall,
May 7.

By JONATHAN RICHMOND

BARBARA HUGHEY'S PLAYING was smooth and accomplished; its deep expressiveness took the listener by surprise. David Wootton's attack gripped the attention with its intense fire, but held it with its remarkable sensitivity to the poignancy of the musical message it was sending.

Last Friday night the MIT Chamber Music Society presented two string quartets, and their first violinists epitomized the differences in their approaches. Each quartet worked on their music all term; each found its own way of expressing it; but both gave totally absorbing performances of great stature and depth.

Beethoven's *String Quartet in C sharp minor* was performed with astonishing polish by four players united in a cohesive relationship. The quartet presented a very close style of ensemble playing; it was precise, and demonstrated a high degree of control; more importantly, it was natural.

This was clearly a group effort ruled by consensus. When any of the players drew away from the ensemble to express their individuality it was as if they remained attached by a rubber band — the further ventured from the heart of the ensemble, the greater the pull towards renewed unison.

It was this sense of togetherness, of serene balance, that enabled tragic elements to be so poignantly expressed, and with profound lyricism. The quartet could play with great tenderness, but also rise to high tension. The apparent effortlessness with which transitions between moods took place gave them great emotional impact — they seemed to come from the world-within and take one unawares. Hughey played particularly felicitously; her vibrato was especially fine. But each player made a

strong contribution, and it was the strength of the relationships between the quartet's members and the understanding and accommodation of each other's roles that made this performance so compelling.

Death and the Maiden was a completely different kettle of fish. It was chosen according to second violinist Albert Lew '91 as a result of the group's search for something as difficult as possible. The Schubert work presented the perfect challenge when, after examining it, "we said we can't play this," he said. But, possibly with a little help from the underworld, play it they did, and grippingly too.

True, the quartet lacked the sense of balance of the other group; on a number of occasions, for example, the violins were overdominant. In addition, a number of particularly tortuous measures led to brief lapses from ensemble. But, so what? The performance was bold, very exciting, and showed originality in its interpretation; it would have had Schubert dancing in the aisles.

Singing B Minor Mass is a moving experience

MIT CHORAL SOCIETY

John Oliver, musical director.
Mass in B Minor by J. S. Bach.
Church of the Covenant.
Saturday, May 7.

By DAVID M. J. SASLAV

It's been said that the greatest moment in music occurred when Bach distributed the parts for his *Mass in B Minor*. When John Oliver passed out scores of the *Mass* to members of the MIT Choral Society this past February, a great moment happened again. A musical odyssey began for those of us who were to sing it.

The *B Minor Mass* contains so many musical treasures that an aging, musically burned-out Gustav Leonhart once included it in a list of three works which continued to fascinate and challenge him after all others had lost their intrigue. (The oth-

er two, according to John Oliver, were Bach's *St. Matthew Passion* and the Brahms *Requiem*.) Oliver's directing style ensured that each rehearsal of the daunting *Mass* took on an intimate flavor. Oliver was full of anecdotes, forever charming and involving the Choral Society in the work. He revealed, for example, the results of an early analysis he had done on his favorite tempi for each of the *Mass*'s nine sections. To his astonishment, he found the tempo structure to be absolutely symmetrical about the central *Crucifixus*.

Oliver seemed convinced that the singers in the Choral Society had found something of an inner sympathy with this work, and told us so on repeated occasions. Such encouragement helped give us a sense of the momentous nature of our undertaking.

Concert night was remarkably cool, both in temperament and in temperature.

movement ending was serene.

Tension was never allowed to let up in the third movement, and climaxed in the ecstatic torment of the *Presto* as the quartet drew the musical thumb screws ever more deliciously tighter. The colorful nuances of the free-spirited Wootton especially shone through here, the buzz of Osofsky's cello from deep down driving the message home. It may not all have been note-perfect, but it was breathtaking. Bravo!

The concert also included a performance of Poulenc's *Sonata for Oboe and Piano* played by oboist Tom Bress G and pianist Ruth Shyu G. Bress had problems with the opening *Elegie*, which came across blandly and lacked feeling. Things looked up, though, in the lively *Scherzo*, and the ending *Deporation* was done more thoughtfully, with the accent on wistfulness and attractive coloration. Shyu's performance was more consistently strong, but there seemed to be little rapport between the two musicians.

Before sending us on stage, Oliver reminded us that performing the *B Minor Mass* is an unrivalled experience, that we should enjoy ourselves, and keep our pitches up. Having impressed us with the necessity of memorizing certain difficult passages (chosen for their lack of supporting orchestral accompaniment), he knew we would be watching his baton and not our scores when these complex moments came along. When he tucked his baton away and conducted slow movements "unarmed," we knew we had in some way transcended material trappings and arrived at a higher place. It was the sort of place from which one doesn't ever really come back down.

(David M.J. Saslav is a member of The Tech arts staff and sings in the MIT Choral Society.)

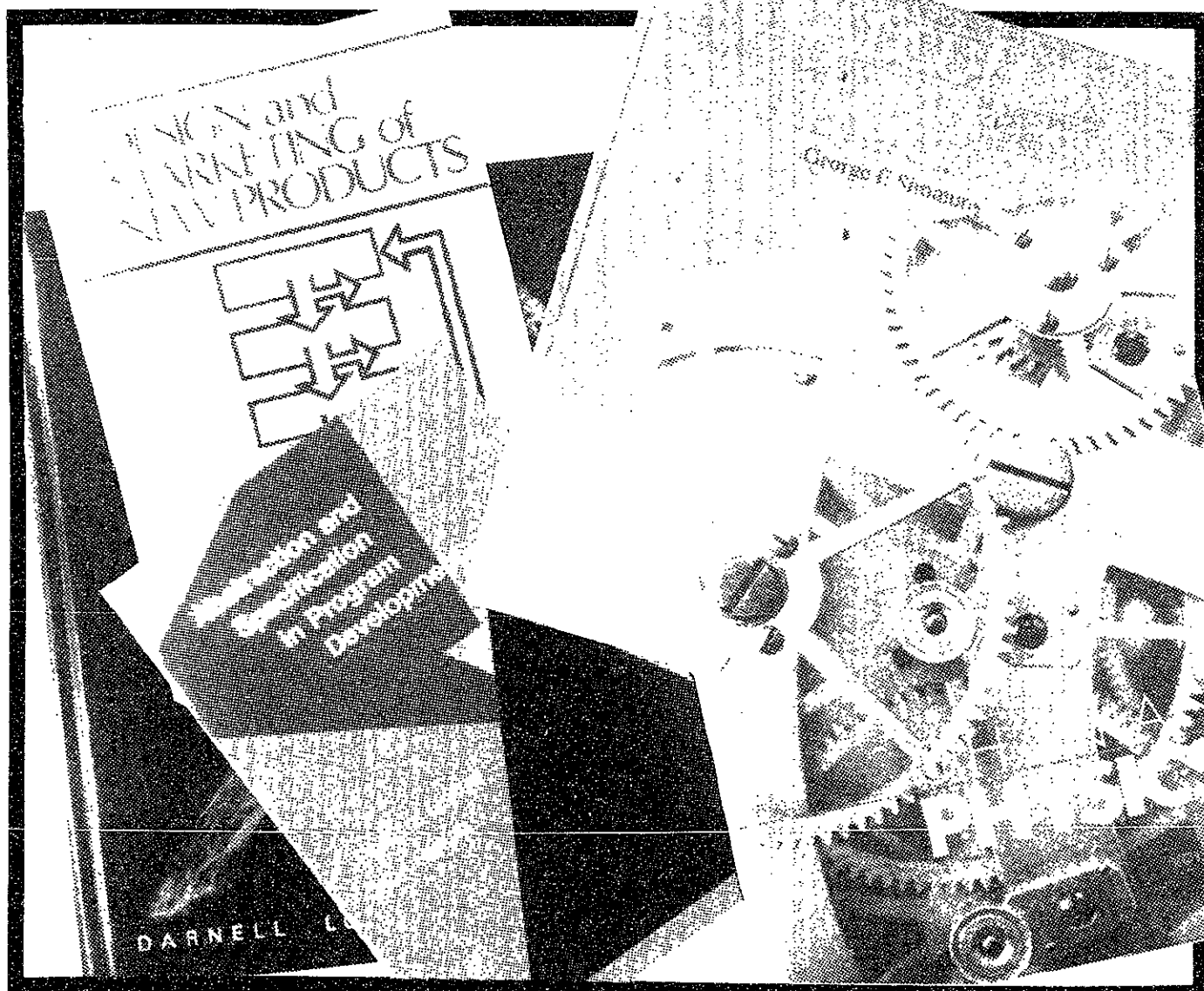
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ARTS

