

Number of minorities to enroll in fall is record

By Irene C. Kuo

A record number of under-represented minority students will be enrolling this fall, according to Michael C. Behnke, director of the Office of Admissions.

But the percentage of incoming women continued to fall from the record set two years ago, Behnke said.

Applications to MIT rose one percent to a record 7436. Twenty-five percent of the applicants were admitted, the same proportion as last year.

Applications from minorities rose from 514 to 548, and the number admitted rose from 232 to 291. The number enrolling rose 33 percent from 132 to 175, of which there are 11 Native Americans, 21 Puerto Ricans, 88 blacks, and 55 Mexican-Americans.

Behnke attributed these increases to expanded recruitment efforts. This past year, another full-time staff member was hired

to work on recruiting minorities. Funds were also granted to minority students to travel to their home communities to meet interested students. Moreover, minority applicants this year received more direct mail than in previous

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Council keeps unrevised porn policy

By Andrew L. Fish

Despite the recommendations of the Committee on Discipline, the Academic Council has not acted on a Faculty Policy Committee report suggesting revisions to the MIT Policy Statement on Sexually Explicit Films. Although the COD refused to enforce the policy last year, the council apparently intends to retain it.

"There was a significant difference of opinion" in the Academic Council about the report, according to Associate Provost S. Jay Keyser, a member of the council. "At the moment there are no plans to bring it up again — it could just die," he said.

The pornography policy suffered a resounding defeat last November when the Committee on Discipline refused to punish Adam Dershowitz '89 for showing the sexually-explicit film *Deep Throat* on the Spring 1987 Registration Day. The COD ruled that the policy was "an excessive restraint on freedom of expression" and "inappropriate for MIT." The decision received attention from Nat Hentoff in the *Washington Post* and Harvard Law Professor Alan Dershowitz, Adam's uncle, who wrote in his

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Grad housing policy revoked

By Harold A. Stern

A controversial housing policy which set aside "untenured" rooms for first-year graduate students has been cancelled by the Office of Housing and Food Services before the one-year leases of the affected students expired.

In a letter sent out to all untenured residents of Eastgate, Westgate, and Tang Hall, the Housing Office stated that "All assignments made to campus housing which were previously designated untenured have automatically been changed to tenured ones." Had the policy remained in effect, untenured residents would have been forced to move out of their apartments by August 31.

The Housing Office decided to revoke the policy after consulting with the Associate Dean for Student Affairs James R. Tewhey and GSC President Jeffrey A. Meredith, said Linda L. Patton, manager of housing services. They viewed the policy as "too difficult to administer," she explained, attributing the cancellation to the "increased stress" on all involved.

The Graduate Student Council had proposed the policy last year in an attempt to give incoming graduate students a greater

chance of getting housing. At that time, MIT was able to house only 18 percent of first-year graduate students. The policy — which was to be phased in over a three-year period — called for MIT to reserve 116 places for incoming graduate students the first year. Eventually 400 one-year assignments would be made.

Giving housing to students who are new to the Boston area would be of "tremendous benefit," then-GSC President Norman G. Wereley said last year. The

housing problem has been increasingly mentioned by accepted graduate applicants who declined to attend MIT. Approximately 14 percent of accepted applicants who turned down MIT's offer of admission in 1986 said the housing situation was a negative factor in their decision, according to a GSC letter to Dean of the Graduate School Frank E. Perkins '55. One of ten MIT graduate students would have been dissuaded from coming had they

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MIT spends \$10,000 to send book to frosh

By Annabelle Boyd

A copy of *Beloved*, the Pulitzer Prize winning novel by Toni Morrison, has been mailed home to each incoming freshmen, continuing a practice started last year when the Undergraduate Academic Support Office in affiliation with the student Residence/Orientation Committee mailed Professor Leo Marx's *The Machine in the Garden* to freshmen.

Since *Beloved* has not yet been issued in paperback, the UASO went to great expense to purchase over a thousand hardback edi-

tions for the class of 1992, spending an estimated \$10,000, according to R/O Committee member Curt Jones '89.

Some had considered the UASO's experiment with *The Machine in the Garden* a failure, as few freshmen actually read the book over the summer. Travis R. Merritt, associate dean for student affairs, acknowledged that "few freshmen demonstrated intimate knowledge of the themes written about by Professor Marx during the freshman book discussion session last year."

But Merritt went on to say that he considered the experiment successful. "We did generate some great discussion on the theme of technology, but the book did not grip the freshmen as we had hoped."

Beloved was chosen because it is "exciting and thought-provoking."

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Groups look at the COD

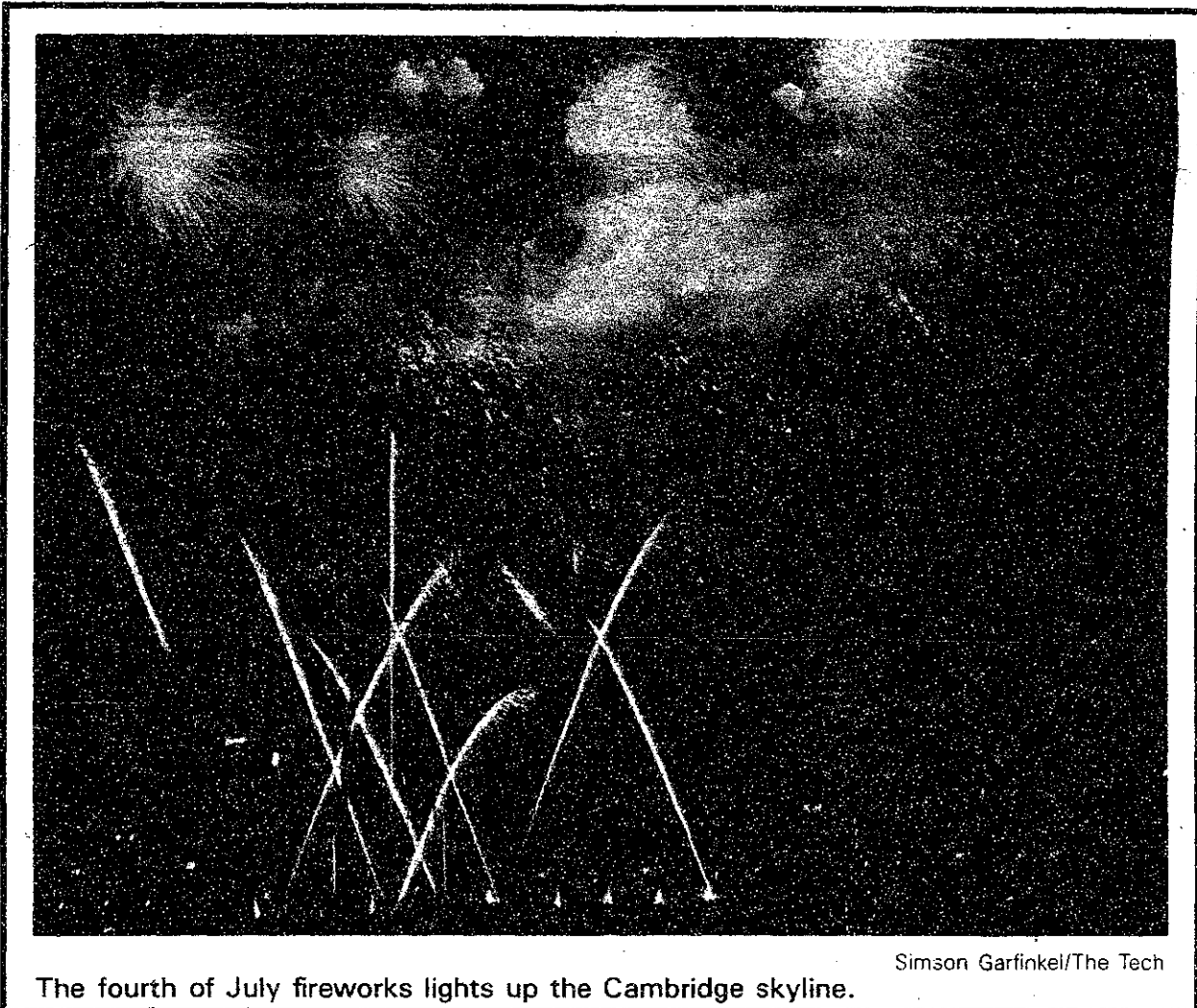
By David P. Hamilton

Two Institute bodies are preparing reports examining the policy and procedures of the Committee on Discipline. Dean for Student Affairs Shirley M. McBay has commissioned a draft memorandum examining the role of the COD and its relationship with the Office of the Dean for Student Affairs, while a subcommittee of the Faculty Policy Committee composed of Associate Provost S. Jay Keyser and Professor J. Kim Vandiver PhD '75 has been charged with studying the operation of the COD and making recommendations for improvement.

So far, the subcommittee has only conducted interviews with an eye to defining the problems facing the COD, Keyser said. "The system did not work well last year," he admitted. "Some cases were held over a year, while others caused quite a fuss."

Foremost among the latter cases was the COD hearing on the Institute's Policy Statement on Sexually Explicit Films, which overturned the pornography policy formulated by the ODSA in 1984 and approved by the Academic Council in 1986. The COD

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The fourth of July fireworks lights up the Cambridge skyline.

Simson Garfinkel/The Tech

Chomsky wins Kyoto Prize for linguistics work

By Andrew L. Fish

Institute Professor Noam A. Chomsky was awarded the Kyoto Prize in basic sciences for his pioneering work in the field of linguistics. The prizes, which carry a \$350,000 award, are awarded by the Inamori Foundation of Japan in three categories — the basic sciences, advanced technology, and the creative arts.

Chomsky is widely regarded as the leader of the generative school of linguistics, which views language as a particular manifestation of man's mind. Chomsky's work holds that the similarities encountered in widely divergent languages are the result of basic similarities in the intellectual makeup of humans. His views have had a strong influence on both psychology and philosophy.

Chomsky told the *Boston Globe*, "I'm very pleased that

this field — cognitive science and particularly linguistics — has achieved significantly significant results so that it has become a significant component of the sciences. This bodes well for the future of this field."

Chomsky is also renowned for his controversial left-wing political activities and writings, which have frequently been critical of US foreign policy.

He will receive the award in November in Kyoto, Japan.

Chomsky is the third MIT faculty member to win the four-year-old Kyoto Prize. Professor, Emeritus, Claude E. Shannon PhD '40 won the award in 1984 for his work in information theory and Institute Professor, Emeritus, Morris Cohen '33 won the award last year for his contributions to metallurgical science.

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Commencement address of A. Bartlett Giamatti

(Editor's note: The following is the text of the charge to the graduates delivered by A. Bartlett Giamatti, president of baseball's National League and former president of Yale University.)

Good morning.

I know that this occasion is a solemn one that is meant to celebrate the graduates, it is meant to inform us in our commitment to seeking the truth, and it is meant to figure forth the institution's role as conveyor of that common light we call civilization. I thought much on our institutions for learning, our universities, in the last two years, and today I want to share with you some of those ruminations.

Specifically, I wish to ruminate on what it means to be a university president, which I once was. What does this have to do with you graduates? Aside from enriching this moment and of course your lives in general, my ruminations will eventually prove to be splendidly relevant.

Being president of a university is no way for an adult to make a living, which is why so few adults actually attempt to do it. It is to hold a mid 19th century ecclesiastical position on top of a late 20th century corporation. But there are those lucid moments, those Joycean epiphanies, that occur and lay bare the luminous beyond and give us the essence of it all. I had those moments. They were all moments of profound and brilliant failure, but string those moments of defeat into a strand and you have the pearls of an administrative career.

Six months between being named president of Yale in December of 1977 and taking office in July of 1978 I had ample opportunity to receive advice. I listened to many people. I learned, for instance, for the first time about the corporate world. I learned that because the corporate world is only interested in quarterly results it talks a great deal about long-range planning. It was very clear to me that Yale needed some of that too. We needed a policy. I of course had no policy. I had a mortgage and I had one suit, but I had absolutely no policy.

So I cast about. I solicited data, forecasts, projections, and models. I did something called a comparative study, I did longitudinal studies, I made a flow chart, and I fired four management consultants. I went in search of policy. I was trying to find what it was that Yale needed most, wanted most, and would most contribute to enhancing our quality and making me what I knew now I was to be, which was a manager.

"To have the moral courage to avoid the selfishness of self-righteousness and to assert positively the need we each of us has for the other, that is the real work of humankind."

One night in April of 1978 I was in my garage. I was trying to memorize the trustees' names, especially the ones I had met. I was crouched between the lawn mower and snow tires, and I wrote a memo; it was the first memo I had ever written. On July 1, 1978, which was my first day in office, I issued the following memo to an absent and indifferent university: "To the members of the university community: In order to repair what Milton called the ruin of our grand parents, I wish to announce that henceforth as a matter of university policy evil is abolished and paradise is restored."

The reaction was fascinating. Four young members of the faculty of Comparative Literature

wrote an open letter to *The New York Times Book Review* quoting that Milton was not talking about evil in *Paradise Lost* but was in fact talking about irony and the patriarchal abuse of pow-

er. There was a junior in Yale who was doing that summer a leveraged buyout of a Tastee-Freeze in East Hampton. She wrote me a very gracious letter and said she understood that one had to have a business plan but she hoped I didn't change things too much before she graduated. Of course there was the alumnus in New York, on Yale Club stationery, who wondered why the heck we always had to get so far in front.

"I wish to announce that henceforth as a matter of university policy evil is abolished and paradise is restored."

In September an undergraduate extracurricular activity in New Haven called *The Yale Daily News* wrote the first editorial about my memo. Its opening sen-

ences were these: "Giamatti's administration is off to a miserable start. Rather than giving us control over our lives or at least ad-

quieu, Thomas Aquinas, Locke, and Ernie Banks. William Buckley said, Milton "is all very well. But it is typical of President Giamatti and his ilk to cite a secular authority on evil as if, of course, those who have passed any time down in the *agora* or out on the *rialto* needed an authority to know the palpability of evil in all its camaraderie and liberal camouflages."

It goes on. I won't go on. As you know a university president has a responsibility not only to the internal workings of the institution but also for external representation and relations as well. Of all the moments I remember speaking to alumni, foundations, corporations, mayors, and governors, the moment I remember best (and I just reminded President Gray I think we met in this office that morning in Washington) was the morning I saw Congressman Flange from the 3rd District in a state we will call Grace.

The congressman's office — let me set the scene — is a series of dark, paneled warrens each leading to the other and as one enters one sees on the walls a framed poster of the last major arts festival held in the district which was August 17, 1937. There are some chairs, a table with some copies

of *Collier's*, and a telephone that doesn't call anything. There is of course no ashtray. The first receptionist is reading her high school yearbook and drinking a Diet Sprite so I approached the other one who was less busy, and I said, "Mr. Giamatti to see the congressman, please." She looks us and says he is either in the district or on the floor, they are not sure.

Well, I sit in the corner by a phone and suddenly the inner door opens and a middle-aged person with eyeglasses hung on a green cord around her neck and carrying an appointment book, a clipboard, a stack of letters, a cup of coffee and a Snoopy lunchbox comes up to me and

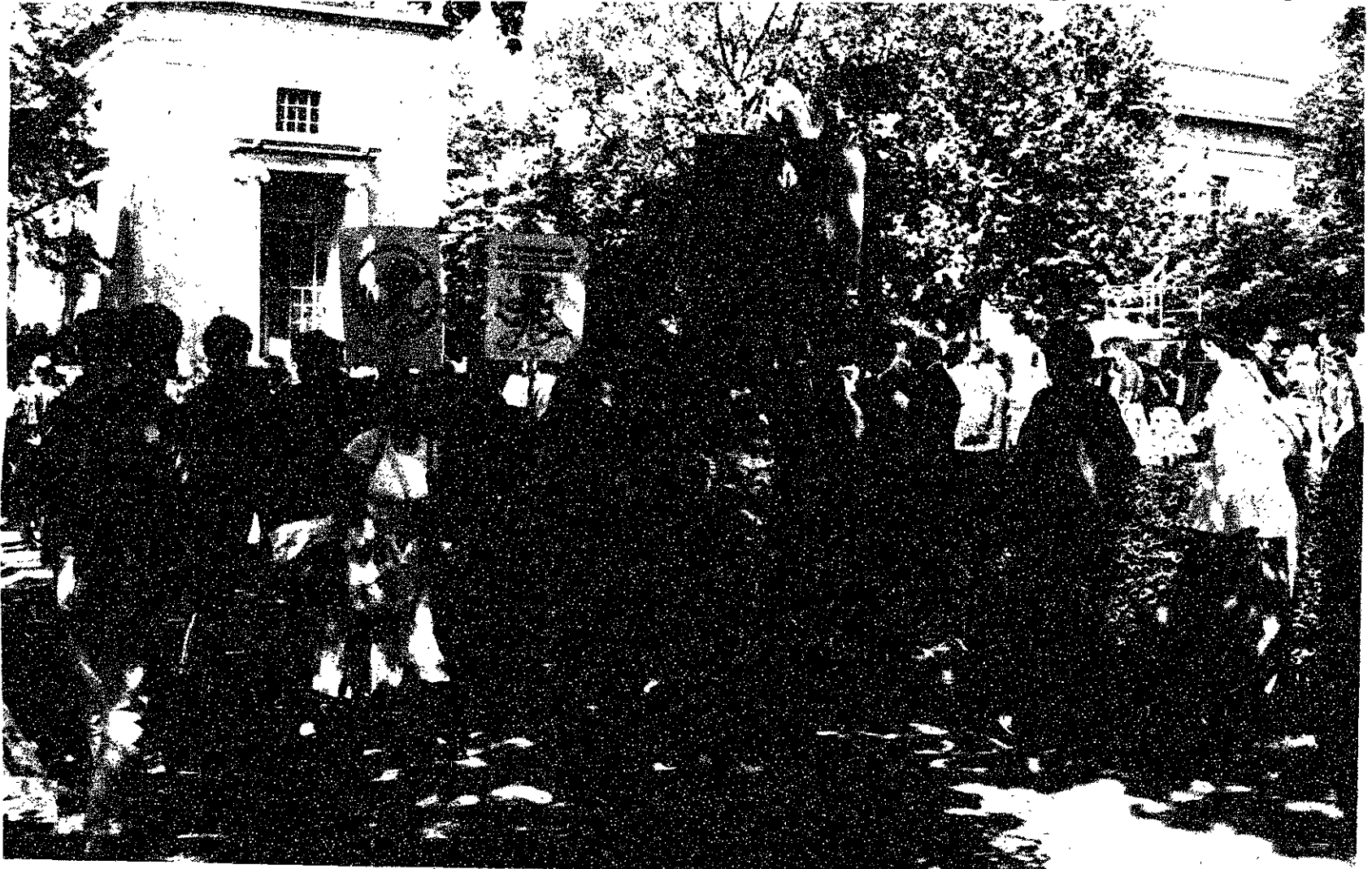
weight the size of a basketball with "Republic of China" written across the bottom.