Fressing is kosher at popular new Harvard Square deli

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By SETH GORDON, MARK KANTROWITZ, EZRA PEISACH, JONATHAN RICHMOND and DAVID SASLAV.

THE SMELL on entering Mavens' door is hypnotic, the food thought by all but one of us to be the best Jewish cuisine in town, guaranteed to keep the stomach full for at least a week after consumption. Most of *The Tech* team of tasters waited with anticipation as the queue to be seated in this packed-out, smoke-free shrine to gluttony slowly inched forward. Our one major dissenter was David Saslav, who tired of waiting to be seated, ordered some take-out, and ran. He was later to report that his potato knish lacked character, and fell apart when he ate it, and that his pastrami sandwich was stringy, bland and gave him heartburn. "Feh," he said.

Although the grand opening is not until May 16, Mavens, co-owned by Harvard law professor Alan Dershowitz, opened for business two weeks ago, and has become an immediate success among Harvard and MIT students.

The kosher delicatessen is in such demand that patrons will have more than a 40 minute wait for a table during peak periods. To ease the pain of waiting, menus are provided. They are filled with caricatures and subtle humor about such hazards as the "qvechy" chef. On the composition of the food itself, they warn that "if you don't know, you don't want to ask."

The meals themselves are speedily served four or five minutes after ordering. How can one describe the food? A menu with twice as many choices as *Rubin's deli* in Brookline makes a session of dangerous gluttony necessary to get a fair sampling of the offerings.

A salami sandwich with spicy mustard on light rye bread makes for a scrumptious dinner or lunch. The round beef was extraordinarily tender. The stuffed cabbage sank like a paperweight — what painfully scrumptious punishment. The turkey sandwich is beyond a Pritchett junkie's wildest dreams, with a generous serving size and a real flavor above and beyond the call of *kashrut*. And, David Saslav's panning notwithstanding, Ezra Peisach also tried the pastrami sandwich and found it to be quite good, comparable

to that in New York.

There was disagreement over the potato latkes. One fresser complained that although they were quite tasty, they broke apart too easily (sort of like hash browns). Another muncher nonetheless found them crispy, oniony and surely of the type served to the most virtuous when they reach heaven. As to that fat-drenched delicacy, the kishka, Mark and Ezra enjoyed

it, but the others found it hard to stomach.

The highly addictive, crispy half-sour pickles, sensually delicious, with just the right amount of vinegar and salt, could make a tasty meal in and of themselves. Our reviewers could not get enough. The rye bread, however, was only reasonable, not divine.

Seth Gordon almost committed a major

faux pas when he considered ordering a hot turkey and cheese sandwich — this place really is glatt kosher. He said he'd wanted to have the same as his "familiar choice" at Pritchett. In the end, he settled for the same without the cheese, but with his habitual french fries. The fries were good, but not exceptional; he advises potato lovers to choose the potato knish, which, over David's objections, he says is warm, rich, and filling enough for the most elastic of stomachs.

The waitresses were kind and courteous, always available to please, but not as grandmotherly as at *Rubin's*. None of them chided Seth for not finishing his chicken soup, a potent, aromatic brew. On the night we went, however, there were no matzah balls, causing a commotion and almost triggering a riot.

Instead, we had to settle for the kreplach, although it did float beguilingly in the soup and tasted good too.

Desserts were miraculous, especially the perfect apple strudel.

As David discovered, Mavens' has take-out service for those who can't wait for a table. After their grand opening, they will also run a delivery service. When you show your favorite movies to your friends in the dorm, why not call on this deli to provide refreshments?

Pops would be fun with less socializing and more listening Rude socialites at Boston Pops ruin the show for many others

By PAIGE PARSONS

WHILE I THINK CARL ST. CLAIRE led the Boston Pops through an enjoyable program last Wednesday, I can't be sure. I couldn't hear the Pops over the incessant talking coming from some of the tables behind me. The orchestra looked like they were playing well, and St. Claire appeared to be conducting, but the only sounds that reached my ears were accounts of Joe Shmoe's weekend trip to the Cape.



Another problem was the constant shuffle and commotion caused by the wait staff, who served cocktails, sandwiches, and other snacks throughout the performance. (The floor of Symphony Hall is set up cabaret-style during Pops concerts.) Several times during the evening, the crash of glass could be heard as a serving tray slipped from the hand to the floor. Waiters had to pry their way between the tables, blocking views and disturbing concentration.

Particularly annoying was the woman at the table behind me who insisted on fondling a piece of cellophane as she laughed and giggled with her tablemates. Glaring looks did nothing to stop this abhorrent behavior. Finally, my date could take it no longer, and said something to the noisome table. They ignored him.

I wasn't the only person annoyed by the louder people in the audience; I could tell that plenty of others were trying to listen

(Please turn to page 13)

Rare recital of works by student composer



WORKS BY JULIO FRIEDMANN
Preview of performance in Killian Hall.
Wednesday, May 11.

By CHRISTOPHER J. ANDREWS

JULIO FRIEDMANN '88 HATED 8.01. Three years later, his thesis will not be built, programmed, or turned into a successful hi-tech product; it will be sung. On Wednesday night a hodgepodge of musicians will perform, among other Friedmann works, his thesis, *Four Dream Songs*.

Friedmann has chosen as his text excerpts from John Berryman's set of poems *The Dream Songs*, a collection of more than 300 poems about Henry, the sometimes first-, sometimes third-person narrator who bears far more than a passing similarity to the poet. Berryman, who Friedmann describes as a very odd bird, fills his poetry with autobiographical descriptions of the life of a "degenerate alcoholic."

Rich and colorful word choices make

Berryman's poetry ideal for word-painting; after reading the poems, "it was very clear to me that they were intended to be sung." (The title alone should attest to Berryman's original intent.) Does Friedmann believe that any other composers have scored Berryman's texts? "I don't think so... not many musicians know him, he is a very esoteric poet."

Most of Friedmann's musical life on campus has been spent writing music; he has composed incidental music for two Shakespeare Ensemble productions (some readers will recognize the then-bearded Friedmann for his appearances on the Ensemble's stage) and worked twice with the Project for Student Summer Theater (PSST), as well as writing music for the Tech Show during his sophomore year. (The Tech Show was a very frustrating experience for him, as the show's musical arranger ruined his music, he thinks.)

Only recently has Friedmann become involved with campus performing groups. Singing with the Choral Society and the

(Please turn to page 13)

Contemporary concert features haunting evocation of primeval life

THE BOSTON MUSICA VIVA

American Masters.
Richard Pittman, Music Director.
Edward Pickman Hall,
Longy School of Music.
Friday, May 6.

By CHRISTOPHER J. ANDREWS

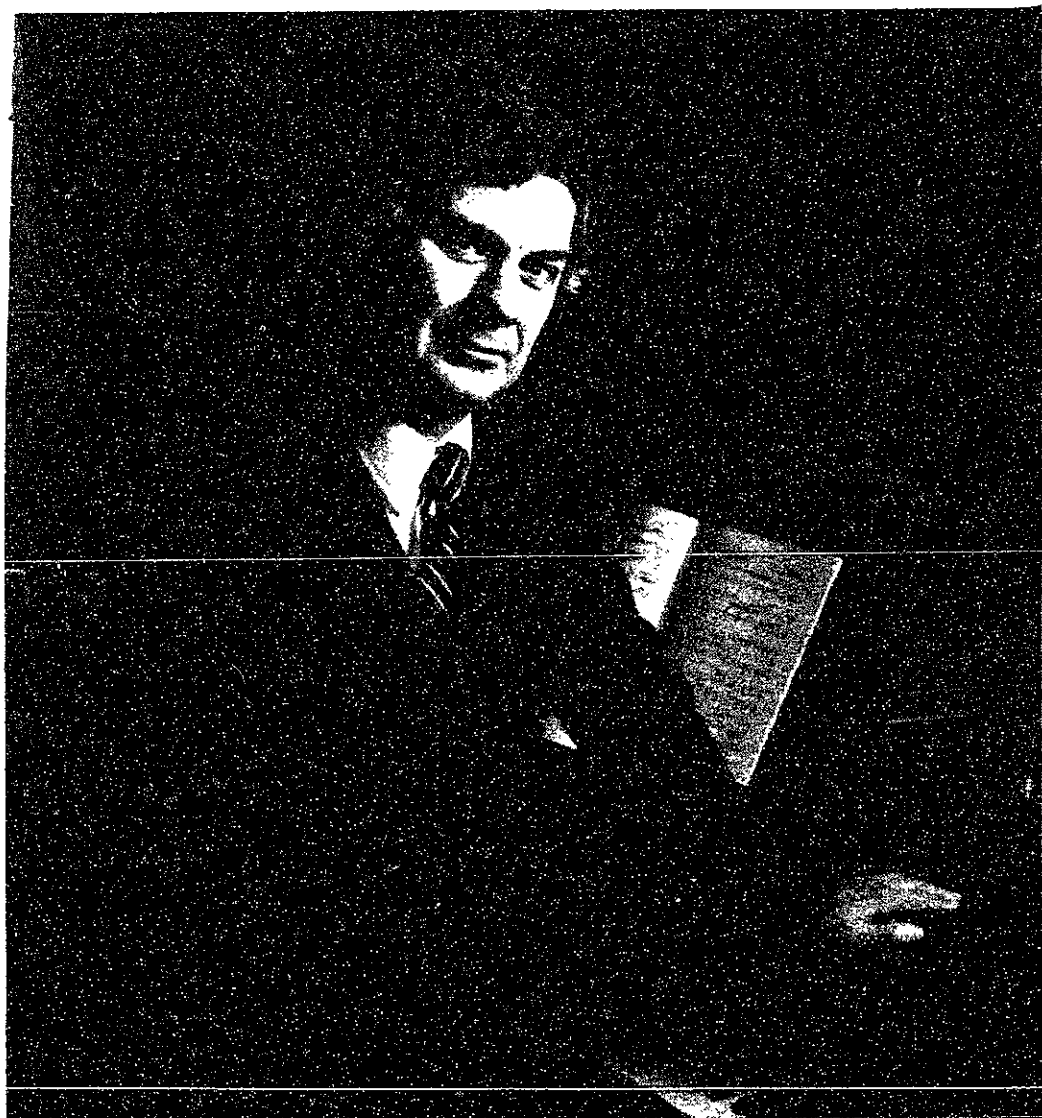
*The moon goes down.
There are shivering
birds and withering grasses.*
(Ssu-K'ung Shu)

GEORGE CRUMB'S PRIMEVAL reinspection, a remembrance of a world where man lived in harmony with plants and animals, was an outstanding part of Friday's concert of new music by the Boston Musica Viva.

Scored for flute and drums (the instruments that "most powerfully evoke the voice of nature", says composer Crumb), *An Idyll for the Misbegotten* was powerful, evocative, understandable, and sonically beautiful.

BMV flautist J. Fenwick Smith played Crumb's work for solo flute and percussion in a true and expressive style. Crumb instructs the player to employ a number of unusual techniques that produce the sounds of a sighing wind, the call of a turtle-dove, and an enormous collection of most un-flute-like, but most beautiful, sounds.

(Please turn to page 15)



Film noir's sentimental scenes blunt razor sharpness

NIGHT ZOO

Written and directed by
Jean-Claude Lauzon.

Starring Gilles Maheu, Roger Le Bel,
Lorne Brass, and Germain Houde.
Opens Friday at the Copley Place Cinema.

By MANAVENDRA K. THAKUR

NIGHT ZOO FOLLOWS in the footsteps of many powerful films that explore the underground criminal world; included are violent scenes portraying homosexual prison rapes and fractured street life. Much of this French-Canadian import is a striking portrayal of Montréal's harsh underworld and its cult of brutality. Unfortunately,

writer-director Jean-Claude Lauzon eventually weakens the film's energies with softer scenes that are poorly integrated into the film's narrative.

The film is about Marcel (Gilles Maheu), who has been in jail for two years. Upon his release, he is viciously pursued by two corrupt cops named George (Lorne Brass) and Charlie (Germain Houde) who want the \$200,000 in drug earnings that Marcel had stashed away. The film is remarkably effective at evoking the constant fear of being followed, chased, and hunted down.

The film goes astray, however, as Marcel tries to restore the broken familial bond between him and his father, Albert (Roger Le Bel), a kindly old man with a failing heart who was once a great hunter. In sev-

eral extended scenes, Marcel lovingly bathes his bed-ridden father, talks softly to him, and even takes Albert hunting in the local zoo to give him enough hope to continue living. This approach allows Lauzon to heighten the shock of the violent confrontations, but it also presents difficulties that he does not overcome adequately.