"Doctor," he says, "How are you. It's a pleasure. Please sit down. Let me get you some coffee. What brings you to Washington." Of course he has not yet looked up. "I would like to get a picture of us. I'll find a photographer." Suddenly he is gone, out the door, and then he is back with a photographer, and with a tall, slim woman, around 30, in

slacks, a blue workshirt, denim vest, boots, her hair pulled back in a bun. "Doctor," he says, "this is Ms. Incomparable Worth, my

"University today is . . . a constant conversation between young and old, between students and among faculty, between faculty and students, a conversation between past and present, a conversation the culture has with itself, on behalf of the country."

says, "He will see you right now. Please follow me." legislative assistant for education. She will sit in." A flash goes off,



Michael D. Grossberg/The Tech the photographer leaves, and Ms. Worth now speaks.

She says, "We think the National Institutes of Health cuts should go through. We are not impressed with your fatuous argument that we can't change the rules halfway through the game. We think student aid only benefits the rich and poor and rather than stopping abuse we would rather do away with everything. We do not believe in a federal science facilities fund or in fact in the non-profit postal subsidy. And given what they teach in Comparative Literature we think it would be the height of fraud

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"Have the courage to connect, the courage to strive to keep the shouting down and the conversation open because I think only in that way eventually will equality of sexes and races and opportunity finally come, only that way will the homeless get housed, and the hungry fed, and the poor get work, and will the city be rebuilt."

news roundup

from the associated press wire

World

Nicaragua expels US ambassador

The Sandinista government has ordered US Ambassador Richard Melton and seven other embassy officials to leave Nicaragua within 72 hours, accusing them of state terrorism. Foreign Minister Miguel D'Escoto, who announced the decision, said the officials were engaging in "activities complementary to the state terrorism US President Ronald Reagan is carrying out against Nicaragua."

Earlier yesterday the government shut down the opposition newspaper *La Prensa* for 15 days, closed the Roman Catholic radio station, and arrested an opposition leader. This occurred just a day after police clashed with thousands of demonstrators at an anti-Sandinista rally. President Daniel Ortega described the demonstration as being a part of a US plan to undermine his government and vowed to "act with force" against any violations of public order. D'Escoto said US Embassy officials were at Sunday's opposition demonstration 40 miles south of Managua.

START talks continue

The United States and the Soviet Union are scheduled to resume talks today in Geneva on reducing their arsenals of long-range nuclear weapons. Chief US negotiator Max Kampelman is reiterating that the Reagan Administration will not agree to limits on the Strategic Defense Initiative missile-defense program.

Gorbachev visits Poland

Soviet leader Mikhail Gorbachev arrived yesterday in Poland for a visit that will focus on re-energizing the Polish and Soviet economies. Polish leaders say the visit by the General Secretary will give a rush to what they call "socialist renewal" of the political and economic systems. Meanwhile, Polish opposition activists want assurances that the Soviet Union will keep hands off Poland's affairs.

Nation

Reagan wants to offer compensation to families of passengers of downed jet

President Reagan has decided to offer compensation to the families of the 290 people who died when a US Navy missile shot down an Iranian passenger jet over the Persian Gulf. White House spokesman Marlin Fitzwater emphasized that the decision was voluntary, and made for humanitarian reasons, not because of legal obligation. He said no money would go to the Iranian government, and repeated the US view that Iran was at fault for letting the plane fly over an area where the US cruiser *Vincennes* was fighting Iranian gunboats. Fitzwater also said that the amount and timing of the payment are yet to be worked out.

Congress will have to approve the payment, Fitzwater said, and some congressmen have indicated opposition. Several think the payments should be linked to the release of American hostages held by Iranian-backed groups in Lebanon. House Speaker James Wright (D-Texas) said he supports compensation, and thinks any linkage with the hostages would look too much like ransom.

Iran is denying a report that it has recovered the flight recorder from Flight 655. Finding the "black box" would be a key step towards determining whether the jet received a warning from *Vincennes* Capt. William B. Rogers III before the ship fired. Iran's Navy Commander denied the Dubai newspaper's claim that the recorder had been found.

Jackson says he'd accept VP spot

Rev. Jesse Jackson has ended speculation about whether he would accept an invitation to be Gov. Michael Dukakis' running mate. Jackson told reporters yesterday it is obvious he would accept an invitation.

Dukakis continues VP search

Gov. Michael Dukakis worked deep into the night last night at his Brookline home. He spent much of the day on the problem of a vice presidential running mate. Shortly after 10 pm, advisor Paul Broutas arrived at the governor's home after a flying trip to Washington. Broutas, who has been screening background information about the potential candidates, carried a bulky box of papers into the house. But he declined comment to waiting reporters. Broutas had gone to Washington to talk with Jesse Jackson, runner-up to Dukakis in the Democratic primaries.

Dukakis is expected to announce a decision about a running mate later this week. The governor has scheduled a series of conferences tomorrow plus a speech to the annual convention of the NAACP.

UN to debate Persian Gulf incident

The United Nations Security Council is scheduled to convene today to debate the *Vincennes'* actions in the Persian Gulf. Iran wants the council to condemn the United States for the attack. The United States, Great Britain, and France are expected to use their veto power as permanent Council members to halt any censure resolution or any demand that the US fleet leave the Gulf.

Mexicans still await election results

Five days after Mexicans went to the polls to select a new president, the final results are still a mystery. The Federal Election Commission — which had hoped to announce the winner on Sunday — blamed bad weather and computer problems for the slow vote count. Preliminary returns show the ruling party winning by a large margin. Opposition leaders accuse the government of disseminating misleading information.

North Sea fire rages on

Some of the oil rigs on the "Piper Alpha" platform in the North Sea are still burning, five days after an explosion killed 166 men. Three more bodies have been found around the platform yesterday that was destroyed by explosions and fire Wednesday. Texas oil well specialist Red Adair was set to cap the wells again yesterday after an unsuccessful attempt on Monday, but weather conditions were so rough that the workers had to again put off plans to return to the ruined platform. A spokesman for Occidental Petroleum, the rig's owner, said capping the wells would cost millions of dollars — and could take weeks.

More deaths on the West Bank

Hospital officials in the Israeli-occupied West Bank say Israeli soldiers opened fire on protesters yesterday — killing two teenagers and injuring 13 others. The Palestinians had been throwing rocks.

Thornburgh to succeed Meese

Former Pennsylvania Governor Richard Thornburgh reportedly will be the next Attorney General. An administration source and a Pennsylvania Republican party official both say Thornburgh has accepted President Reagan's offer to run the Justice Department.

Senators debate Great Lakes water

Arkansas Sen. David Pryor said water from the Great Lakes is desperately needed to help fill the drought-stricken Mississippi River. Barges carrying grain and fuel along the river have been getting stuck. But Michigan Sen. Donald Riegle called the lakes a valuable source of fresh water that he does not want to see flowing into the Gulf of Mexico.

Staffer accuses Pentagon official

A woman who worked in the office of Melvyn Paisley, a former assistant Naval secretary, said an aide to her former boss ordered her to copy classified documents. The aide, Cpt. Robert Toll (Ret.), said the allegations reported by ABC News are "totally false." Paisley is a major figure in the on-going investigation of alleged bribery and fraud related to Pentagon weapons procurement.

Discovery may be delayed again

NASA officials say the launch of the Space Shuttle *Discovery* may be delayed again. A worker damaged a booster rocket that has to be tested before the launch can proceed. The test was scheduled to be run in two weeks; a space agency spokesman said a delay could push the take-off date past early September.

Bally to bail out of pinball business

The Bally Manufacturing Corporation name is nearly synonymous with pinball machines, but the company said it is getting out of the arcade business — a market it created 57 years ago. A Bally official said it is selling its pinball and video games business to its chief competitor, WMS Industries, for about \$8 million. Bally brought up such popular games as "Pac-Man" and "Space Invaders."

New Mexican prisoners fly to freedom

New Mexican authorities said two convicted murderers and a thief took a flight to freedom yesterday. A helicopter plucked the three from a state prison yard in Santa Fe as guards fired on it. Officials said two inmates were let off when the chopper landed about 80 miles away at Los Lunas, after which one inmate was wounded and captured. The other is still being hunted. The chopper was later forced down at the Albuquerque International Airport by a Customs Service helicopter that chased it. Two people were taken into custody there.

Gunmen attack Greek liner

At least nine passengers on a Greek cruise ship were killed and over 100 were wounded when three gunmen opened fire and threw a grenade aboard the ship, triggering an explosion. Some of the 570 people on board reportedly jumped into the sea to escape. Passengers told police that the attackers escaped aboard a small yacht that pulled alongside the *City of Poros* cruise ship and sped away.

The ship was headed for a port near Athens where a car packed with explosives blew up earlier today. That blast killed two people who were in the car. Police speculate that the two incidents were connected, believing that the car's occupants were waiting for the ship to arrive in port. No group has claimed responsibility for the attack.

Philippines, US negotiate fate of bases

Secretary of State George M. Shultz PhD '49 is in the Philippines for talks with President Corazon Aquino, a key issue being the future of strategic US bases in her nation. Central to that is the amount the United States must pay to hold on to its leases on those bases. Shultz says if there is no agreement, the United States has other options for basing its forces in the Pacific. He did not elaborate what those choices might be.

Send them William Bennett

Kenya's President Daniel Arap Moi wants his nation to end a policy that keeps its schools from teaching Shakespeare. *The Kenya Times* said the policy was instituted to remove what was considered a vestige of British colonialism. Moi pointed out that Shakespeare is an international figure — and there should be no barring the Bard.

Sports

Gooden vs. Viola in Summer Classic

Tom Kelly, manager of the Minnesota Twins and the American League's All-Star team, announced yesterday that Twins' pitcher Frank Viola will start in tonight's 59th All-Star Game. The lefthander, who leads the American League in wins and earned run average, will face Dwight Gooden of the New York Mets. St. Louis manager Whitey Herzog, who will run the National League squad, gave the nod to "Dr. K" on Monday. But weather may be a factor — the National Weather Service reports that there is an 80 percent chance of rain in Cincinnati, where the game will be played. If the game is rained out, it will be played tomorrow night.

Football players lose anti-trust suit

Players such as Carl Banks and Mark Bavaro of the New York Giants, Randall Cunningham of the Philadelphia Eagles, and Bill Maas of the Kansas City Chiefs will not become free agents this year. A US District judge has refused to grant an injunction that would have allowed some 300 union members to peddle their services to the highest bidder without any compensation going to their old club.

Judge David Doty, who ruled on the case, said granting such an injunction could have potential harmful effects on the league, citing destruction of the competitive balance and the possible demise of some franchises.

Doty has had jurisdiction in the case since the Players' Association filed an anti-trust suit following an unsuccessful 24-day strike in October of 1987.

Weather

I'd still rather be at the beach

Some — but not much — relief to the heat wave that pushed the mercury over 100° in much of Massachusetts yesterday is on the way, in the form of a cold front that will be passing through New York State. Relatively cooler temperatures will arrive by this evening, but there is no relief in sight for the high humidity.

Today: Cooler weather ahead, but the stickiness will remain. It will be humid, with clouds, hazy sunshine, and a 50 percent chance of showers and thunderstorms. Winds will be from the west, 10-15 mph. Highs of 88-92°.

Tonight: Some clouds, and a 30 percent chance of rain. Evening low of 66°.

Wednesday: Partly cloudy and more comfortable. High of 84°.

National Weather Service Forecast

Compiled by Harold A. Stern
Marie E. V. Coppola
Michael J. Garrison

opinion

Column/Michael J. Garrison

Life and death in the jury box

As I remember from high school poli-sci, every resident of the United States is entitled to certain rights, such as protection from searches and the like. But only US citizens are allowed such privileges as the right to vote and the right to serve on a jury. A few weeks ago I was allowed (required) to exercise the latter.

It all started back in November. I picked up my mail and found a summons to jury duty. Being a Washington state resident, I was confident I would not have to serve here in Massachusetts. However, hard as I looked among the excuses for not serving, not one of them said anything about being a legal resident of Middlesex County.

But it was possible to postpone the summons for up to a year. Hey, I'll just put it off until the summer. Then GE will have to pay me for it. So I did.

Then, in May, I received a copy of the Juror's Handbook for Middlesex County. It assured me that I only had to serve for

one day or one trial, that only half of jurors get selected for a trial, and that most trials last three days or fewer. *Hmmm, maybe this won't be so bad.*

The pamphlet also came with a questionnaire I had to fill out for the lawyers who would eventually try my case. "Where are you employed? What is your job title? Have you ever served on a jury? Do you have any relatives who are law enforcement officers? Are they serious? **"Bring this form with you."**

So, early Monday morning, I slipped on a tie and my best clothes and walked over to the Courthouse. Fortunately I knew where it was, having covered the infamous Contreras-Kolodny Shantytown trial for *The Tech*.

Awaiting me there on the fifth floor was a crowd of people in what was euphemistically called the jurors' lounge. Having rushed all of the way from Kendall Square in order to make it on time, I was not very surprised to find that I had to wait for

about 30 minutes.

After checking in and receiving a magic juror serial number (4-3, or something like that), I took a seat near the desk. Five minutes later a small commotion broke out. A woman had come in with a baby, and the clerk told her she would have to come back some other time when she could arrange a babysitter. She was not happy. "Why is it that some people without children never get summoned, but some people with children have to go twice?" *What's wrong with her? This is going to be fun.*

For the next two hours I watched a corny video about court procedures, read *The Globe*, and twiddled my thumbs
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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.

feedback

Science should serve public interest

To the Editor:

The Tech is to be congratulated for its Commencement issue coverage of biological warfare research at MIT and Provost John M. Deutch's influence. Thomas T. Huang's articles offered a rare glimpse into the hidden politics behind the Institute and help to create an awareness that will be necessary to redirect science to serve the public interest.

Some professors argue that science, as "unfettered exploration of knowledge for its own sake," would be the same no matter where the money came from. But that is not how the system works today. Both science and technology funding are regarded as investments for social ends, with the pursuit of national security through military power at the top of the government's agenda. Decisions to increase math and physics funding at universities (while cutting research which pursues national security through cooperation and arms control) are strongly influenced by the future needs of military laboratories for mathematicians and physicists.

That science is political is not the problem; this is unavoidable. Since we are increasingly affected by science and technology in the modern world, it is natural and proper that they be subject to political scrutiny.

The problem — as *The Tech* articles reveal — is that decisions affecting science and technology

are undemocratic. They are too often made without the participation of students, faculty, and members of the public. These decisions are left in the hands of the Provost Deutchs of the world and their friends — experts in Washington, lab administrators, and corporate executives whose actions may be hidden by a veil of military secrecy.

As a result, the university loses its ability to help set directions for science, and merely rides the crest of external forces. MIT fails to meet its potential to promote democracy by keeping the public informed on critical issues. To quote Senator Mark Hatfield (R-Oregon), "The universities, by becoming inferior, contracted members of the defense establishment, can only increase their participation as the intellectual advocates and architects of the war machine."

Continued coverage of the military research issue in *The Tech* will give MIT students a better understanding of the Pentagon's role in shaping science policy in the United States. This will not only enable students to learn about different scientific disciplines before they invest time and money in those fields, but also will allow them to become involved in the decision-making process affecting research funding in academia. Almost all participants in the current debate have a vested interest in the status quo, in which 70 percent of

government-sponsored research comes from the Department of Defense.

I should point out, by the way, that the four articles on May 27 did not exhaust the Deutch investigative agenda. In addition to advising the government and steering the research direction at MIT, Deutch sits on the trustee boards of four major weapons contractors (Draper, Perkin-Elmer, MITRE, and Science Applications). Such trustee positions usually pay a handsome fee, presenting conflicts of interest with potentially far greater consequences than Attorney General Ed Meese's Wedtech scandal.

Could Deutch as Provost advocate a shift (that most MIT students and faculty surveyed want) back to civilian sponsorship of research? Could he, as chairman of DOD's Task Force on Chemical Warfare and Biological Defense, do anything but advocate renewed US deployment of chemical weapons? Or are such actions ruled out, for fear that they might jeopardize his lucrative board positions?

Perhaps the Provost could disentangle himself by resigning from the corporate boards on which he sits or at least by turning over the proceeds to student activities at MIT. The issue deserves more attention from the MIT community and demands some explanation from Dr. Deutch.

Rich Cowan '87

Thistle should not receive funding

(Editor's note: The Tech received a copy of this letter addressed to the student activity funding committee of the Undergraduate Association and the Graduate Student Council)

We noticed in the May 27 issue of *The Thistle* that its writers, who refer to themselves as the "Alternative News Collective," intend to request student government funding of their opinion paper.

Regardless of whether the student government funding for activities continues to come from tuition money distributed by the Dean's Office or begins to be collected separately as an activities tax, it is distasteful to use mandatory student payments to fund any political cause. Furthermore, funding this particular group would be especially inappropriate in view of their disinformation tactics in the above-mentioned issue. The lead story, "MIT Divests," is essentially false news reporting where these self-proclaimed "progressives" list of

unfulfilled demands as if they had been fulfilled. Including this lead story in a document which calls for tolerance of "free speech" is hypocritical. Freedom of speech does not mean freedom

to publish outright falsehoods; what it does imply is that MIT students should not be forced to fund a disinformation operation.