The film's failings are most apparent in one scene where Albert says to Marcel, "I'm your father and you're my kid. To me that still means something. See you, son. Take care of yourself." This emotionally poignant dialogue distracts the viewer from Marcel's nightmarish clashes with his tormentors and ultimately sacrifices the jolting tension that characterizes the film up to that point.

Night Zoo is 34-year-old Lauzon's first feature film, and like many first time novelists, he called upon his own youthful experiences while writing the film. He grew up in a tough neighborhood of Montréal and only became interested in film when he met a cinematographer from the National Film Board of Canada in reform school. He says the morally ambiguous world evoked in the film is "Basically... my world. I've known people like Charlie and George."

Lauzon's real father, however, was quite different from Albert. In the press materials, Lauzon describes his father as "a violent man... who never talked to me" and goes on to say that "I made him talk in

(Please turn to page 13)

Loud guests at Boston Pops overpower an otherwise fine musical performance

attentively. Enough of the tables were full of rude guests, some who didn't even pause their conversation to applaud between pieces, to spoil the concert for the rest of us.

Ultimately, we took the initiative and moved to the second balcony, which is still arranged theater-style, where we were able to enjoy the last few pieces from the Pops. The best of these was Tommy Dorsey's arrangement of *Boogie Woogie*. St. Claire's easy-going style made this piece shine. Yet

throughout the rest of the evening I couldn't help but glance down to where we had been sitting and notice that the same people continued to talk and laugh regardless of what was happening on stage.

The Pops are meant to be more casual than the Symphony, but turning the evening into a cocktail hour takes this concept a bit too far.



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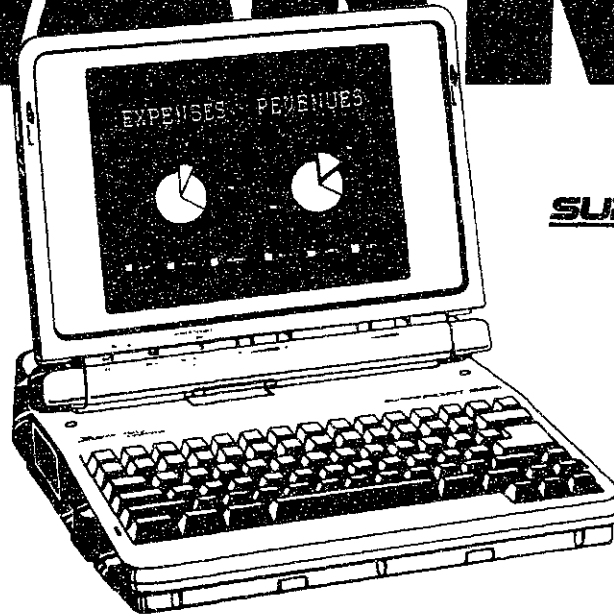
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Shocking scenes of criminal life don't mix with poignancy

(Continued from page 12)

this film." Clearly, Lauzon is portraying on screen the image of what he wanted his father to be. That probably explains why there are so many scenes between Marcel and Albert, especially near the end of the film. Using artistic expression to fulfill personal needs is at the heart of the success of such films as Louis Malle's recent *Au Revoir les Enfants*, but Lauzon has yet to sufficiently refine his scriptwriting skills to give his concerns a universal value.

The film's cinematic style, however, is quite sharp and skillfully realized by

Lauzon and cinematographer Guy Dufaux, who shot *The Decline of the American Empire*. *Night Zoo* opens with a magnificent shot of Montréal seen through a window. The camera pulls back to reveal a barren warehouse loft that immediately recalls the gritty feel of Gene Hackman's warehouse office in *The Conversation* (a reel-to-reel tape recorder which begins recording a telephone conversation makes the similarity even more uncanny). And the way the filmmakers have shot the opening jail scene is terrifying to watch, even when one knows in advance that it's

coming.

Another element that greatly helps the film along is the score by Jean Corriveau. He uses synthesizers, piano music, and guitars to effectively complement the events on screen. Upon reflection, it is a testament to the consistency of his work's overall quality that no one scene towers above the others in terms of its music.

Night Zoo won 13 Genies (the Canadian equivalent of the Oscar) last year, and, like *The Decline of the American Empire* before it, was selected to open the Director's Fortnight at the 1987 Cannes Film Festival. From a Canadian film industry standpoint, *Night Zoo* probably deserves all these accolades, since Canadian feature film production has only occasionally equaled the brilliance of works from the National Film Board.

Night Zoo's cinematic richness compares well to other films that portray criminal life, such as Martin Scorsese's *Mean Streets* and David Lynch's *Blue Velvet*. It is disappointing that Lauzon's ineffectual integration of his personal concerns are integrated so poorly into the narrative.



Graduating senior will present a recital of his musical compositions

(Continued from page 11)

Chamber Chorus has been a very educational and uplifting experience; although he is not convinced that composition school is worthwhile, and does not plan on enrolling in a music program in the near future, Friedmann hopes to grow as an artist by acquiring more extensive performing experience. (Friedmann's budding career as tubist was frustrated when eight other tuba hopefuls showed up to audition for the MIT Symphony — the then-tubist was not replaced.)

Although he is proud of the music that he has written, because "the pieces are fresh, funny," Friedmann understands that he is only a student. He reserves, "as an artist, the right to fail."

Musically, Friedmann places himself squarely within the 20th century. He most loves the music of Debussy, Prokofiev, Stravinsky, and the "magnificent composer," Schumann. Listeners can expect to hear plenty of modernistic dissonances, but each with a definite purpose (rather than having a piece with plenty of dissonance.) "Webern, Ives, [composers who write extremely dissonant music are] really gruesome. They are hard to sing, hard to listen to, and hard to get good ensemble sound from. The way I figure it, why bother at all?"

It would be a shame to miss Julio Friedmann's recital on Wednesday night. Music majors do not give senior composition re-

citals every day. Friends of his must know that it will be a showy and enjoyable concert, and will doubtlessly be very dramatic. Friedmann has "always loved loud music. I've never been very good at being subtle."

* * * *

Julio Friedmann's senior recital will be held on Wednesday at 8pm in Killian Hall. Guest musicians for the all-Friedmann concert include the MIT Logarithms, the MIT Madrigal Choir, Jee Hoon and Jee-Lian Yap, Phillip Hsu, and John Holyoke. The featured work will be Friedmann's undergraduate thesis *Four Dream Songs*, as well as songs written for *As You Like It*, an original work for the *Logs*, a tape of computer music, and several others. Admission is free.

Living rock and roll legend returns to Boston triumphantly

CARL PERKINS

Nightstage, Cambridge.
Friday May 6.

By PAIGE PARSONS

CARL PERKINS IS A LIVING LEGEND in rock and roll. He began recording for Sun Records in the early fifties when rock was being born. Perkins' name is not always in the limelight, because tunes such as "Blue Suede Shoes" and "Mojo Working" were often taken to the top of the charts by Elvis Presley and others. Rock greats such as Eric Clapton and Ringo Starr have looked to Perkins for inspiration.