John F. Pitrelli G
Lori Tsuruda '89

Electronic artist rebuts negative artistic review

To the Editor:

I am sorry that Jonathan Richmond didn't get off at the "onanistic" collaboration between George Lewis and myself as performed at the recent Hyperinstruments concert in the Media Lab ["Electronic noodling around in Media Lab doesn't make music," June 21]. A reaction like Richmond's, however, is expected if aesthetic knowledge is derived from British comedies ("Monty Python"), children's candy ("chewing gum") and civil engineering textbooks rather than twentieth century music and art. I expect surrealism and dada are

not unknown words to the two European museums and New York gallery with whom I am currently negotiating exhibitions.

While I am pleased that my animation evoked an intense response in Richmond, I should clarify that the sequence of, "a human face with arms and hands coming out of its orifices," came 10 minutes rather than subsequently after the "chewing gum" sequence, unless one was over-coming an "onanistic" reaction in a secluded corner of The Cube. Are eyes actually orifices?

Don Ritter G

TheTech

Volume 108, Number 28

Tuesday, July 12, 1988

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opinion

Jurors have important duty

(Continued from page 4)
until the clerk called out, "Panel four, panel four, assemble in the hallway." Here I go.

About 30 of us met outside. "Oh boy, you guys are in for a bad one," the bailiff chuckled. "I wouldn't want to get stuck with this case." What does he mean? Is this one of those three week murder trials or something? Maybe this isn't such a good idea after all. . . .

We sat down in the seats outside of the bar (where the blood-thirsty crowd sits in the lawyer films), and the judge told us we were about to serve in a "common vehicular tort case." He asked us if we knew the lawyers, the witnesses, or the parties involved. Then he led us in an oath to be impartial. Where's the "So help me God" part? I guess they don't do that anymore.

Then twelve jurors got called up to the stands. "3-1, 3-2, 3-3, . . ." No surprise who's next, anyway. They sat down, in turn, looking rather unsure of themselves. "Is the plaintiff satisfied?" the judge asked. "We challenge jurors one, five, seven, and twelve," the lawyer answered.

Thus began a short merry-go-round of jurors. Each challenged juror stepped down and was replaced. Seat seven was replaced three times in a row. When the plaintiff was satisfied, the defendant replaced a few of his own. That was when they got around to "4-3." I bet I get challenged. I'm only 22. Oh good, the defense left me here. But the plaintiff is challenging now . . . but not me! I'm on the jury!

The case lasted two and a half days, and we deliberated for another one and a half. For obvious reasons I don't want to go into all the details in this column.

Suffice it to say it involved a fatal accident between a bike rider and a large vehicle. The estate of the rider were suing the driver.

For how much, you ask? I was more than a little surprised when we in the jury were never told how much the plaintiffs were seeking. "Compensation for the loss of the rider's reasonably expected lifetime net salary and the loss of the companionship and aid of the rider," that was our only guideline.

At first, it seemed like I was the only one who wanted to be there. We did listen to all of the evidence very carefully, but in our own room we couldn't help but make jokes. We made jokes about *Twelve Angry Men*. We made jokes about our "field trip" out to see the site of the accident, jokes about the cafeteria, and jokes about the judge's manner of speaking to the lawyers.

We especially made jokes about the lawyer who didn't understand radius of curvature and repeatedly asked the expert witness (an MIT alum) which point on the curve was the center of curvature.

But as the trial went on, it became harder to make jokes. The same people who on Monday had bitched about how silly the whole thing was were arguing (politely) about causal negligence, the value of human life, and the responsibility of safety. "I don't think human life has a price tag either, but \$0 is just as much a price tag as \$1 million. . . ."

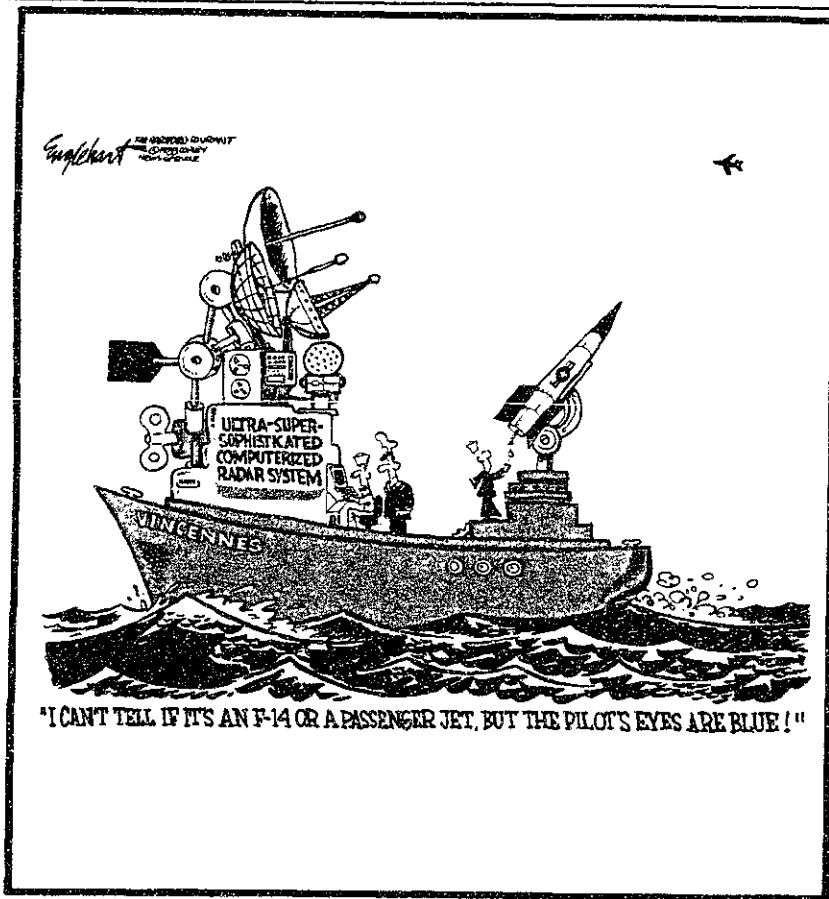
The decision was not easy. We took about a day longer than the judge expected, and we came near to being a hung jury. Nobody wanted that. But I think we all felt the burden to be right — we were responsible for repre-

senting the entire force of law and deciding what the just resolution should be.

It sounds strange to say it now, but in that jury room we were the law of the United States of America. You remember the bit about "the Judicial Branch interprets the law?" Well that wasn't the Supreme Court, or some wized old judge. We were the Judicial Branch. Just twelve ordinary people who had been selected by random chance to come into the Courthouse early Monday morning.

The foreman of the jury summed it up best: "I have learned more about civics these four days than I ever learned in any classroom." Or anywhere else, for that matter.

Michael J. Garrison, a graduate student in the Department of Aeronautics and Astronautics, is a senior editor of *The Tech*.



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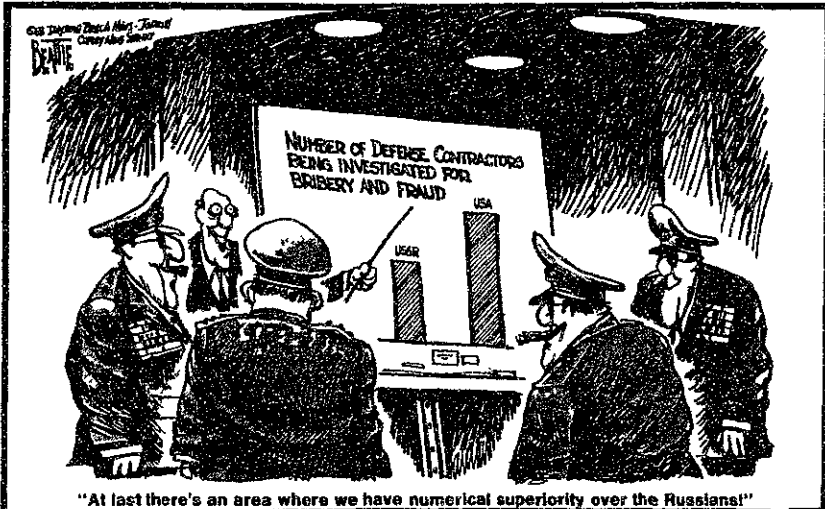
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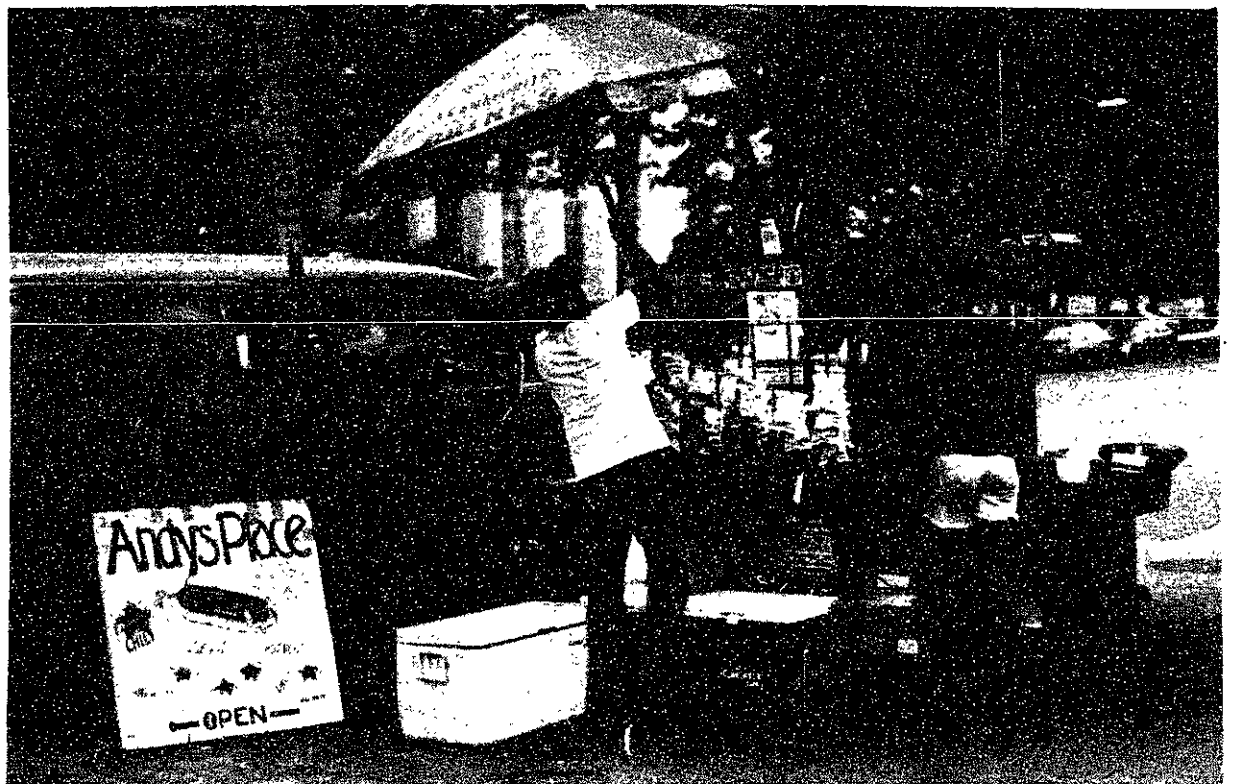
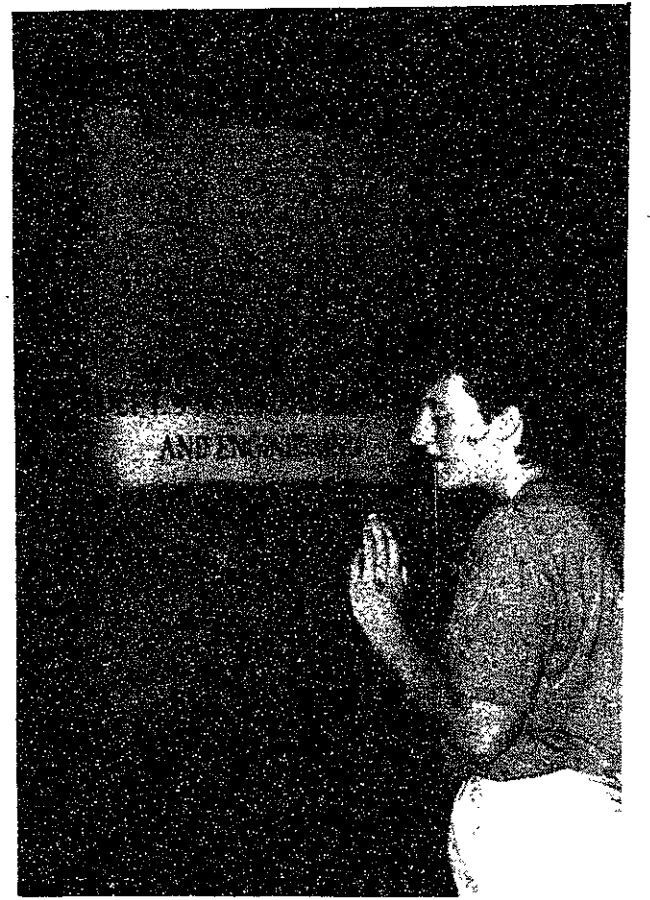
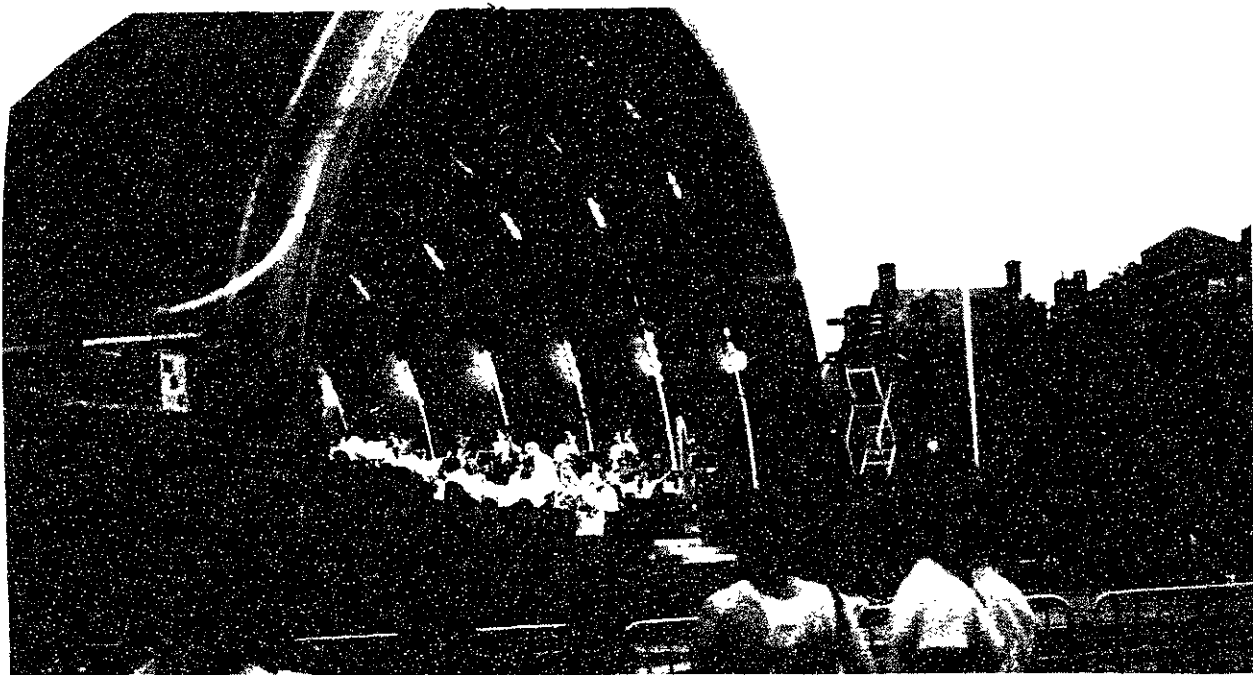


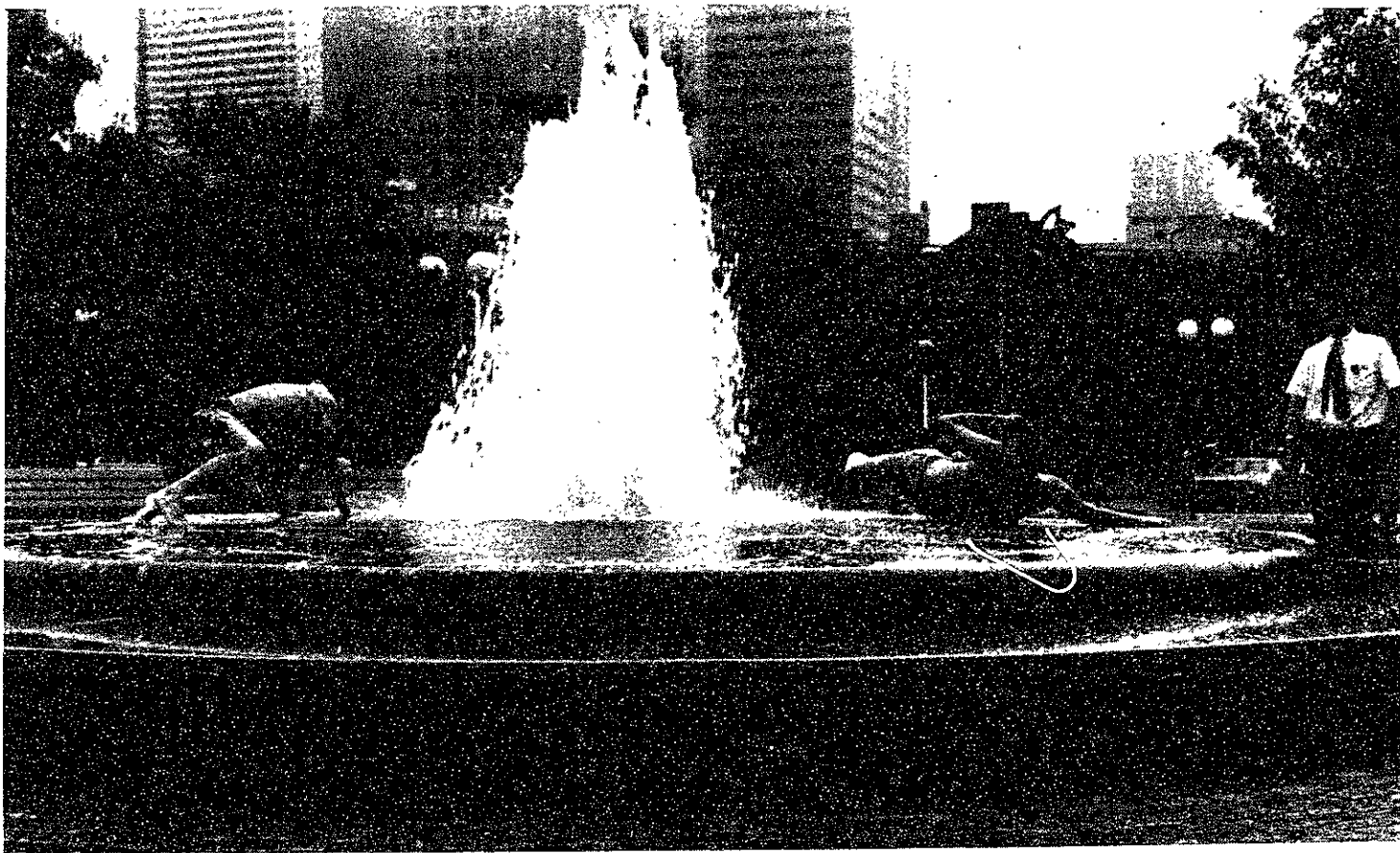
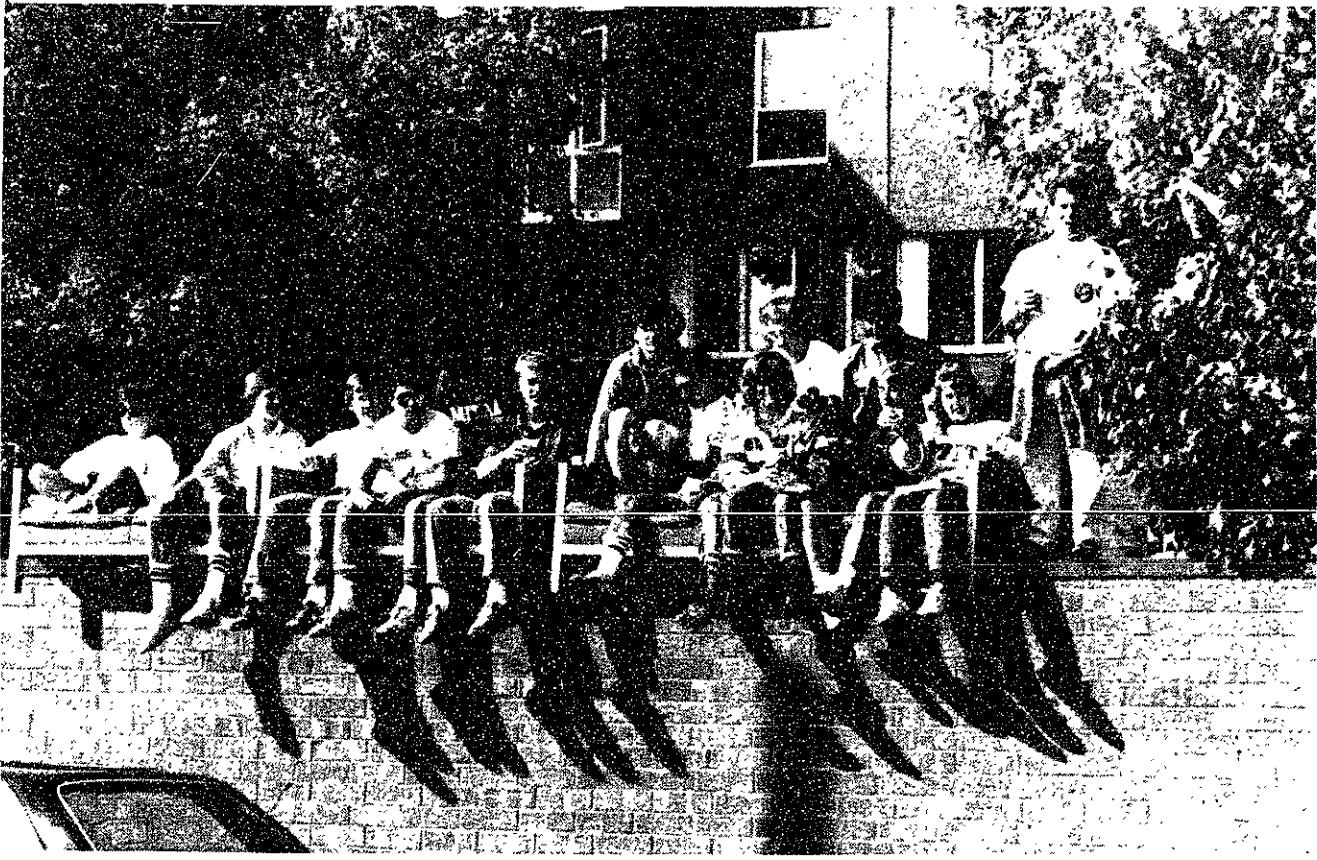
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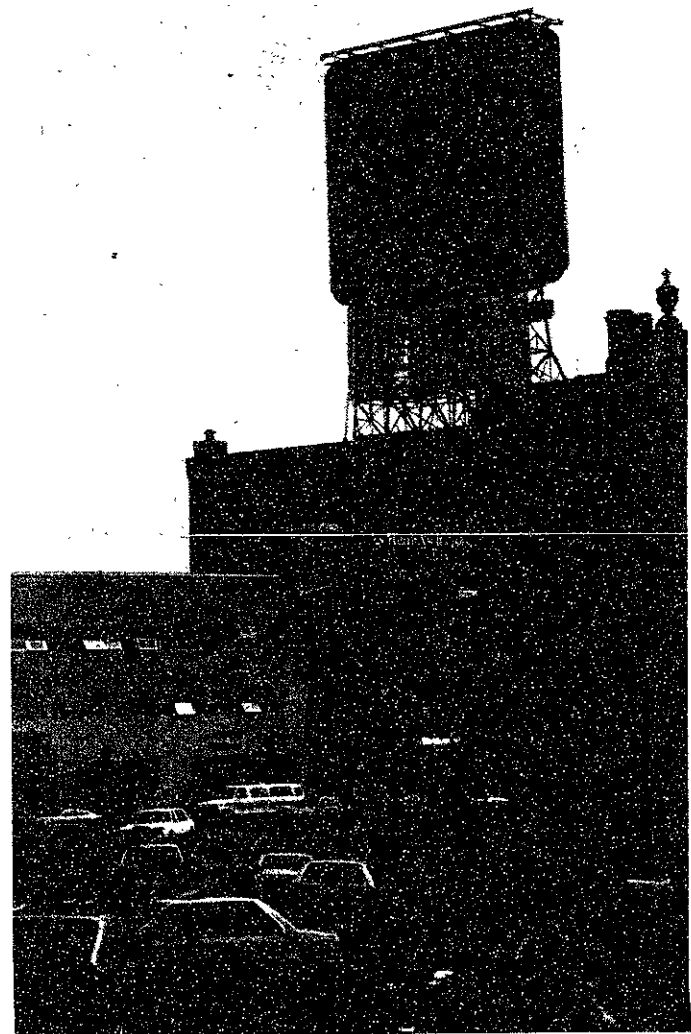
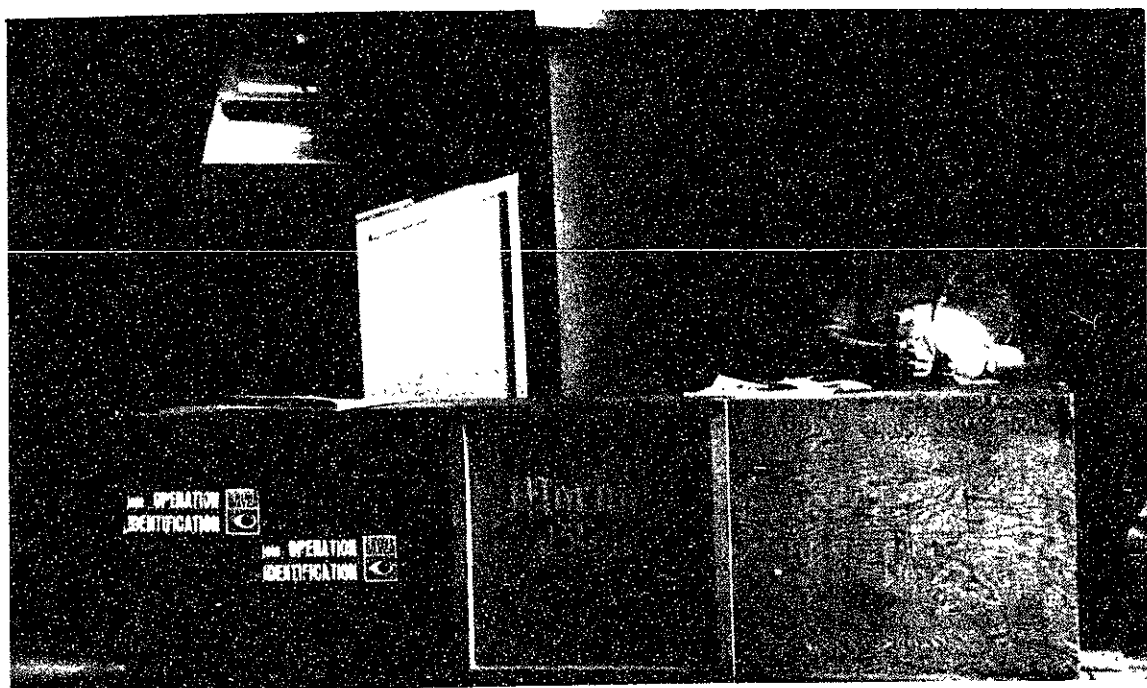
BOSTON:

People, places, and things.





A Photo Essay
by
Kristine
Au Yeung



ARTS

Wacky comedy mis-stereotypes southern aristocracy

STARS AND BARS
 Novel and screenplay by William Boyd.
 Directed by Pat O'Connor.
 Starring Daniel Day Lewis and Harry Dean Stanton.
 At the Nickelodeon Theater.

By MANAVENDRA K. THAKUR

STARS AND BARS is a resounding disappointment. The tremendous and wide-ranging acting talents of Daniel Day Lewis (*My Beautiful Laundrette*, *A Room with a View*, *The Unbearable Lightness of Being*) and Harry Dean Stanton (*Repo Man*, *The Missouri Breaks*) are wasted in this mostly mindless comedy.

The young Englishman Henderson Dores (Day Lewis), who works for an art dealer in New York, wants to shed his prim and proper upbringing by becoming more American. An assignment to visit Luxora Beach, Georgia, to authenticate a Renoir painting that the eccentric Loomis Gage (Stanton) hopes to sell, provides a perfect opportunity for Dores to expand his horizons. Just before leaving, he meets an attractive and dynamic woman named Irene (Joan Cusack) who is everything his fiancée Melissa (who happens to be the daughter of Dores' boss) is not. Thus the stage is set for the entirely predictable con-



Briton Henderson Dores (Daniel Day Lewis) visits a wacky Southern family in William Boyd's latest comedy.

frontation between the two women and Dores.

The film portrays the South the way an ill-informed European director might have, which is to say that the Southerners in the film are caricatures rather than characters. The galling surprise is that Pat O'Connor directed the film; O'Connor has made two extraordinarily understated and lyrical films (*Cal* and *A Month in the Country*) that captured the heart of Irish and English sensibilities, respectively, with great intelligence and subtlety. O'Connor seems to have thrown all his sensitivity out the window when making *Stars and Bars*. Apparently, four years at UCLA while studying for a BA didn't educate him sufficiently to not grossly misportray the American South.

Day Lewis, an otherwise highly trained and polished actor, doesn't have a feel for slapstick comedy. The only scene that seems to really work is when Dores drops all his genteel ways to make faces at Cora, whom he thinks is blind. Of course, she isn't blind, and the look on Day Lewis' face when she answers his mouthed taunts is genuinely funny. But it's all for naught, given the wide disparity between what the film could have been and what it is. Not only is the film disappointing, it's sad to see such excellent talents being squandered away.

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ARTS

Many good points in Much Ado, but production uneven**MUCH ADO ABOUT NOTHING**

By William Shakespeare

Directed by Andrew Borthwick-Leslie '87.
Ulysses Productions.

Alley Theatre.

Inman Square, Cambridge.

July 7 - August 6.

Monday - Thursday at 8 pm, Saturday
Matinees at 2 pm.

By JONATHAN RICHMOND

THERE ARE MANY GOOD POINTS to Anthony Borthwick-Leslie's new production of *Much Ado About Nothing*, but unfortunately there are problems too. The evening is unbalanced, with some scenes that work, others which don't and the overall feeling is one of dragging: the pace, until the intermission at any rate is too slow to keep one's interest.

Some of the best acting came from Robert McCafferty as Benedick and Steve Maler as Claudio. McCafferty conjured up some wonderful expressions, especially with his wild-looking eyes, and was snappy with his lines too. Maler showed flexibility in his acting moving between moods of sheepish embarrassment, youthful lust, anger and forlorn remorse with facility. He played the role of an innocent being manipulated and did so with simple, intense emotions colorfully painted. Like McCafferty Maler displayed a keen feel for humor.

David Frank provided a major contribution to the laughter, in the role of Master Constable. Theoharis Theoharis did quite well as a slippery smooth Don Pedro, while John Landau came up with a winner with his singing of "Sigh No More Ladies" to peppery music he composed for the production. But Ken MacDonald, stumbling frequently over his lines, made for an insipid Leonato.

Melissa Sue Eugley, saucy and brash in the role of Margaret was the best of the women. Ivanna Cullinan had her moments in the part of Beatrice, especially when manipulating Benedick, but was not always as animated as she might have been.

Lee Higgins' costumes contribute to zanier aspects of *Much Ado About Nothing* production.

And Sandra Derian, as Hero, stayed too far in the background.

Lee Higgins came up with some imaginative costumes; they went well with the zanier moments of the show. Borthwick-Leslie also displayed powers of observation and observation in the many colorful

vignettes during the course of the evening. The opening, complete with ghetto-blower and kid (Cassidy Downing-Bryant) was nicely done; the scene where the Master Constable examines and charges the captive Conrade (Patrick Byrne) and Borachio (Julio Friedmann '88) was very amusing and was one of the best staged. There were

many moments to savor. But, while the play did speed up after the intermission, it did not quite gel. And the Alley Theatre — which has no air conditioning — was hot to the point of torture. If you go to this production, choose an evening when it's cool.

Potent ninth from marks naming of Koussevitzky Shed

The Tanglewood audience relaxes on the lawn outside the Serge Koussevitzky Music Shed.

BOSTON SYMPHONY ORCHESTRAConducted by Seiji Ozawa.
Serge Koussevitzky Music Shed,
Tanglewood, July 1.

By JONATHAN RICHMOND

IT WAS ALMOST AS IF the elements had conspired to emulate the 1937 downpour that had prompted construction of Tanglewood's Music Shed: for this July 1st celebration of 50 years of the Shed, the skies remained grey before they turned black, there was a nasty drizzle, and it was cold.

The Shed's debut concert in 1938 was led by Serge Koussevitzky, with Arthur Fiedler directing the Cecilia Chorus in Beethoven's *Symphony No. 9*. The symphony, Koussevitzky said on a recording replayed to the audience at this year's celebration, was selected "not only because it is the greatest masterpiece in the musical litera-

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An entertaining documentary on heavy metal rockers

THE DECLINE OF WESTERN CIVILIZATION PART II: THE METAL YEARS

Directed by Penelope Spheeris.
With Joe Perry, Steven Tyler, Gene Simmons, Paul Stanley, Lemmy, Ozzy Osbourne, Chris Holmes, and Poison.
Performances by Faster Pussycat, Lizzy Borden, London, Odin, Seduce, and Megadeth.
At the Nickelodeon Theater.

By MANAVENDRA K. THAKUR

IN A SUMMER FULL of mindless and idiotic sequels to equally moronic films, it is welcome — and surprising — news that this particular sequel is cohesive, intelligently constructed, and eye-opening. Although Penelope Spheeris has directed fictional films, she is best remembered for her 1981 documentary on Los Angeles punk music. Her fascination with music and documentary filmmaking pays off as she devotes her talents this time around to exploring the world that heavy metal rockers and their fans have created in the LA nightclubs.

In this film, Spheeris mixes MTV-style concert footage with lively interviews that appear to have been only minimally rehearsed, which not only enhances the sense of realism but also avoids the monotony typical of most concert/documentary films. The outrageous remarks made by many of the rockers make this serious snapshot of the current LA metal scene entertaining to watch. Hard core metal addicts will find it revealing to see how their idols look and behave offstage, while appalled parents will undoubtedly find plenty to be further appalled by. Spheeris has certainly given a new twist to the notion of a "family film."

That the film is able to simultaneously support numerous viewpoints is one of its strengths. This sort of multifaceted approach is at the heart of *cinema verite* filmmaking, and it therefore comes as no surprise that Spheeris cites as her primary influences the giants of *cinema verite*:

Frederick Wiseman, Pennebaker, and Ricky Leacock (who created and headed the film department here at MIT).