Perkins appeared Friday evening at Nightstage and showed the crowd that after 35 years he's still rocking.

He began the evening with the Bluesy "Mojo Working" and moved on to "Gone Gone Gone," which highlighted his amazing dexterity with a Broadcaster guitar. He then ripped into "Rave On," a huge hit from the late fifties.

Perkins was accompanied by a very talented group of musicians; Wess Henley on second guitar, Joe Delaney on keyboards, Greg Perkins on Bass and Stan Perkins on Drums. The similarity of names of the last two members is not coincidental. Perkins performs with his two sons whose musical skill rivals their father's. Carl Perkins even turned the spotlight over to his son Stan for a country number called "Everyone's Trying To Be My Baby."

Afterwards Perkins once again took center stage and showed the crowd what rockabilly is all about. Couples began to jitterbug in the aisles when Perkins bebopped through the Rockabilly classics "Honey Don't" and "Matchbox."

(Please turn to page 15)

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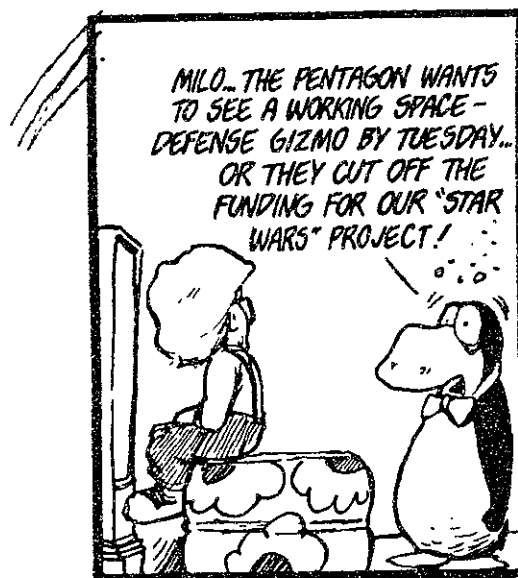
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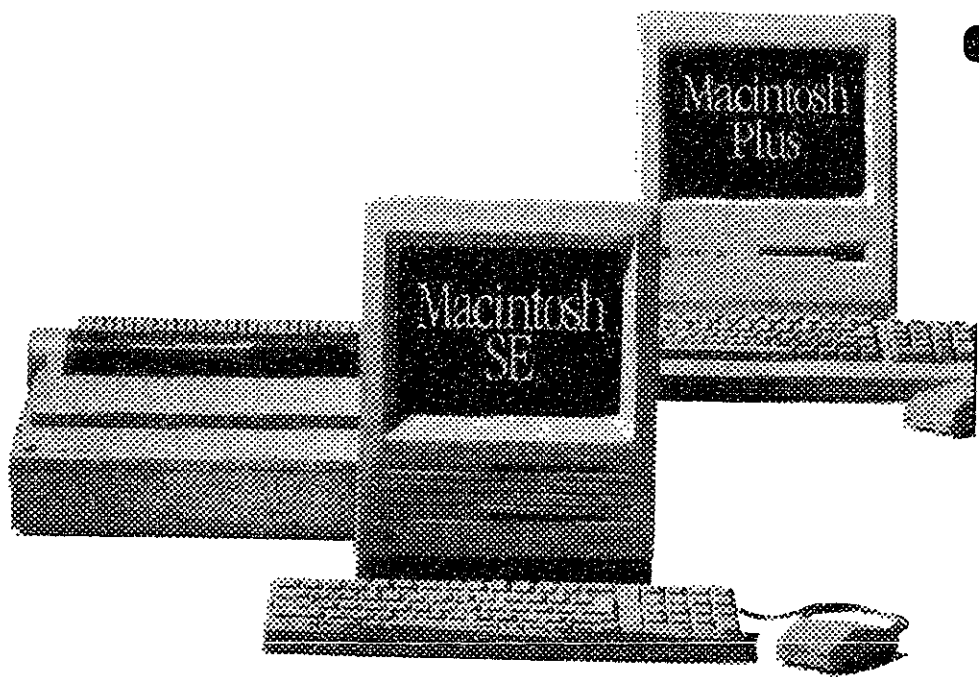
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ARTS

Contemporary concert features haunting evocation of primeval life

(Continued from page 11)

At one point during the work (which was structurally an inverted "V", with a timeless, haunting opening and closing separated by a playful, energetic middle section), Smith played his flute while simultaneously speaking the words of an 8th-century Chinese poem.

Accompanying the flute was a colorful and difficult percussion part for three musicians. During the opening of the work (which is "to be heard from afar, over a lake, on a moonlit evening in August", according to the composer's notes) BMV clarinetist William Wrzesien added yet another instrument to his performing credits, sustaining an almost inaudible (*pppp*) roll on the bass drum that subtly underscored Smith's airy and flowing sounds.

Crumb hopes to see mankind "embrace anew nature's moral imperative;" this strikingly simple work's ability to communicate with our vestigial sense of connectedness with the world is supremely effective.

Newton resident Peter Lieberman's new work *Raising the Gaze* was received warmly by the Boston audience. Music director Richard Pittman wisely chose to perform the work twice, due to its novelty and complexity. The dance-like work was rhythmically busy and contained constantly-shifting orchestral textures, but was very difficult to understand.

Raising the Gaze was far more enjoyable the second time around; Lieberman's work, while constructed "with broad strokes," has the ability to yield more and more with each subsequent playing. When Lieberman's "harsh critics, my daughters" started to dance to the piece, (at first, they had thought that it was "loony") he knew that he had succeeded.

Also on the program was a repeat performance of Steven Stucky's 1985 work *Boston Fancies*, as well as George Perle's *Sonata a quattro* for two strings and two winds.

The Boston Musica Viva presents a busy season of works of living composers, many of them premieres or works written specifically for the BMV. Richard Pittman's informal and often humorous introductions to the works, together with the uniformly

excellent performances by members of the ensemble, make the BMV a real credit to the modern music scene in New England. The Musica Viva's living performances demonstrate time and again the excitement of new music.



Aging rock and roll star has audience dancing in the aisles

(Continued from page 13)

Throughout the evening fans hollered out requests for their favorite oldies, and Perkins obliged in the end with a medley of songs straight out of The Rock and Roll Hall of Fame. They included "Roll Over Beethoven," "Maybelline," "Tootie Fruity," "Whole lot of Shakin'" and "Hound Dog."

Everyone knew the evening wouldn't be complete without a run through "Blue Suede Shoes," Perkins' biggest claim-to-fame. He prefaced the classic with a short tale of its conception back at a dance hall in the fifties and proceeded to perform it with the same power that made it a hit so long ago.

Perkins described his music: "Rockabilly's not always easy to categorize, but it's that special kind of music that gets your toes tappin'. It's just something you feel deep down in your soul." Perhaps that's why Carl Perkins and his music are still popular after all these years.