While the film is formally a documentary, it differs from *cinema verite* in several significant ways. First and foremost, Spheeris and cinematographer Jeff Zimmerman have shot much of their concert

footage in a decidedly MTV-style (gyrating bodies and guitars, flashy camera movement and angles, rapid editing, etc.). Spheeris and editor Earl Ghaffari do not let the film unfold as a surrogate MTV show, however. They edit the music video segments together (and the whole film) with an intelligence usually alien to the

form.

The most notable difference between the film and a typical *verite* documentary is that *Decline II* is, in Spheeris' own words, "funny and entertaining, without being too frivolous." The young rockers who haven't made it yet offer some pretty outrageous comments about women, success, sex, sexism, drugs, and the sizes of their penises. One guitar player has the words "Fuck the PMRC" written on his guitar.

A woman from the only parents' group interviewed in the film (not the Parents Music Resource Center) makes a fool of herself when Spheeris asks her whether Ozzy Osbourne speaks for the devil. Spheeris lays that ghost to rest by next including a shot of Osbourne cooking breakfast in his home where he opens his eyes wide and with an evil and sarcastic grin answers "Yes!" to the same question. Of course, Osbourne doesn't come across very well, either, as he cooks what seems to be a pound of bacon and can't pour orange juice into a glass without spilling.

All the older rockers (such as Aerosmith, Alice Cooper, Kiss, and Osbourne) in the film are much more clear-headed and articulate than the relative unknowns. Whereas the young set is wholly infatuated with the image and perks of stardom and are thoroughly convinced that he or she was meant to be a rock star, the older set has been there already and have outgrown some of the more outlandish antics while still remaining hard core metal rockers.

The film takes its most serious turn when Spheeris interviews a thoroughly intoxicated Chris Holmes (guitarist for W.A.S.P.), who is happily rotting his brain cells and life away in a swimming pool as his mother steadfastly looks on. But even here, Spheeris — to her immense credit — refuses to sensationalize or moralize. She just continues asking questions from off camera, probing and pressing, letting the scene speak for itself. It's a moment worthy of the genius of Frederick Wiseman, and it is much of the reason why *The Decline of Western Civilization Part II: The Metal Years* is as successful as it is.



Rocker Ozzy Osbourne, relaxing in his kitchen, candidly admits that he often speaks for the devil.

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ARTS

Hanks gives best performance in the smash comedy Big

BIG
 Directed by Penny Marshall.
 Written by Gary Ross and Anne Spielberg.
 Starring Tom Hanks, Elizabeth Perkins,
 and Jared Rushton.
 At Assembly Square Mall, Copley Place,
 Harvard Square, and Cleveland Circle.

By MICHELLE P. PERRY

BIG IS NOT JUST ANOTHER boy-in-a-man's-body movie. Instead, it is an extraordinarily perceptive portrayal of childhood rituals, puppy love, and adults as seen through a child's eyes. More importantly, it is a portrayal of a child as seen through adults' eyes; the adult characters are often at a loss to explain the behavior of an "adult" acting in "childish" way.

Big is a movie best enjoyed by post-adolescents. Although children may appreciate the physical humor, adults can relive experiences long since forgotten. *Big* is a reminder of a time when \$187.30 was a lot of money, when breasts were unexplored but often thought-about territory, and when friendships were supposed to last forever.

Big is a story about the almost-thirteen-years-old Josh Baskin (Tom Hanks). Tired of being small, Josh makes a wish that he would grow bigger. Overnight, the wish comes true — Josh wakes up in the body of an adult. Josh's mother no longer rec-

ognizes him and chases him out of the house; he soon finds that the world of New York City is unfriendly to naive thirteen-year-olds, no matter how big they are.

Hanks delivers his finest performance to date. He has demonstrated his gift for physical gags before, but his superb body control is put through its most difficult test yet as he adopts the loose, awkward carriage of a boy on the brink of adolescence. Hanks also has a mobile, expressive face that openly reveals every emotion that flits through his character's mind.

As expected, Josh finds that he is unprepared for the adult world. No one has taught him how to eat *hors d'oeuvres*, or hail a cab, or speak up in a business meeting without someone to notice his raised hand. No one told him that sequined white tuxedos are "out" this year. The scenes are rarely predictable, though, and the humor rises far above the merely trite.

The strength of Hanks's performance shows in his scenes with Jared Rushton, who plays his best friend Billy. Playing against a thirteen-year-old could have damaged his credibility, but Hanks and Rushton relate to each other as two kids who have grown up together, sharing all their troubles and sealing their friendship with a secret handshake and a punch in the arm.

Some of the credit for Hanks's performance must be given to the film's director,



Penny Marshall. Without someone to hold the energetic Hanks back, the film could easily degenerate into a slapstick comedy. For example, the relationship between Josh and Susan (Elizabeth Perkins), his co-worker and object of affection, might easily be played as a sex-obsessed kid lusting after a bitchy, demanding yuppie. In-

stead, it is a beautiful contrast between puppy love and the need for a serious commitment.

Big is one of the best movies out this summer. Tom Hanks turns in a marvelous performance that certainly deserves an Oscar nomination. Go see it, if you haven't already.



The now-adult Josh Baskin (Tom Hanks) giggles with his best friend Billy Kopeche (Jared Rushton.)



Comedic genius Tom Hanks stars with the lovely Elizabeth Perkins in *Big*.

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Brilliant film explores humanity from angel's viewpoint

WINGS OF DESIRE

Directed by Wim Wenders.
Screenplay by Wim Wenders
and Peter Handke.
Cinematography by Henri Alekan.
Music by Jurgen Knieper.
Starring Bruno Ganz, Solveig Dommartin,
Otto Sander, Curt Bois, and Peter Falk.
At the Nickelodeon Theater.

By MANAVENDRA K. THAKUR

THE BODY OF HUMAN experience, thinks one angel, is provocative enough to warrant a fall from grace. Wim Wenders' new film *Wings of Desire* explores the beauties, and ugliness, of human life from the standpoint of one choosing to become a human being; the brilliantly filmed result is about, and actually is, a monumental artistic achievement.

Wings of Desire takes place in modern-day Berlin, where numerous unseen angels walk the streets, lending a calming and soothing hand or ear to those troubled persons in the divided city. Although they are unable to directly influence events or persons, the invisible angels can empathically communicate feelings of warmth and security, and subliminally implant thoughts in human beings. The angels use these abilities to calm frayed nerves, heal mental scars, and help to provide some inner peace.

Two angels feature prominently, Damiel (Bruno Ganz) and Cassiel (Otto Sander). Damiel has grown weary of the eternal isolation of his immortal existence and longs to become human and be able to feel, laugh, and cry. He meets and falls in love with a trapeze artist named Marion (Solveig Dommartin) in a circus and decides to "take the plunge" and become human.

The film's story are brilliantly conveyed in extremely cinematic terms. Perhaps the most obvious tool in Wenders' repertoire is the stunning black and white photography used to reflect the angels' monochromatic vision (color scenes represent human points of view) The b/w scenes are photo-



Berliner trapeze artist Marion (Solveig Dommartin) primps while invisible angel Damiel (Bruno Ganz) watches

graphed with high-contrast lighting, which gives the angels' world a sharpness and clarity that is quite beautiful to behold, yet it also has a harsh edge to it that conveys the well-defined limits of their existence and purpose.

In addition, Alekan photographs Berlin's famous landmarks, such as the Gedächtniskirche (the Memorial Church) and the Siegessäule (the Statue of Victory), with such loving, lingering care that he manages to capture the essence and pulse of Berlin; the city becomes as much of a character as Damiel or Marion in Alekan's

hands. Wenders also finds a visual metaphor for the link between the tortured past of Berlin and its current political and social condition by including a few archival shots of Nazi atrocities and war bombings during Homer's aimless wanderings. The archival footage is, of course, in black and white, and by photographing the city in b/w as well, Wenders suggests the fate of the city is intimately tied to its troubled past — perhaps more so than any other city in the world.

Alekan's camera sweeps over much of the city, restlessly moving in all three di-

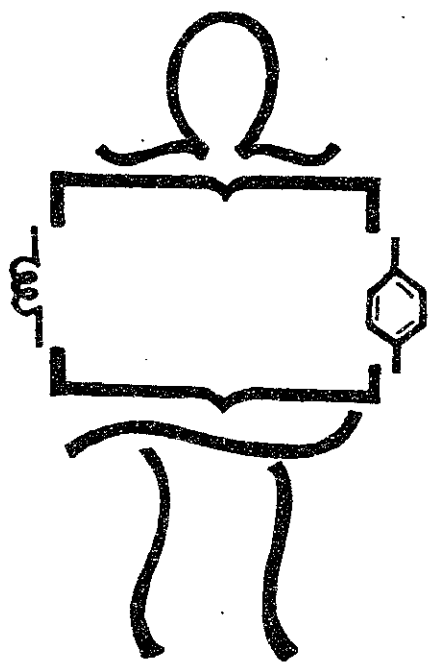
mensions to convey the wanderings of the angels. The camera movement is so fluid that Wenders need include only a single shot of Damiel with his angel wings. This way, the illusion of soaring high above a city and flying within circus tents and buildings is complete — and yet not once does the specter of Superman's up-up-up-and-away routine raise its campy head. The scene where Damiel first watches Marion practicing on the trapeze bar is particularly enthralling to watch in this regard.

I

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ARTS

Latest offering from Pere Ubu is genuine hose-twirler

PERE UBU

The Tenement Year
Import on Fontana/Phonogram UK SFLI
5/INT 834 537-1, or CD 834 537-2

By BILL CODERRE

IF THERE'S ONE THING THAT GETS MY socks spinning, it's a new record from an old favorite band. And *The Tenement Year*, the latest offering by avant punkers from Cleveland Pere Ubu, is a genuine hose-twirler. Filled with a complex of musical styles directly challenging the so-called "World Beat" that has garnered so much hype in the media by liberal-thinking "artists" such as David Byrne and (so help me) Paul Simon, Ubu easily surpasses their efforts by combining the honesty and urgency of their first recordings with such diverse stylings as to set the mind reeling.

Now wait just a cool New York minute, you are saying. Who are these Ubu people? And what's all this about *World Beat*? And *Cleveland*?

Well, a few of you out there already know about Ubu. To them, I say: **BUY THIS RECORD NOW.** If you need a little more info, consider this: this record rocks almost as hard as *The Modern Dance*.

Now that the Ubu-heads have scrambled, we'd better bring the rest of the you people up to date. So gather round, children, and let me tell you a story about how punk really happened. . . .

Ubu: The First Post Punk Band

The world began with a couple of singles on Hearst records. A bunch of artists in Cleveland, taking their name from an obscure dada play, started it all, with scraping, grinding music about love, death, and dumb teen angst. Now you have no doubt heard this description before, mentioned in conjunction with bands with unpleasant names involving medical terms, pornographic connotations, or the words "severed," "screaming," or "surf-

ers," but as far as I am concerned, Ubu began it all. For one thing, this was years before the whole industrial/deathrock scene started (which is really just a ruse for disco reincarnate), for another, it is just a lot better. Consider "Life Stinks":

Life stinks and I can't think and I can't think 'cause I need a drink and I need a drink 'cause I can't think and I think that I like the Kinks

Now I could tell you how ruling this song is because it was written by Ubu's guitarist Peter Laughner, who later died under very bizarre circumstances that involve his having been a heroin addict, but the simple fact of the matter is that this song is scarier'n anything. Dig the scene:

Allen Ravenstine plays an EML synthesizer by turning knobs rather than using a keyboard, staring off into space and creating sounds like shortwave radios and songbirds from Electroheli. David Thomas, a friendly, spherical dude with the actual "look" in his eye (I can't explain, but once you've seen it you know what it is), comes out carrying a tiny briefcase, sets it down, and starts running around the stage, yowling and screeching, creating percussion solos by banging two sledgehammers together and taking a surprise vocal "solo" when he smashes his thumb with the hammers. The noises coming from the various instruments fuse into a distorted slag, sizzling, erupting in little flares, melting synapses and bursting neurons like punk on Really Bad Drugs.

But what set Pere Ubu apart from the modern dancers was their intelligence: both lyrical and musical. Winding up a song that would send Tipper Gore stumbling down the street with a vacant look in her eye and muttering "heinous, heinous, heinous", they launch into a sweet little tune which somehow seems different than anything ever heard before, with such poetic words as to make a little boy cry:

Here she comes, a walkin' with that solar beat

*The sun does funny things, it's like some prankster's cheat
I could swear that city's like a magic beach*

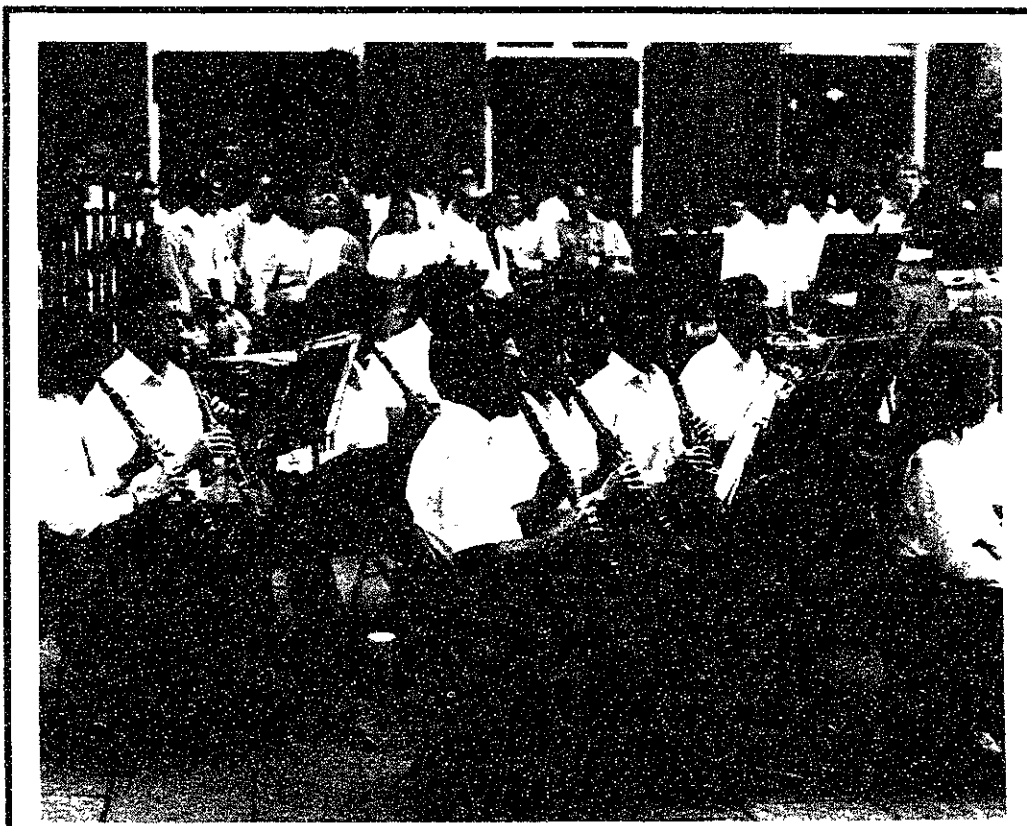
*'Cause against the curb I can hear those street waves beat
C'mon darlin', c'mon darlin'
It feels like heaven,
It's such a problem*

Well, it turns out later that buried under the synthetic birdcalls and thorny guitars, behind Thomas' bleatings of love, yelping like a dog with his tail under the rocker, is a reggae tune, a fershlugging reggae tune, and you begin to understand the reason that Ubu is so very interesting. Rather

than dressing up disco with sequencers and samples of breaking glass alternating with women screaming, there is actual intellectual meat on these scarybones.

This has probably sparked the interest of the industrial crowd. Well, the original singles and EP, *Datapanik in the Year Zero*, have been reissued as *Terminal Tower*, an *Archival Compilation* on twin/toner records. Ubu's first album, *The Modern Dance*, which sets a standard by which all other industrial/deathrock/scarystuff must be judged (anyone who can listen to side two all the way through already has the kind of serious brain damage this record induces), is also being reissued, but

(Please turn to page 14)



Ezra Peisach/The Tech

The MIT Concert Band performed at Faneuil Hall on Saturday, July 2. Their next concert will be August 13, 8pm, Kresge.

On The Town

Ongoing Theater

***** CRITIC'S CHOICE *****
As You Like It, Shakespeare's frisky bucolic romance, continues through September 3 as a presentation by Shakespeare and Company at the Mount, Lenox. Performances are Tues-Sun at 8 pm. Tickets: \$17.50. Telephone: 413-637-3353.

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). Tel: 628-9575.

The Fall of the House of Usher, the world premiere of the Philip Glass/Arthur Yorks opera based on Edgar Allan Poe's classic American Gothic tale, continues through July 17 at the American Repertory Theatre, Loeb Drama Center, 64 Brattle Street, Cambridge. Performances are Tues-Sat at 8 pm, Sun at 7 pm, and matinees Sat-Sun at 2 pm. Tickets: \$13 to \$26. Tel: 547-8300.

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: 357-9384.

Much Ado About Nothing, one of William Shakespeare's most popular comedies, continues through August 6 as a presentation of Ulysses Productions at the Alley Theatre, 1253 Cambridge Street, Cambridge. Performances are Thur-Sat at 8 pm. Tickets: \$10 general, \$8 seniors and students. Tel: 491-8166.

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 Warrenton Street, Boston. Performances are Tues-Fri at 8 pm, Sat at 6 pm & 9 pm, matinees Thur 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 Warrenton Street, Boston. Performances are Tues-Fri at 8 pm, Sat at 6:30 and 9:30 pm, Sun at 3 and 7:30 pm. Tickets: \$16 and \$19. Telephone: 426-6912.

***** CRITIC'S CHOICE *****
'Tis Pity She's a Whore, John Ford's exquisitely grisly, depraved version of *Romeo and Juliet* where the two lovers are brother and sister, continues through July 17 at the American Repertory Theatre, Loeb Drama Center, 64 Brattle Street, Cambridge. Performances are Tues-Sat at 8 pm, Sun at 7 pm, and matinees Sat-Sun at 2 pm. Tickets: \$13 to \$26. Tel: 547-8300.

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.

Microscopes, 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

In Time of Emergency: A Citizens Guide to the Master Plan, Chris O'Neill's examination of the effects of American culture and patriotism on our environment, continues through July 23 at the Boston Food Co-op, 449 Cambridge Street, Allston. Gallery hours are Mon-Fri 10-9, Sat 9-9, Sun 12-6. No admission charge. Telephone: 787-1416.

Salvator Rosa: Prints and Drawings and Cubist Prints continue through July 31 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Museum hours are Tues-Sun 10-5 and Wed 10-10. Admission: \$5 general, \$4 seniors, free to MIT students with ID. Tel: 267-9300.

Paintings on Silk, by Girma Belachew, continues through July 31 at The Boston Gallery, The Museum of the National Center of Afro-American Artists, 300 Walnut Avenue, Roxbury. Gallery hours are Tues-Sun 1-5. Admission: \$1.25 general, \$0.60 seniors and children. Telephone: 442-8614.

***** CRITIC'S CHOICE *****
Hollywood and History: Costume Design in Film, original garments, fashion plates, and paintings juxtaposed with movie stills, designer sketches, and costumes created for the screen, continues through August 14 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Museum hours are Tues-Sun 10-5 and Wed 10-10. Admission: \$5 general, \$4 seniors, free to MIT students with ID. Telephone: 267-9300.

Boston Now: Works on Paper, representing several aspects of artwork on paper by 28 artists, continues through August 28 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 MIT students with ID. Tel: 266-5152.

***** 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.

Objets d'Art Ceramique, an exhibit of lo-fire and Raku works, continues through July 14 at Kaji Aso Studio, 40 St. Stephen Street, West Newton. Telephone: 247-1719.

Ongoing Music

***** CRITIC'S CHOICE *****
Concerts at the Hatch Shell continue through the summer on the Charles River Esplanade, Boston. *Jazz Brunch* on Sundays, *International Dance and Music* on Mondays, *Country Music* on Tuesdays, *Oldies* on Wednesdays, *Swing* on Thursdays, *Friday Flicks* on Fridays, *Classical Music* on Saturdays. Highlights include *Sleepy LaBeef* on Tuesday, July 12 at 8:00, *Butch Cassidy* and *The Sundance Kid* on Friday, July 15 at 8:30, *Either/Orchestra* on Sunday, July 17 at noon, *Young Frankenstein* on Friday, July 22 at 8:30, *The Maltese Falcon* on Friday, July 29 at 8:30, *Alejandro Rivera* on Monday, August 1 at 8:00, *Ben Sher Quartet* on Sunday, August 7 at noon, *Boston Ballet II* August 11 to August 14 at 8:30, *Moonstruck* on Friday, August 26 at 8:30, *The I-Tones* on Monday, August 29 at 8:00. No admission charge. Telephone: 727-5215.

***** CRITIC'S CHOICE *****
The Pittsburgh Symphony Orchestra continues performing every Wednesday and Thursday at 8 pm, and every Sunday at 3 pm until August 7 at Great Woods, routes 140 and 495, Mansfield. Guest highlights include soprano *Leontyne Price* on Wednesday, July 13; pianist *Vladimir Feltsman* on Wednesday, July 20; violinist *Midori* on Sunday, July 24. Tickets: \$10 to \$35. Telephone: 339-2333.

Concerts in the Courtyard continue each Thursday at 7:30 at the Museum of Fine Arts with *Pragh Chan Ramsey: Traditional Cambodian Music and Dance* on July 21, *Andanzas: Songs of South America* on July 28, *The Sobby Lewis Big Band* on August 4, *Silas Jr. and the Hot Ribs* on August 11, and *The Bob Winter Duo* on August 18. Located at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$8 general, \$6.50 MFA members, seniors, and students, \$2 children. Telephone: 267-9300 ext. 306.

Ongoing Film

At the Museum of Fine Arts: *Hollywood and History* series at 7:30 every Friday with *Ben Hur* (Fred Niblo, 1926) on July 14 & 15, *Madame Bovary* (Vincente Minnelli, 1949) on July 22, *Easter Parade* (Charles Walters, 1948) on July 29; "Shake": *Music Films of the 60s and 80s* series at 7:30 every Friday with *Jimi Plays Monterey* (1966), *Shake: Ous at Monterey* (1986), and *The Original Live at Monterey* (1973) on August 5, *Festival!* (1967) on August 12, *Hubert Sumlin: Living the Blues* (1987) on August 19, and *A Jumpin' Night in the Garden of Eden* (1988) on August 26. Screenings in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Admission: \$4 general, \$3.50 MFA members, seniors, and students. Telephone: 267-9300.

Tuesday, July 12

DANCE

***** CRITIC'S CHOICE *****
The Boston Ballet performs *Concerto Borocco* (Balanchine), *Tarantella Pas de Deux* (Balanchine), *Inscape* (Marks), and *Shake It Up* (Marks/Wells) on the Boston Common, Tremont Street, Boston. Tickets: \$7.50 and \$12.50. Telephone: 787-8000.

FILM & VIDEO

The Somerville Theatre presents a Woody Allen double bill with *Radio Days* at 6:00 & 9:30 and *September* at 7:45. Also presented Wednesday, July 13. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$4.50 (good for the double bill). Telephone: 625-1081.

The Brattle Theatre begins its Tuesday series *The Films of Federico Fellini* with *The White Sheik* (1952) at 4:15 & 8:00 and *Variety Lights* (1950) at 6:00 & 9:45. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

The Harvard Film Archive continues its Tuesday/Thursday series *The Cinema of Glasnost* with *Theme* (Gleb Panfilov, USSR, 1979) at 8:30. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

Wed., July 13

THEATER

Legends in Concert, live re-creations of Elvis Presley, Marilyn Monroe, the Beatles, and more, opens today at the Wang Center, 270 Tremont Street, in Boston's theater district. Continues through July 24. Telephone: 787-8000.

DANCE

***** CRITIC'S CHOICE *****
The Boston Ballet performs *Symphony in D* (Kyllian), *Ghosts* (Levy), *Esmeralda Pas de Deux* (alter Petipa), and *Shake It Up* (Marks/Wells) on the Boston Common, Tremont Street, Boston. Tickets: \$7.50 and \$12.50. Telephone: 787-8000.

POPULAR MUSIC

Big Dipper, with guests *The Hard-Ons*, perform at Axis, 13 Lansdowne Street, across from the entrance to the bleachers at Fenway ballpark. Tel: 262-2437.

Erasure performs at the Metro, 15 Lansdowne Street, just across from the entrance to the bleachers at Fenway ballpark. Tickets: \$9.50 advance/\$10.50 at the door. Tel: 492-1900 or 787-8000.

Third World, with guests *The Uplusters*, perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$12.50 advance/\$13.50 at the door. Telephone: 451-1905.

Blood Oranges perform at 9:45 at the Brattle Theatre, 40 Brattle Street, Harvard Square, Cambridge. Admission: \$5 concert only, \$8 with screening of *Deliverance*. Telephone: 876-6839.

JAZZ MUSIC

Betty Carter and Her Trio perform at 9 pm at the Regattabar, Charles Hotel, Harvard Square, Cambridge. Also presented July 14 at 9 pm, July 15 at 9 pm & 11 pm, and July 16 at 9 pm & 11 pm. Telephone: 864-1200.

CLASSICAL MUSIC

The Boston Academy of Music presents Schubert instrumental and vocal chamber music at 8 pm in Killian Hall at MIT's Hayden Library. Tickets: \$8. Telephone: 241-8282.

FILM & VIDEO

The Brattle Theatre begins its Wednesday series *Movies and Music* with *Deliverance* (John Boorman, 1972) at 5:30 & 7:30. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children. Telephone: 876-6837.

***** CRITIC'S CHOICE *****
The Harvard Film Archive continues its Monday/Wednesday series *Classics of World Cinema* with Carl Theodor Dreyer's *La Passion de Jeanne d'Arc* (The Passion of Joan of Arc, France, 1928) at 8:30. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

EXHIBITS

Heinrich Hertz: The Beginning of Micro-wave opens today 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.

Thursday, July 14

The French Library in Boston presents its fourteenth annual *Bastille Day Celebration* beginning at 6 pm. Marlborough Street between Berkeley and Clarendon will be transformed into colorful bal musette, champagne and hors-d'oeuvres will be served at 6 pm to the music of Les Feres Innocents, gourmet foods will be served at 7 pm to the music of the Back Bay Rhythm Makers and the Boston Lyric Opera singers, at 8 pm the recreated Regiment Saintonge marches to the music of their life followed by the singing of the Marseillaise, and at 9 pm swing dancing will begin, ending at midnight. Tickets: \$75 dinner and dance, \$15 dance only. Telephone: 266-4351.

THEATER

A Taste of Honey opens today at the Lyric Stage, 54 Charles Street, Beacon Hill, Boston. Continues through July 30. Telephone: 742-8703.

***** CRITIC'S CHOICE *****
Entertaining Mr. Sloane, Joe Orton's black comedy which explores bizarre characters who do everything they can to get whatever they want, opens today at the New Ehrlich Theatre, 539 Tremont Street, Boston. Performances are Thur-Sat at 8 pm. Telephone: 482-6316.

The Annual New Play Festival continues with *The Strike* (John Sheehy), *The Tea Plays* (Thomas Donahoe), *Honeymoon on Demeter* (John Chatterton), and *Hey Mac, You Wanna Buy a Cheap Computer* (D.K. Oklahoma) at 8 pm at the Performance Place, 277 Broadway, Somerville. Also presented Friday, July 22. Tickets: \$5. Telephone: 623-5510.

POPULAR MUSIC, ETC.

Flotsam and Jetsam, with guests *Fates Warning* and *Wargasm*, performs in an 18+ ages show at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$6.50 advance/\$7.50 at the door. Telephone: 451-1905.

APB and In The Flesh perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 492-2052.

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

Andrew Tosh and the Tosh Band perform at Axis, 13 Lansdowne Street, across from the entrance to the bleachers at Fenway ballpark. Tel: 262-2437.

Dumpruck, Raging Lemmings, and Kairos perform at T.T. the Bear's, 10 Brookline Street, Central Square, Cambridge. Telephone: 492-0082.

Hot House, Damaged Goods, Green Magnet School, and New Found Toy perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 536-9438.

CLASSICAL MUSIC

Pianist *Emanuel Ax* performs music of Handel, Haydn, and Brahms at 8:30 in the Tanglewood Theatre, West Street, Lenox. Tickets: \$6.50 to \$17. Telephone: 413-637-1940.

DANCE

Betty Fain and Dancers perform *Nepal Legend, Remote Terrain, and Moving Scenes* 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 Brattle Theatre begins its Thursday series *Adventures in World Cinema* with *Samurai I* (Hiroshi Inagaki) at 4:00 & 7:50 and *Samurai II* (Hiroshi Inagaki) at 5:50 & 9:45, both starring Toshirô Mifune. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

The Museum of Fine Arts begins its weekly film series *Hollywood and History* with *Ben Hur* (Fred Niblo, 1926) at 7:30. Also presented Friday, July 15. Screenings in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Tickets: \$4 general, \$3.50 MFA members, seniors, and students. Tel: 267-9300.

The Harvard Film Archive continues its Tuesday/Thursday series *The Cinema of Glasnost* with *Robinsoniad*, or *My English Grandfather* (Nana Djordjadze, USSR, 1986) at 8:30. Also presented Tuesday, July 19. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

EXHIBITS

The Somerville Theatre presents *Vampire Lovers* at 5:45 & 9:50 and *Robocop* at 7:30. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$4.50 (good for the double bill). Telephone: 625-1081.

Four and a half stars out of five for hard-hitting Ubu

(Continued from page 13)

try to find the superior vinyl of the Base Records italian import. Both are available on CD, for those who insist on paying extra for "the best possible audio reproduction."

Pere Ubu: The Second Wave and Its Numerous Progeny

Well, shortly after *Modern Dance* hit the fan, Ubu regrouped, producing less angry but still interesting records. *Dub Housing, The Art of Walking, and New Picnic Time* (also on Base) retained the intellectual lyrics and musical brilliance, while softening the blow into something approaching poetry-with-music. This isn't what the punkers will like, but Ubu did retain a cult following with lyrics such as these from "Make Hay" on *New Picnic Time*:

See where the time goes
Send it on its little way
(Dress it up in its little raincoat
and galoshes
and send it off to school)

While all this was going on, Ubu members participated in a variety of other projects, such as the so-called "Red" bands (which mixed communism with art music, refer to *God Bless the Red Crayola* and *All That Sail Under Her* for perhaps the best example of this style), and released a bunch of material under such names as The Wooden Birds, The Pedestrians, and Art and Language.

One of the best examples is also the most recent; consider:

All the dreams
All the dreams are paper crowns
Blowin' in the wind
Blowin' in the wind fall down
Birds are havin' a party
Party when the sun goes down

Birds are havin' a party
Party when the sun goes down
Sing it:
"My na mynah my my mymy my town
My-i-i-y my town"

Which is from The Wooden Birds, *Blame the Messenger*, "My Town", what the liner notes call "A song not for humans, but by and about birds," an actual zydeco tune, with all the zesty dance potential of the best Louisiana bands and a whole lot fresher sounding than some of them.

Well, maybe the cult hung on, having their cerebellum tickled by the highbrow artstuff, but I think all of them secretly wished for more rock in their poetry. When The Wooden Birds played *Nightstage* a couple years ago, repeated requests for Ubu rockers set Thomas apologizing. It was in the air that something was going to change soon.

Ubu Roi: The Return of the King

By now the Ubu fanatics are back, and undoubtedly are liking what they hear. At least, if considering the additional load on the power grid caused by severe amplifier abuse is any indication. Wanna turn it down for a minute there? Thanks, friend. Now where was I? Oh yeah, the new record.

Well, last year, Pere Ubu re-emerged under the old name, and launched the "Return of the Avant Garage" tour. Fans were shocked and pleased. Ubu was playing rock again. (The reunited lineup comprises the original Ubu: Thomas, Ravenstone, Tony Maimone (guitar and bass); the Wooden Birds: drummer Chris Cutler from Red Crayola and guitarist Jim Jones; and "missing" Ubu R. Scott Krauss, guitarist after Peter Laughner's death.)

Now this was not the same as the old rock. Gone was the open, angry pain and the wild shrieks. Like a healed wound, they showed scar tissue in the form of a more mature, more "worldly" sound. Ubu had learned from its experience and its progeny, and came back better than ever.

Well, I knew from the concert that Ubu was back, but it was a bit of a shock just how hard they'd hit. As good as that show was, the album (recorded shortly after the tour) is just plain astonishing. While David Byrne has gone off into ArtSpeak and gotten "Naked" (the title of which is the only startling thing on that zzzer of a CD-V premium DDD full digital release (oh boy)), David Thomas has created some psycho-killer lyrics for Ubu's homegrown sounds. Consider this bit from "The Hollow Earth":

There's a hole in the bucket!
There's a rock in my shoe!
I'm working up a set of notions
of how it would be to
baby, to live without you!
Warning! Warning!
Here we have the deep water
Danger Strange Feelings!
I woke up in a land of extremes
To find the worst that could be
That everything would be
Just what it seems

There's still an abundance of art lyrics, and they are still just as good as ever. Consider "Somethings Gotta Give":

Nations rise and fall
Dentist appointments forgotten by
great and small
Mighty or humble
Wiseman or fool
Rivulet or Old Man River
Flaps slipping out of slots every
which way

And when it goes
It starts rolling out of everywhere
Through floorboards, cracks in walls
Oozing down the chimney, halls
A real Son of Blob Job!
Something's Gotta Give!

Well, that kind of lyric just warms me right up. An anthem for the apathetic, set with horror movie imagery to a march tune complete with sounds of bombers striking targets (apparently produced with the same old EML synth).

Ubu even does justice to a genuine dance tune, "George Had a Hat," featuring Thomas playing trombone, a couple of legitimate guitar solos, and the patented Ubu slow section.

All in all, this record has a little of something for everyone, and still manages to be a coherent album.

But let's get right to the bottom line, as Joe-Bob would say. What we're talking here is sea shanties, dance rock, psycho-killer music, anthems, cha cha, reggae, punk music, more vocal styles than *Fear of Music*, guitars studded with pointy edges and thorns all over, guitars being boiled alive in 90 weight gear oil, synths that sound like monkeys being used in laboratory tests, synths that sound like jungle insects, more drums than you can shake a stick at, trombone, short wave radios being hit by sledgehammers, simulations of scratchy records (in Digital Sound, for the Finest in Audio), a couple of car crashes, and a melo-dion.

Recommended for Ubu-heads, Beefheart fanatics, folks who think that *Fear of Music* didn't go far enough, and others who are looking for something unlike anything they've ever heard before. Four and a half stars out of a possible five. Billy-Bob says, "Check it out immediately."

On The Town

Compiled by Peter Dunn

Friday, July 15

POPULAR MUSIC, ETC.

George Thorogood, with guest Brian Setzer, performs at Great Woods, routes 140 and 495, Mansfield. Tickets: \$14.50 and \$18.50. Telephone: 339-2333.

Glória Estefan and the Miami Sound Machine perform in a Concert on the Common, Tremont Street, Boston. Tickets: \$16 and \$18. Telephone: 426-6666

The Titans, Hovorka, Reptiles, and Eight Balls perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 536-9438.

Timbuk 3, The Cave Dogs, and Idle Hands perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Barrance Whitfield and the Savages and Mambo X perform at T.T. the Bear's, 10 Brookline Street, Central Square, Cambridge. Telephone: 492-0082.

B. Willie Smith performs at Johnny D's, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Telephone: 776-9667.

3 Mustaphas 3 perform at 8:00 & 10:30 at Nightstage, 823 Main Street, Cambridge. Tickets: \$10. Tel: 497-8200.

Krokus, Leslie West, and Mountain perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$7.50 advance/\$8.50 at the door. Telephone: 451-1905.