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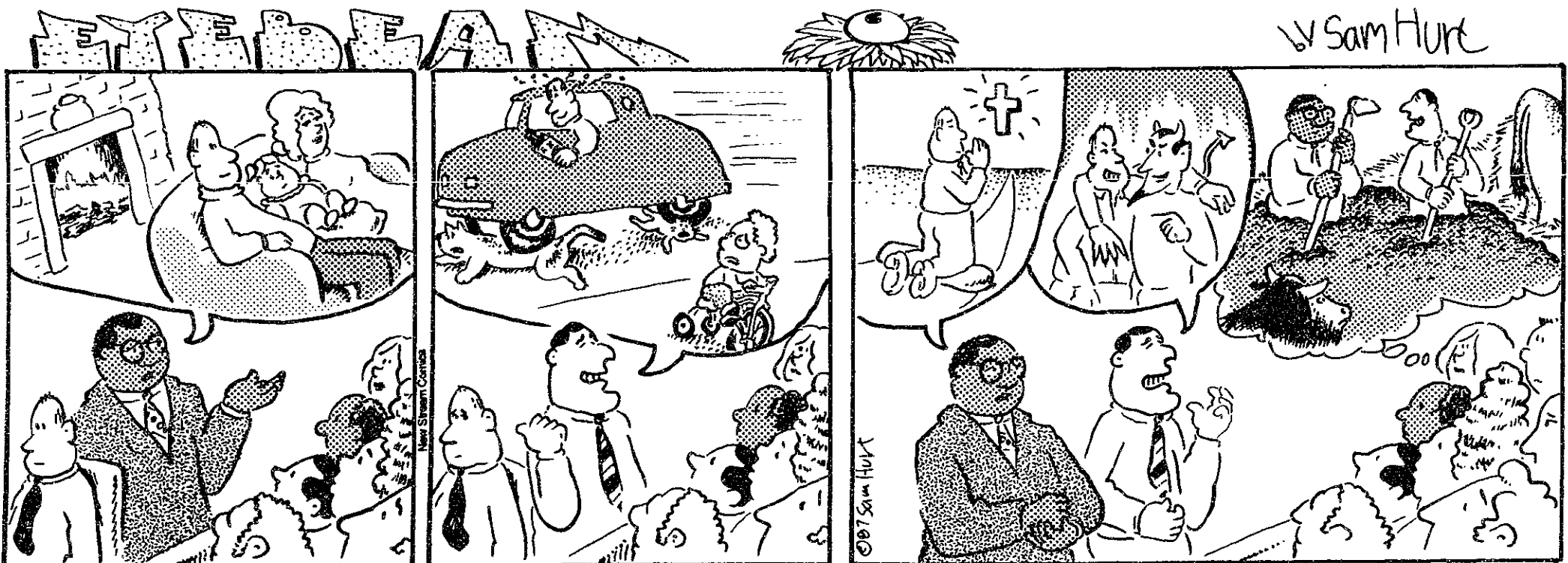
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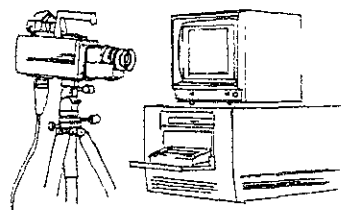


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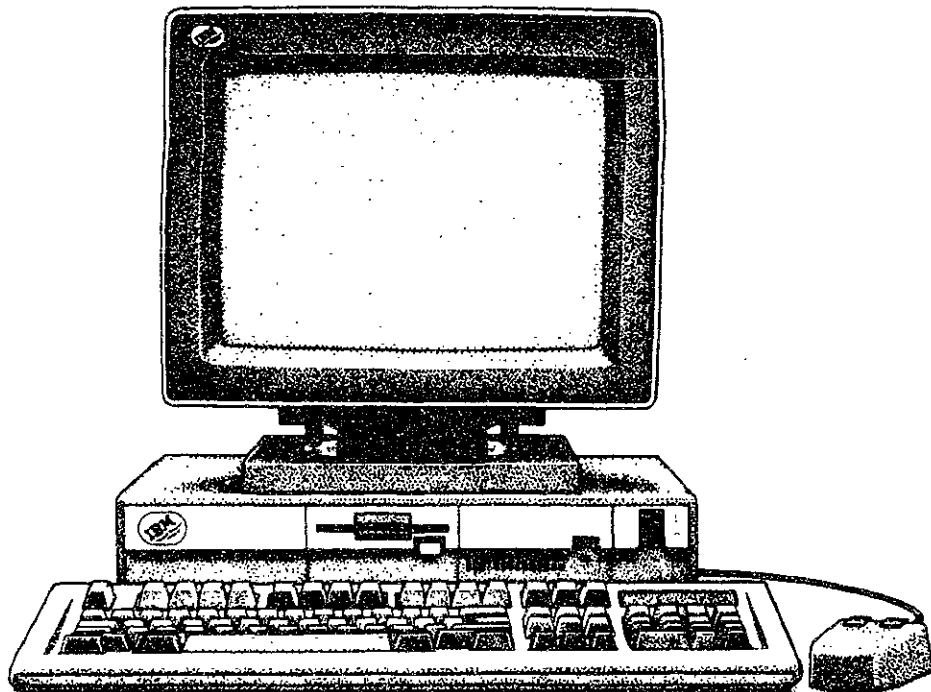
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sports

Women's crew places fifth in Eastern sprints

By Beth Jones

The MIT women's crews rowed in the Eastern Association of Women's Rowing Colleges Championship regatta on Sunday: the sprints were held at Lake Waramaug in Connecticut. Each team rowed in a heat in the morning and depending on their place of finish, raced in the finals in the afternoon.

The format of the regatta is that the first and second place crews go to the Grand Final, while the third and fourth place crews make it to the Petite finals. Finally, the fifth and sixth place crews go into the third level finals.

The MIT crews rowed hard and set new best times, but because of the intense competition, victory was hard to come by.

Both boats in the third varsity lost their heats so they had to race each other, and Radcliffe, in the final. Radcliffe won with a time of 7:49.5, MIT "A" came in second with a time of 7:55.0 and MIT "B" was third with a time of 8:01.9. Both MIT boats had good races since their times improved by 20 and 11 seconds respectively over their heat times.

The JV boat had an excellent race in their heat, beating University of New Hampshire (UNH) and Wellesley and coming in third overall. They qualified for

the Petite Final and came in fourth out of six crews with a time of 6:52.5. Brown University won the final with a time of 6:34.0.

The varsity boat had a very tough heat in the morning. They had to beat one of the five crews to get into the Petite Final. The race for fourth between MIT and Rutgers was very close the whole 2000 meters. MIT won the battle by 0.4 seconds.

The Petite Final was just as close with a three way struggle for third place between MIT, Dartmouth, and UNH. In this race, Dartmouth pulled ahead and took third place overall with a 6:38.0 race. UNH got fourth in 6:39.9 and MIT got fifth with a time of 6:42.2.

(Editor's note: Beth Jones '90 is a member of the women's varsity crew.)



A couple of true blue nerds showed up at Saturday's Alpha Phi Nerd Auction.