JAZZ MUSIC

*** CRITIC'S CHOICE ***
Either Orchestra performs at Ryles, 212 Hampshire Street, Inman Square, Cambridge. Also presented Saturday, July 16. Telephone: 876-9330.

FILM & VIDEO

The MIT Lectures Series Committee presents a Bill Murray double bill with *Caddyshack* at 7 pm and *Meatballs* at 9 pm in 10-250. Admission: \$1.50 (good for the double bill). Telephone: 225-9179

The Somerville Theatre presents *I've Heard the Mermaids Singing* at 3:45 & 7:45 and *Bill Forsyth's Housekeeping* at 5:30 & 9:45. Located at 40 Brattle Street, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$4.50 (good for the double bill). Telephone: 625-1081.

The Harvard Film Archive continues its Friday series *The Lighter Side*. Film *Comedy* with Stanley Kubrick's *Dr. Strangelove*, or *How I Learned to Stop Worrying and Love the Bomb* (1963), starring Peter Sellers and George C. Scott, at 8:30. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

The Brattle Theatre continues its Friday/Saturday film series *The Sizzling South* with a Paul Newman double bill, *Sweet Bird of Youth* (Richard Brooks, 1962) at 3:10 & 7:30. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

CLASSICAL MUSIC

The Boston Symphony Orchestra, with violinist Shlomo Mintz, performs music of Schubert, Mendelssohn, and Ravel at 8 pm in the Tanglewood Shed, West Street, Lenox. Tickets: \$8 to \$44. Telephone: 413-637-1940.

THEATER

The Curse of the Starving Class, Sam Shepard's play about the deteriorating American family, opens today as a presentation by the Harvard-Radcliffe Summer Theater at the Loeb Drama Center, 64 Brattle Street, Harvard Square, Cambridge. Continues through July 30 with performances Fri-Sun at 8:30. Tickets: \$8 general, \$5 seniors and students. Telephone: 495-4597.

The Annual New Play Festival continues with *Spike Heels* (Theresa Rebeck), *Over the Dam* (John O'Brien), and *Revelations* (Leslie Herrell) at 8 pm at the Performance Place, 277 Broadway, Somerville. Also presented Saturday, July 23. Tickets: \$5. Telephone: 623-5510.

Saturday, July 16

POPULAR MUSIC, ETC.
Billy Ocean performs in a Concert on the Common, Tremont Street, Boston. Tickets: \$16 and \$18. Telephone: 426-6666.

Richard Marx, with guest New Man, performs at Great Woods, routes 140 and 495, Mansfield. Tickets: \$14.50 and \$18.50. Telephone: 339-2333.

Nina Hagen, with guests Skin and A Scanner Darkly, performs at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$8.50 advance/\$9.50 at the door. Tel: 451-1905.

Bill & Pivot, Lazarus Long, and World's Fair perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 536-9438.

Buckwheat Zydeco performs at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$13. Telephone: 497-8200.

Duke Robillard perform at Johnny D's, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Telephone: 776-9667.

Bim Skala Bim, The Last Round Up, and The Mognions perform at T.T. the Bear's, 10 Brookline Street, Central Square, Cambridge. Tel: 492-0082.

FILM & VIDEO

The Somerville Theatre presents *Bright Lights, Big City* at 2:00, 5:45, & 9:45 and *Moonstruck* at 4:00 & 8:00. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$4.50 (good for the double bill). Telephone: 625-1081.

The Brattle Theatre continues its Friday/Saturday film series *The Sizzling South* with *Sweet Bird of Youth* (Richard Brooks, 1962) at 1:00, 5:15, & 9:45 and *A Streetcar Named Desire* (Elia Kazan) at 3:10 & 7:30. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

THEATER

The Annual New Play Festival continues with *Some of It, All of It* (Jess Lynn), *Martha Mitchell. A Monologue* (Rosanna Yamagawa Alfaro), and *Miss Rhengold* (Carol Hanitman) at 8 pm at the Performance Place, 277 Broadway, Somerville. Also presented Thursday, July 21. Tickets: \$5. Tel: 623-5510.

CLASSICAL MUSIC

Composers in Red Sneakers present the finale of their 1987-88 season with a concert entitled *The Guinness Book of Red Sneakers* at 8 pm in Sanders Theatre, Quincy and Kirkland streets, Harvard Square, Cambridge. Admission: \$5 general, free with red sneakers. Telephone: 864-4911.

*** CRITIC'S CHOICE ***
The Boston Symphony Orchestra, Roger Norrington conducting, with clarinetist Harold Wright, performs music of Haydn, Mozart, and Beethoven at 8:30 in the Tanglewood Shed, West Street, Lenox. Tickets: \$8 to \$44. Telephone: 413-637-1940.

Sunday, July 17

POPULAR MUSIC, ETC.
Iron Maiden, with guest Frehley's Comet, performs at the Centrum in Worcester. Tickets: \$17.50. Telephone: 492-1900 or 787-8000.

Marcia Griffiths, with guests LL Stitches, Red Dragon, Sanchez, Wayne Ranks, performs at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$17.50 advance/\$20.00 at the door. Telephone: 451-1905.

Nappy Brown & Ron Levy and Sugar Ray & the Bluetones perform beginning at 9 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$13. Telephone: 497-8200.

CLASSICAL MUSIC
The Boston Symphony Orchestra, with pianist Louis Lortie, performs music of Strauss, Chopin, and Bartok at 2:30 in the Tanglewood Shed, West Street, Lenox. Tickets: \$8 to \$44. Telephone: 413-637-1940.

FILM & VIDEO
The MIT Lectures Series Committee presents *The Sure Thing* at 8 pm in 10-250. Admission: \$1.50. Telephone: 225-9179.

The Somerville Theatre presents *Choose Me* at 4:45 & 10:00 and *The Unbearable Lightness of Being* at 7:00. Also presented Monday, July 18. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$4.50 (good for the double bill). Telephone: 625-1081.

The Brattle Theatre continues its Sunday film series *The Complete James Bond* with *Thunderball* (Terence Young, 1965) at 1:15, 5:35, & 10:00 and *Goldfinger* (Guy Hamilton, 1964) at 3:35 & 8:00. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

Monday, July 18

POPULAR MUSIC, ETC.
James Taylor performs at Great Woods, routes 140 and 495, Mansfield. Also presented Tuesday, July 19. Tickets: \$14.50 and \$18.50. Telephone: 339-2333.

Toure Kunda performs at 7:30 & 10:00 at Nightstage, 823 Main Street, Cambridge. Tickets: \$12. Telephone: 497-8200.

FILM & VIDEO

The Brattle Theatre continues its Monday series of *Film Noir* with *This Gun for Hire* (Frank Tuttle, 1942) at 4:30 & 7:55 and *Side Street* (Anthony Mann, 1949) at 6:10 & 9:30. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

The Harvard Film Archive continues its Monday/Wednesday series *Classics of World Cinema* with *Erich von Stroheim's The Wedding March* (1928) at 8:30. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

Tuesday, July 19

POPULAR MUSIC, ETC.
Iggy Pop performs at the Channel, 25 Necco Street, near South Station in downtown Boston. Telephone: 451-1905.

FILM & VIDEO

The Somerville Theatre presents *The Lonely Passion of Judith Hearne* at 5:30 & 9:45 and *Bartley* at 7:45. Also presented on Wednesday, July 20. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$4.50 (good for the double bill). Telephone: 625-1081.

The Brattle Theatre continues its Tuesday series of *The Films of Federico Fellini* with *I Vitelloni* (1953) at 4:00 & 8:00 and *Il Bidone* (1955) at 6:00 & 10:00. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

Wed., July 20

POPULAR MUSIC, ETC.
Kool and the Gang perform in a Concert on the Common, Tremont Street, Boston. Tickets: \$16 and \$18. Telephone: 426-6666.

The Circle Jerks perform in an 18+ ages show at the Channel, 25 Necco Street, near South Station in downtown Boston. Telephone: 451-1905.

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

Yngwie Malmsteen's Rising Force perform in an 18+ ages show at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

FILM & VIDEO

The Brattle Theatre continues its Wednesday series *Movies and Music with Down by Law* (Jim Jarmusch, 1986) at 4:00 & 7:55 and *Jailhouse Rock* (Richard Thorpe, 1957) at 6:00 & 9:55. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

The Harvard Film Archive continues its Monday/Wednesday series *Classics of World Cinema* with *King Vidor's Halle Lujah!* (1929) at 8:30. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

Thursday, July 21

POPULAR MUSIC, ETC.

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

Test Department performs at Axis, 13 Lansdowne Street, across from the entrance to the bleachers at Fenway ballpark. Telephone: 262-2437.

Karla Bonoff performs at 8:00 & 10:30 at Nightstage, 823 Main Street, Cambridge. Tickets: \$11. Telephone: 497-8200.

CLASSICAL MUSIC

*** CRITIC'S CHOICE ***
Christopher Hogwood, Michala Petri, Stanley Ritchie, and Myron Lutzke perform music of Vivaldi and Telemann at 8:30 in the Tanglewood Theatre, West Street, Lenox. Tickets: \$7.50 to \$23. Tel: 413-637-1940.

MUSIC & DANCE

Pragh Chan Ramsay performs the music and dance of Cambodia as part of the *Concerts in the Courtyard* series at 7:30 in Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$8 general, \$6.50 MFA members, seniors, and students, \$2 children. Telephone: 267-9300 ext. 306.

FILM & VIDEO

The Somerville Theatre presents *The Festival of Animation* at 4:30, 7:00, and 9:30. Saturday, July 23. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Telephone: 625-1081.

The Brattle Theatre continues its Thursday series *Adventures in World Cinema* with *Akira Kurosawa's Sanjuro* (1962), starring Toshiro Mifune, at 4:00 & 7:50 and *Samurai III* (Hiroshi Inagaki, 1956) at 5:50 & 9:45. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

The Harvard Film Archive continues its Tuesday/Thursday series *The Cinema of Glasnost* with *Migrating Sparrows* (Teimuraz Babluani, USSR, 1979) and *April* (Vigen Chaldhranyan, USSR, 1985) at 8:30. Also presented Thursday, July 28. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 general, \$2 seniors and children. Tel: 495-4700.

July 22 to July 28

POPULAR MUSIC, ETC.

At Great Woods: Chicago on Friday, July 22; 10,000 Maniacs on Saturday, July 23; Whitesnake on Monday, July 25; Squeeze on Tuesday, July 26. Located at Routes 140 and 495, Mansfield. Tickets: \$14.50 to \$19.50. Telephone: 339-2333.

At the Paradise: Urban Blight on Friday, July 22; Jeffrey Osborne on Wednesday, July 27; O Positive on Thursday, July 28. Located at 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

At the Channel: Blues Jam III with John Mayall's Bluesbreakers, Koko Taylor, and The Son Seals Blues Band on Friday, July 22; Leon Russell and Edgar Winter on Saturday, July 23. Located at 25 Necco Street, near South Station in downtown Boston. Telephone: 451-1050.

On Tuesday, July 26 Judas Priest, with guest Cinderella, perform at the Centrum in Worcester. Tickets: \$17.50. Telephone: 492-1900 or 787-8000.

Concerts on the Common: Salsa Explosion with Celia Cruz on Friday, July 22; John Denver on Tuesday, July 26; Betinda Carlisle on Wednesday, July 27. Tickets: \$14 to \$19. Tel: 426-6666.

At the Rat: *The Matweeds, Loved Ones, Flying Scots, and Left Nut* on Friday, July 22; *Unnatural Axe, The Dawgs, and Johnny and the Jumper Cables* on Saturday, July 23. Located at 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 536-9438.

On Thursday, July 28 Tribe performs at Axis, 13 Lansdowne Street, across from the entrance to the bleachers at Fenway ballpark. Telephone: 262-2437.

CLASSICAL MUSIC

At Tanglewood: Boston Symphony Orchestra with pianist Emanuel Ax at 9:00 on Friday, July 22; BSO and pianist Leon Fleisher at 8:30 on Saturday, July 23; BSO with violinist Nadja Salerno-Sonnenberg at 2:30 on Sunday, July 24; Takacs String Quartet at 8:30 on Tuesday, July 26; Boston Pops Orchestra at 8:30 on Wednesday, July 27; Bartok String Quartet at 8:30 on Thursday, July 28. Located at Tanglewood, West Street, Lenox, MA. Tickets: \$6.50 to \$52. Telephone: 413-637-1940.

Guitar-Fest '88, hosted by the Boston Conservatory, features Spanish flamenco expert Mario Escudero on Sunday, July 24. The Anderson-McLellan Guitar Duo on Tuesday, July 26. American recitalist Robert Guthrie on Thursday, July 28, and San Francisco Conservatory's David Tannenbaum on Saturday, July 30. Tickets: \$7 general, \$4 seniors and students. Telephone: 536-6340.

On Monday, July 25 The Harvard Chamber Orchestra performs music by Stravinsky and Bruckner at 8 pm at Sanders Theatre, Quincy and Kirkland Streets, Harvard Square, Cambridge. No admission charge. Telephone: 495-0311.

Castle Hill Festival: pianist Andreas Bach on Friday, July 22; The Lydian String Quartet on Sunday, July 24. Located at the Concert Barn, Castle Hill Estate, Ipswich, MA. Tickets: \$13 general, \$6.50 seniors and students. Telephone: 356-4070.

Monadnock Music Festival: works by Haydn, Schubert, and Mozart on Saturday, July 23; chamber music concert on Sunday, July 24; pianist Hung-Kuan Chen on Wednesday, July 27. Located at Crochet Mountain, Greenfield, NH. Tickets: \$6 to \$18.50. Tel: 603-924-7610.

THEATER

Thursday, July 28 to Sunday, July 31 *Last Summer, In Schulmsk*, by Alexander Pampolov, is presented by the Project for Student Summer Theater in Kresge Little Theater. Also presented Wednesday, August 3 to Friday, August 5. No admission charge. Telephone: 253-2903.

DANCE

*** CRITIC'S CHOICE ***
On Thursday, July 28 David Gordon/Pick-Up Company performs at the Loeb Drama Center, 64 Brattle Street, Cambridge. Also presented Friday, July 29 and Saturday, July 30. Tickets: \$10 and \$12. Telephone: 495-5905 or 495-5535.

FILM & VIDEO

From the MIT Lectures Series Committee: *Tin Men* on Friday, July 22 at 8 pm in 26-100; *Little Big Man* on Saturday, July 23 at 8 pm in 26-100. Admission: \$1.50. Telephone: 225-9179.

ARTS

Wenders uses stereo sound's capabilities to the fullest

(Continued from page 12)

In both music and sound, the film is a *tour-de-force*. The music score by Jurgen Knieper fits squarely in the brilliant Aaron Copland tradition of lighting "a warm flame" under the film. His score surrounds and envelops the film with angelic voices and love themes that connect Daniel's love for Marion with his longing for human passions and feelings. Knieper even manages to make one of the rock song

sung by a band sound similar to the circus music heard earlier as Marion cavorts on the trapeze.)

Similarly, Wenders' awareness of the possibilities of stereo sound is vast, and he uses its capabilities to the fullest. For instance, the thoughts of people on the street barrage the viewer not from the front channels, but from the "surround" speakers in the back and sides of the the-

ater. This disorients the viewer somewhat — just as the angels themselves would be disoriented by constantly receiving the thoughts of all those around them.

Wenders also moves his sound directionally to match the movement of the sound's source on the screen. By manipulating sound in this fashion, Wenders not only explores the world visually but sonically as well. The stereo separation is so essential a component of this film that it is no less than a desecration of Wenders' art for the

film to be shown in a non-stereo theater — as the Nickelodeon Theater is currently doing.

The single most heartwarming aspect of this film is that Wenders has fulfilled the potential — and craving — for human artistic achievement. By exploring this achievement both through and with his film, Wim Wenders has joined the ranks of the "fallen angels" to whom he dedicates *Wings of Desire* — François Truffaut, Yasujiro Ozu, and Andrei Tarkovsky.

Braun illustrates beauty of words, and has talent at felicitous phrasing

ture, but also to hear the voices of Tanglewood repeating Schiller's great words calling all nations to brotherhood."

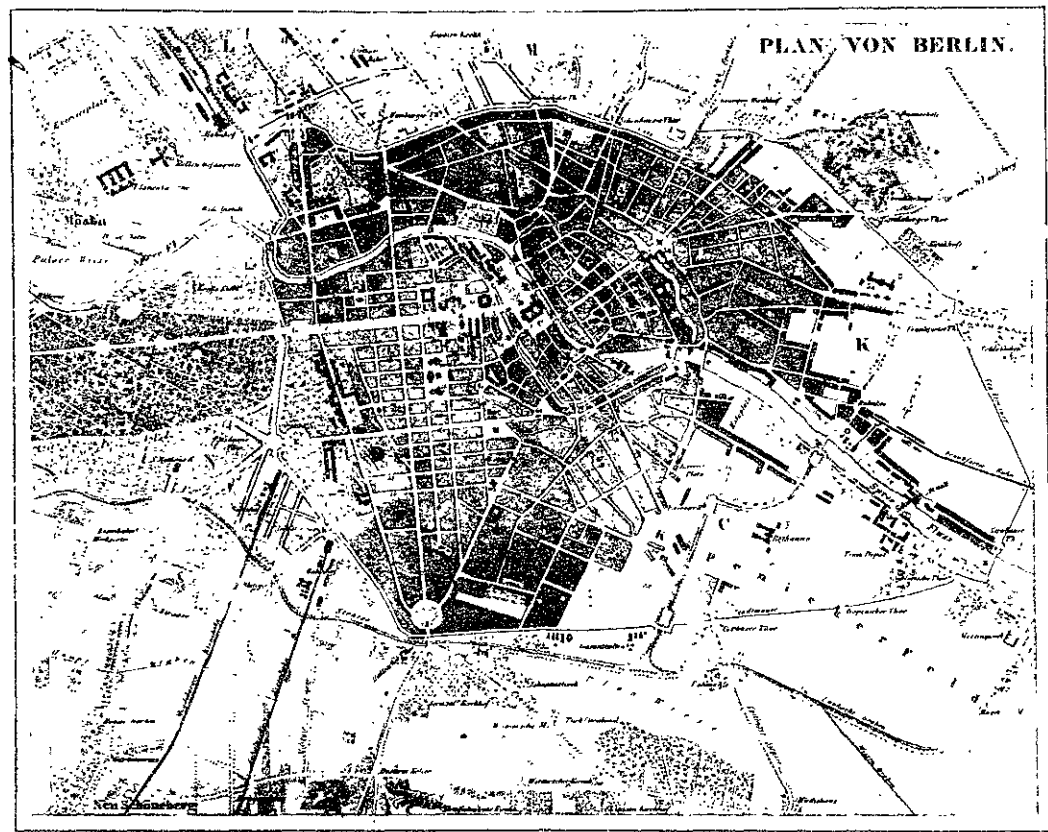
Seijo Ozawa conducted the program this year, which followed that of the 1938 concert. The concert began with the opening chorus from Bach's *Cantata No. 80, "Ein feste Burg ist unser Gott,"* sounding a trifle quiet, but with fine blending of the voices of the Tanglewood Festival Chorus. Next George H. Kidder, President of the BSO's Board of Trustees, came to the stage to announce that the board had voted to name the Shed after Koussevitzky. "I am so happy I am here to witness this," Ozawa said, before repeating Koussevitzky's invitation to the audience to join in the Final Chorale from *Cantata No. 80*. The Tanglewood Chorus, frankly, outshone the crowd, but the intentions were good.