Kyle G. Peltonen/The Tech

Novice crew finishes 1st in regatta

By Gwen Shelton

MIT women's novice crew ended its Spring racing season at the Eastern Association of Women's Rowing Colleges regatta on Sunday. The first novice crew finished first in the Petite Final while the second novice crew came up with a fifth place finish in their final.

In the morning heats, the 2N raced Yale, Wellesley, Brown, and Dartmouth, placing fourth with a time of 7:16. This qualified them for the 2N Petite Finals. The first two boats in each of three heats go to the Grand Finals while the third and fourth boats advance to the Petite Finals.

The 1N took fifth in their heat falling behind Brown, Boston University, Pennsylvania, and Northeastern, thus qualifying for the third final.

Before the finals, Coach Tom Tiffany was very confident that both boats would reach the peak of the season's potential that afternoon. He told his crews, "We should catch a few people by surprise."

In their final, the 2N had an explosive start. The power surged as they rowed past Northeastern. "It was the end of the season and there was no quitting in spite of the pain," team captain Tracy Harrison '90 said of the strong finish.

The 2N finished with a time of 7:11.6 in fifth place behind Brown, Radcliffe, Pennsylvania, and Rutgers.

The metronomic precision of the stern four oarswomen and the sheer power of the bow four contributed to the 1N success.

The first 500 meters were neck in neck with Syracuse, Dartmouth, and Smith. By the 1000m mark, the boat was pulling ahead. With a victory cry at the 1500m point, the 1N finished first with a time of 7:01.

The oarswomen for the 2N boat are Karen Lewis '89, Lisa Mosler '91, Emily Candell '91, Kris Newton '91, Susanne Perutz '91, Shanna Kovalchick '91, Harrison, and Liz Ambrogi '90.

The oarswomen for the 1N boat are Sue Perrin '91, Gwen Shelton '91, Lyndre Abbott '91, Katie Lillenkamp '90, Catherine Anderson '90, Laura Beecroft '91, Lola Matysiak '91, and Liz Bogan '89.

(Editor's note: Gwen Shelton '91 is a member of the women's novice crew.)

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This is The Tech's last regularly scheduled publication of the term. Summer issues will be published on May 27 (Commencement), June 21 and July 12. The July 12 issue will be mailed to all incoming freshmen. Regularly scheduled publication will resume on September 2.

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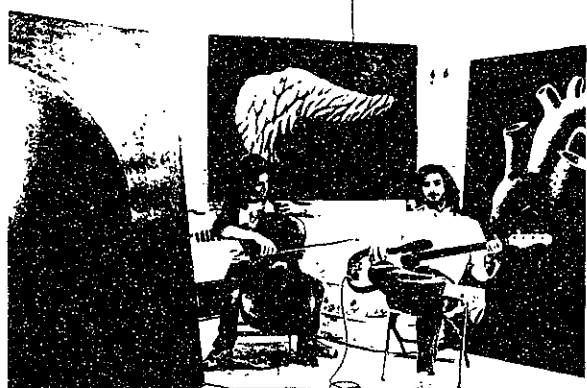
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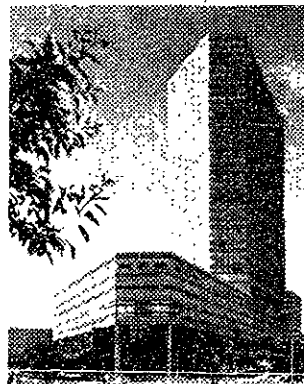
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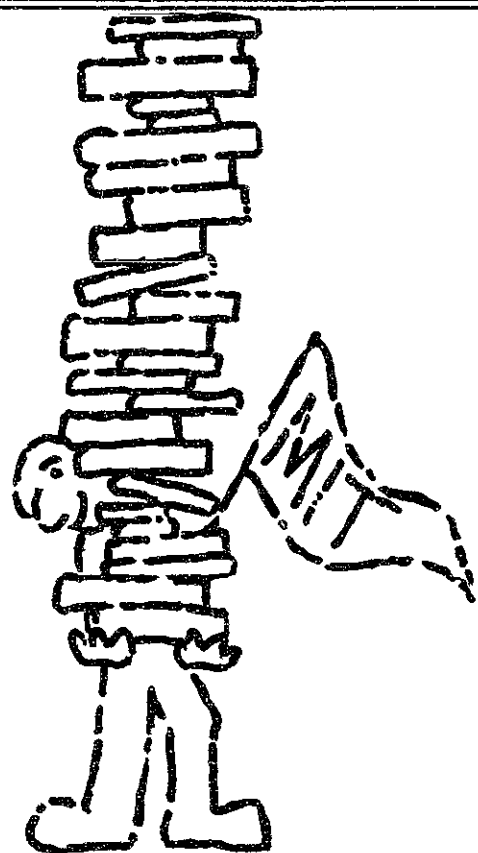
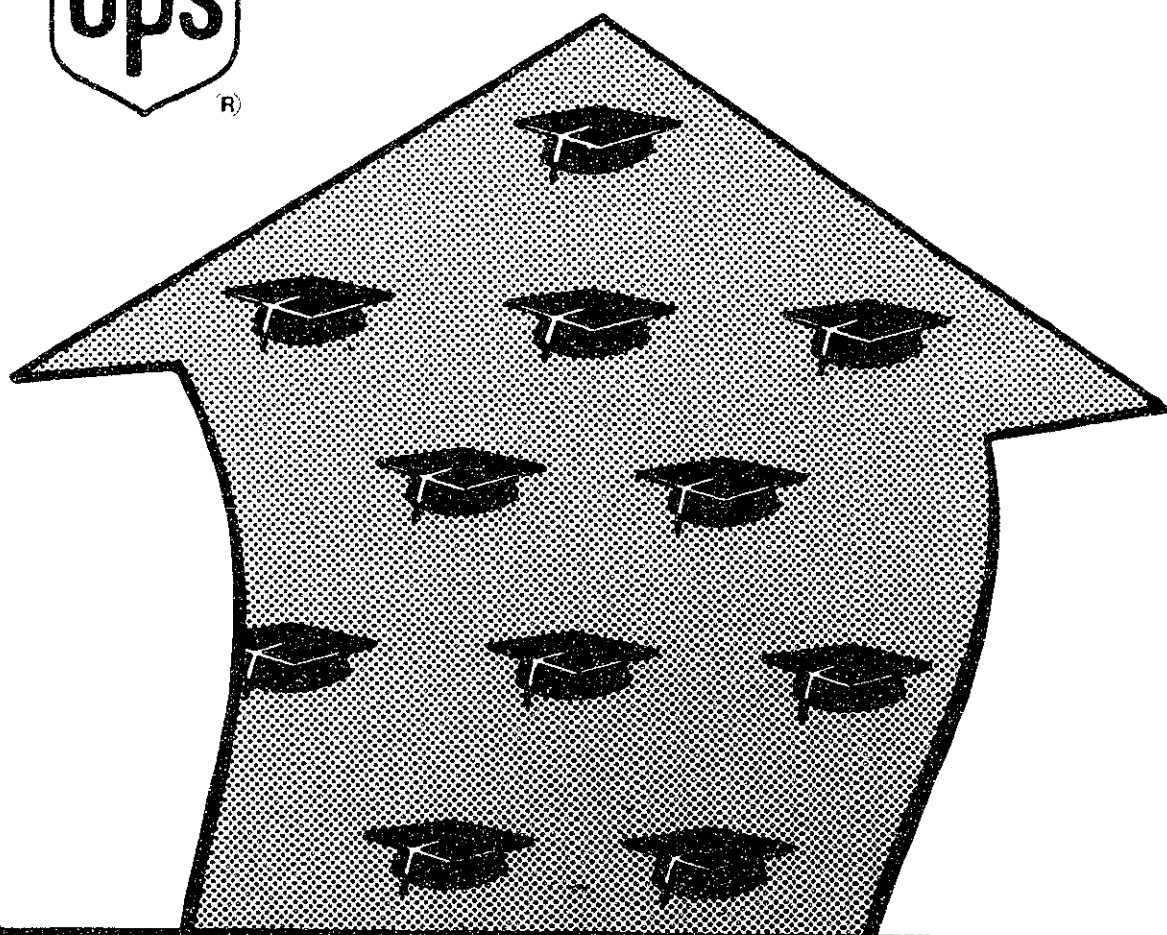
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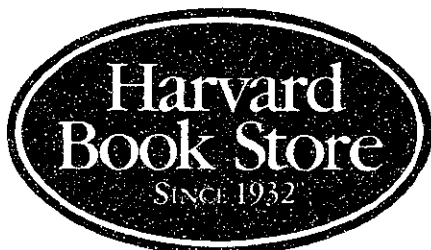
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sports

Men's crew places second

By Jay Damask

Competing at the University of Wisconsin, the MIT men's varsity crew beat Dartmouth by two seconds but lost to Wisconsin by ten seconds in the 2000 meter race. This was the closest margin of victory that Wisconsin had achieved over MIT in years.

All three boats had a fast start off the starting line and were even on the settle, where the stroke rating is brought down for the body of the race.

Wisconsin, traditionally a fast crew, began to pull ahead; by the 500 meter mark they held open water on the other crews. At the same mark, Dartmouth had four seats on the MIT boat. Dartmouth's leading position on MIT was unexpected.

With 500 meters to go, MIT coxswain Rachel Kaminer '89, called up the stroke rating with 50 strokes to go. The boat responded and began to move on Dartmouth. Dartmouth also started the sprint but began to die with 40 strokes to go. The Engineers passed Dartmouth to win by two seconds.

The members of the varsity boat are stroke Christopher Neils '89, Rick Franklin '89, Jay Best '89, Bill Malechi '88, Alec Jessiman '88, Mike Marino '89, Opher Donchin '88, Rick Wesel '88, Kaminer and coach Gordon Hamilton.

MIT competes on the Charles

Last Saturday morning, the MIT second varsity beat the Dartmouth second varsity on the Charles by four lengths of open

Sports car club competes in Connecticut

By David Warburton

Three-year veteran of the MIT racing team Edward Van Dyne ended his chance for victory in his national debut when he spun midway through a race held in Lime Rock, Connecticut, last Sunday.

The previous week, Edward Bernardon made his first appearance in the New England Road Racing Championships, finishing fifth, despite spinning out four times in the rain.

"Our car is faster than last year, our drivers are more experienced but the breaks just have not come our way," Doug Foster '90, club president, said.

The formula vee, owned by MIT and raced by the team is an open cockpit, open wheeled single seater capable of speeds in excess of 100 mph and cornering forces of over 1.5 G. The car's performance is monitored by an onboard Onset Tattleale computer specifically modified by Bernardon.

"The computer allows us to measure car acceleration along all three axes," Bernardon said. "This allows us to monitor engine performance, observe driver technique, and optimize the suspension."

Professor Karl Hedrick is currently developing computer models for optimizing suspension. Once the suspension is modelled, the model can be compared to the data that Bernardon's computer is generating. The computer can then be used to optimize the suspension for a wide variety of track conditions.

"The new computer model will only be a help if the team's drivers learn how to stay on the track," Foster said.

The MIT racing team is the only collegiate auto racing team.

water. Even with the strong tail wind, MIT maintained good set and swing in the boat to move ahead of Dartmouth on every stroke. By the 1500 meter mark Dartmouth completely lost their swing and MIT again moved ahead to win.

The 2V rowers are stroke Josh Duke '90, Roy Black '89, Bryce Johnson '90, Brian Vajda '90, Steve Payne '89, Tom Urban '89, Bertil Chappius '89, Mike Petro '89 and coxswain Elliot Douglas '88.

The 3V beat the Harvard Business School crew Saturday morning but lost to the Harvard fourth varsity. MIT immediately pulled ahead of HBS off the start, but were down nearly a boat length to Harvard. By the 1000 meter mark, HBS was not in the race because they were so far behind while MIT was down three lengths to Harvard. The MIT 3V power strokes were effective in moving the boat but Harvard 4V won the race with a time of 6:45. MIT followed with 7:08 and HBS 7:55.

The members of the MIT 3V are stroke Peter Rovelstad '90, Jay Damask '90, Richard Cheng '90, Paul Isakson '90, Davis Bregman '90, Waldo Best '88, Elliot Hewitt '89, Matt Wall '89 and coxswain Howard Weingram '90.

The first and second freshman boats raced the Dartmouth first freshman boat in the same race. Again severe weather conditions made keeping the boats even at the starting line difficult. All three boats drifted up the course by about 100 meters before the race was actually started. The MIT 2F got caught on a buoy after the start, and could not continue. Thus only the 1F boats raced the 2000 meters.

The MIT first freshman boat slowly pulled ahead and by the 1000 meter mark MIT was pull-

The MIT first freshman boat slowly pulled ahead. At 500m, Dartmouth began to recover but by the 1000 meter mark MIT was pulling back ahead. MIT made a move at the 1100m mark and gained open water on the other boat. At the 1500 meter mark the MIT four man caught a crab, that is, his oar got stuck in the water. He quickly recovered but Dartmouth moved up and was only six seats down. MIT immediately started the sprint to ensure the win and regained open water by the finish line.

The first boat freshman are stroke Terry Totemier, David Tomlinson, Roger Knapp, Jabin Bell, Tom Cole, Chuck Singilar, Greg Laboda, David Haldeman and coxswain Alex Min.

The men's crew will race at the Eastern Sprints this weekend at Wooster. After the term ends, the varsity and freshmen boats will travel to Notre Dame College in Massachusetts to train for ten days for the Intercollegiate Rowing Association Championship Regatta held June 2, 3, and 4 in Syracuse, NY.

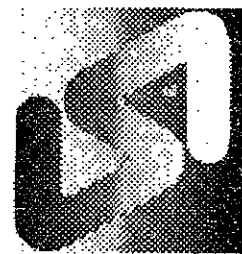
(Editor's note: Jay Damask is a member of the varsity crew team.)

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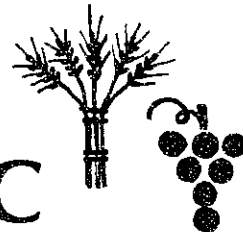
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