Ozawa's *ninth* was a potent one, not in terms of brute force but in its psychological insights and sensitivity to detail. The first movement may have been a little slow on the uptake, but tension mounted as revolutionary fervor developed, at first be-

low the surface, subliminal, sheathed, but powerful.

The second movement brought with it a sense of grandeur but also breathlessness, to be replaced at the opening of the third movement with serene tranquility. The winds — especially the flutes — were inspiring here, and the strings were cohesive.

The opening of the finale was not quite forceful enough, but the dark, raspy sound of the basses and cellos established its seriousness, and jubilation mounted up to the opening declaration "*O Freunde, nicht diese Töne!*" with an emphatic clarity of diction by baritone Victor Braun, the evening's strongest soloist. Braun's sympathy for the beauty of the words, and talent at felicitous phrasing made his contribution during the rest of the movement quite enthralling. Both tenor Philip Langridge and mezzo Janice Taylor were on the weak side, often dwarfed by the orchestra, and Josephine Barstow was not at her best either. The Tanglewood Chorus was in high spirits, though, and the solid but perceptive account given by the orchestra kept the music spiralling ever upwards.



Berlin

***** CRITIC'S CHOICE *****
From Sunday, July 24 to Tuesday, July 26 the Somerville Theatre presents a western double-bill with Raoul Walsh's *They Died With Their Boots On*, starring Errol Flynn and Olivia DeHavilland, at 5:15 & 9:45 and John Ford's *The Searchers*, starring John Wayne, at 7:30. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$4.50 (good for the double bill). Telephone: 625-1081.

At the Brattle Theatre: *The Long Hot Summer* (Martin Ritt, 1958) on Friday, July 22 at 5:45 & 10:00 and July 23 at 3:35 & 7:50; on Sunday, July 24 *You Only Live Twice* (Lewis Gilbert, 1967) at 3:45 & 8:00 and *Casino Royale* (John Huston, 1967) at 1:15, 5:35, & 10:00; on Monday, July 25 *Fury* (Fritz Lang, 1936) at 4:00 & 7:55 and *The Woman in the Window* (Fritz Lang, 1944) at 5:55 & 9:45; *La Dolce Vita* on Tuesday, July 26 at 4:30 & 8:00. Located at 40 Brattle Street in Harvard Square. Tickets: \$4.75 general, \$3 seniors and children. Telephone: 876-6837.

At the Harvard Film Archive: Howard Hawks' *Twentieth Century* (1934) on Friday, July 22 at 8:30; Alfred Hitchcock's *Blackmail* (1929) on Monday, July 25 at 8:30; Frank Capra's *It Happened One Night* on Wednesday, July 27 at 8:30. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

July 29 to August 4

POPULAR MUSIC, ETC.

Concerts on the Common: *Spyro Gyra and Milton Nascimento* on Friday, July 29; *Willie Nelson* on Sunday, July 31; *The Moody Blues* on Tuesday, August 2. Tickets: \$16 and \$18. Telephone: 426-6666.

At Great Woods: *Dan Fogelberg* on Friday, July 29; *Def Leppard* on Saturday, July 30; *Crosby, Stills, & Nash* on Monday, August 1 and Tuesday, August 2. Located at Routes 140 and 495, Mansfield. Tickets: \$14.50 to \$19.50. Telephone: 339-2333.

On Friday, July 29 *Winter Hours* perform at the Paradise, 967 Commonwealth Avenue, Boston. Tel: 254-2052.

JAZZ MUSIC

On Thursday, July 30 *The Dave Brubeck Quartet* performs as part of the *Castle Hill Festival*, Italian Garden, Castle Hill Estate, Ipswich, MA. Tickets: \$18. Telephone: 356-4070.

CLASSICAL MUSIC

***** CRITIC'S CHOICE *****
On Wednesday, August 3 at 8 pm *The Bel Canto Composers* perform Rossini, Bellini, and Donizetti music for soprano tenor, horn, and piano in Kilian Hall at MIT's Hayden Library. Tickets: \$8. Telephone: 241-8282.

At Tanglewood: *The Boston Symphony Orchestra* with pianist Mikhail Rudy at 9:00 on Friday, July 29; BSO with violinist Malcolm Lowe and oboist Alfred Genovese at 8:30 on Saturday, July 30; flutist James Galway and pianist Phillip Moll at 2:30 on Sunday, July 31; BSO and Tanglewood Music Center Orchestra at 8:30 on Tuesday, August 2; oboist Heinz Holliger and harpist Ursula Holliger at 8:30 on Thursday, August 4. Located at Tanglewood, West Street, Lenox, MA. Tickets: \$6.50 to \$52. Telephone: 413-637-1940.

Castle Hill Festival: pianist Yin Cheng-Zong on Friday, July 29; *Chamber Music East* on Sunday, July 31. Located at the Concert Barn, Castle Hill Estate, Ipswich, MA. Tickets: \$13 general, \$6.50 seniors and students. Tel: 356-4070.

Monadnock Music Festival: Mozart concert on Friday, July 29; Brahms' wind concertos on Sunday, July 31; pianist Russell Sherman on Wednesday, August 3; Beethoven concert on Thursday, August 4. Located at Crooked Mountain, Greenfield, NH. Tickets: \$6 to \$18.50. Telephone: 603-924-7610.

THEATER

***** CRITIC'S CHOICE *****
On Tuesday, August 2 *Cats* opens at the Shubert Theatre, 265 Tremont Street, Boston. Continues through August 27 with performances Mon-Sat at 8 pm. Tickets: \$21 to \$40. Telephone: 426-4520.

FILM & VIDEO

From the MIT Lectures Series Committee: on Friday, July 29 in 10-250, *Gigi* at 7:00 and *High Society* at 9:15; *The Morning After* on Saturday, July 30 at 8:00 in 10-250. Admission: \$1.50 (good for the double bill). Telephone: 225-9179.

***** CRITIC'S CHOICE *****
At the Somerville Theatre: *Divya* at 1:30, 5:45, & 10:15 on Saturday, July 30; Sunday, July 31 & Monday, August 1 a Japanese masters double-bill with Kenji Mizoguchi's *Sansho the Bailiff* at 5:30 & 10:00 and Akira Kurosawa's *Yojimbo (The Bodyguard)* at 7:50; Godard's *King Lear* on Tuesday, August 2 and Wednesday, August 3 at 7:00 & 10:15; Rogerio's *Koyaanisqatsi* on Thursday, August 4 at 8:30 & 10:15. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$4.50 (good for double bills). Telephone: 625-1081.

At the Brattle Theatre: *To Kill a Mockingbird* (Robert Mulligan, 1962) on Friday, July 29 at 3:00 & 7:45 and Saturday, July 30 at 3:30 & 7:55; *Inherit the Wind* (Stanley Kramer, 1960) on Friday, July 29 at 5:20 & 10:00; on Sunday, July 31 *Diamonds Are Forever* (Guy Hamilton, 1971) at 2:15 & 7:15 and *On Her Majesty's Secret Service* (Peter Hunt, 1969) at 4:30 & 9:30; *The Lost Weekend* (Billy Wilder, 1945) on Monday, August 1 at 4:00 & 7:45; Federico Fellini's *8 1/2* (1963) on Tuesday, August 2 at 4:45, 7:30, & 10:00; *The Glenn Miller Story* (Anthony Mann, 1954) on Wednesday, August 3 at 3:30 & 8:00; on Thursday, August 4 *Werner Herzog's Fitzcarraldo* (1982) at 2:00 & 7:30 and *Aguirre, The Wrath of God* (1973) at 5:45 & 10:15. Located at 40 Brattle Street in Harvard Square. Tickets: \$4.75 general, \$3 seniors and children (good for double bills). Telephone: 876-6837.

At the Harvard Film Archive: Sullivan's *Travels* (Preston Sturges, 1941) on Friday, July 29 at 8:30; *Jean Renoir's La Règle du jeu (The Rules of the Game, France, 1939)* on Monday, August 1 at 8:30; *The Philadelphia Story* (George Cukor, 1940) on Wednesday, August 3 at 8:30. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 general, \$2 seniors and children. Tel: 495-4700.

August 5 to 11

POPULAR MUSIC, ETC.

Concerts on the Common: "A Quiet Storm" on Tuesday, August 9; *The Jets* on Thursday, August 11. Tickets: \$15 to \$18. Telephone: 426-6666.

At Great Woods: *Robert Palmer* on Friday, August 5; *Bryan Ferry* on Saturday, August 6; *UB40* on Monday, August 8; *INXS* on Tuesday, August 9 and Wednesday, August 10. Located at Routes 140 and 495, Mansfield. Tickets: \$14.50 to \$18.50. Telephone: 339-2333.

On Saturday, August 6 *Hot Tuna*, with guest David Bromberg, perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Telephone: 451-1050.

CLASSICAL MUSIC

***** CRITIC'S CHOICE *****
At Tanglewood: *The Boston Symphony Orchestra* and oboist Heinz Holliger at 9:00 on Friday, August 5; BSO with cellist Yo-Yo Ma at 8:30 on Saturday, August 6; BSO with pianist Claudio Arrau at 2:30 on Sunday, August 7. Located at Tanglewood, West Street, Lenox, MA. Tickets: \$6.50 to \$44. Telephone: 413-637-1940.

***** CRITIC'S CHOICE *****
Monadnock Music Festival: György Kurtág's *Kafka Fragments* on Friday, August 5; Mozart's *Don Giovanni* on Saturday, August 6; chamber music concert on Sunday, August 7; pianist Virginia Eskin on Wednesday, August 10. Located at Crooked Mountain, Greenfield, NH. Tickets: \$6 to \$18.50. Telephone: 603-924-7610.

On Friday, August 5 pianist Peter Orth performs as part of the *Castle Hill Festival*, the Concert Barn, Castle Hill Estate, Ipswich, MA. Tickets: \$13 general, \$6.50 seniors and students. Tel: 356-4070.

FILM & VIDEO

From the MIT Lectures Series Committee: *Adventures in Babysitting* on Friday, August 5 at 8 pm in 26-100; *Poltergeist* on Saturday, August 6 at 8 pm in 10-250. Admission: \$1.50. Telephone: 225-9179.

At the Somerville Theatre: on Saturday, August 6 Bertrand Tavernier's *Beatrice* at 3:00 & 7:30 and *Body Heat* at 5:15 & 9:45; *The Thin Man* at 4:15 & 7:45 on Sunday, August 7 and Monday, August 8; on Tuesday, August 9 and Wednesday, August 10, *Stranger Than Paradise* at 6:15 & 9:30 and *Home of the Brave* at 7:45; Alex Cox's *Sid & Nancy* on Thursday, August 11 at 7:45. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$4.50 (good for double bills). Telephone: 625-1081.

At the Harvard Film Archive: *And Now For Something Completely Different* (Ian MacNaughton, 1972) on Friday, August 5 at 8:30; Orson Welles' *The Lady from Shanghai* (1948) on Monday, August 8 at 8:30; Yasujiro Ozu's *Late Spring* (1949) on Wednesday, August 10 at 8:30. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 general, \$2 seniors and children. Tel: 495-4700.

At the Brattle Theatre: *Cat On a Hot Tin Roof* (Richard Brooks, 1958) on Saturday, August 6 at 3:45 & 8:00; on Sunday, August 7 *Live and Let Die* (Guy Hamilton, 1973) at 3:30 & 8:00 and *The Man with the Golden Gun* (Guy Hamilton, 1974) at 1:15, 5:40, & 10:10; on Tuesday, August 9 *Fellini's Roma* (1972) at 2:45 & 7:30 and *Felina Satyricon* (1969) at 5:00 & 9:50; *Blade Runner* (Ridley Scott, 1982) on Wednesday, August 10 at 5:15 & 7:30; *Celine and Julie Go Boating* (Jacques Rivette, 1974) on Thursday, August 11 at 4:00 & 8:00. Located at 40 Brattle Street in Harvard Square. Tickets: \$4.75 general, \$3 seniors and children (good for double bills). Telephone: 876-6837.

THEATER

Friday, August 5 to Sunday, August 7 *The Mystery of Edwin Drood*, the solvent-yourself Broadway musical starring Jean Stapleton, is presented at the Wang Center, 270 Tremont Street, in Boston's theater district. Tickets: \$18 to \$33. Telephone: 482-9393.

On August 11 Sam Shepard's *Back Bog Beast*, a hallucinogenic sendup of American mythology, and *Cowboy Mouth*, dealing with American pop mythology as expressed in the Rock and Roll star, open as presentations by Ulysses Productions at the Alley Theatre, 1253 Cambridge Street, Cambridge. Continues through September 3 with performances Thur-Sun at 8 pm. Tickets: \$10. Telephone: 491-8166.

August 12 to 18

POPULAR MUSIC, ETC.

On Wednesday, August 17 Natalie Cole performs in a *Concert on the Common*, Tremont Street, Boston. Tickets: \$16 and \$18. Telephone: 426-6666.

At Great Woods: *Linda Ronstadt* on Friday, August 12; *Peter, Paul, & Mary* on Saturday, August 13; *Barry Manilow* on Monday, August 15 and Tuesday, August 16; *Sting* on Wednesday, August 17 and Thursday, August 18. Located at Routes 140 and 495, Mansfield. Tickets: \$15.50 to \$23.50. Telephone: 339-2333.

***** CRITIC'S CHOICE *****
On Friday, August 12 The Channel celebrates the 30th Anniversary of *Rock 'n' Roll with Otis Day and the Knights*, *Mitch Ryder and the Detroit Wheels*, *Chuck Negron* of *Three Dog Night*, *Badfinger*, *The Coasters*, *Bobby Day*, and others. Located at 25 Necco Street, near South Station in downtown Boston. Tel: 451-1050.

JAZZ MUSIC

***** CRITIC'S CHOICE *****
On Sunday, August 14 at 7:00 & 9:30 *Art Blakey and the Jazz Messengers* perform at the Charles Ballroom, Charles Hotel, Harvard Square, Cambridge. Tickets: \$14.50. Telephone: 876-7777.

CLASSICAL MUSIC

***** CRITIC'S CHOICE *****
At Tanglewood: *The Boston Symphony Orchestra* with violinist Itzhak Perlman at 9:00 on Friday, August 12; BSO performs Strauss' *Elektra* at 8:30 on Saturday, August 13; Israel Philharmonic Orchestra at 2:30 on Sunday, August 14; Emanuel Ax and Yo-Yo Ma at 8:30 on Wednesday, August 17. Located at Tanglewood, West Street, Lenox, MA. Tickets: \$6.50 to \$52. Telephone: 413-637-1940.

On Wednesday, August 17 pianist Christopher O'Reilly performs as part of the *Monadnock Music Festival*, Crooked Mountain, Greenfield, NH. Tickets: \$6 to \$18.50. Telephone: 603-924-7610.

Castle Hill Festival: pianist John Gibbons on Friday, August 12; *The Boston Museum Trio* and violinist Lucy van Dael on Sunday, August 14. Located at the Concert Barn, Castle Hill Estate, Ipswich, MA. Tickets: \$13 general, \$6.50 seniors and students. Tel: 356-4070.

THEATER

Tuesday, August 16 to Sunday, August 21 *Man of La Mancha*, starring Hal Linden, is presented at the Wang Center, 270 Tremont Street, in Boston's theater district. Tickets: \$18 to \$33. Telephone: 482-9393.

FILM & VIDEO

From the MIT Lectures Series Committee: on Friday, August 12 in 10-250 *The Absent-Minded Professor* at 7:00 and *Son of Flubber* at 8:45; John Carpenter's *The Thing* on Saturday, August 13 at 8 pm in 26-100. Admission: \$1.50. Telephone: 225-9179.

At the Somerville Theatre: on Friday, August 12 *Betty Blue* at 3:30 & 8:00 and *King of Hearts* at 5:45 & 10:15; on Saturday, August 13 *Hop and Glory* at 3:15 & 8:00 and *Melwan* at 5:30 & 10:00; on Sunday, August 14 and Monday, August 15 *Anna* at 3:30 & 8:00 and *All About Eve*, starring Bette Davis, at 5:30 & 10:00; on Tuesday, August 16 and Wednesday, August 17 Peter Weir's *Galipoli* at 5:30 & 9:45; on Thursday, August 18 *Down by Law* at 5:30 & 9:30 and *Stop Making Sense* at 7:45. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$4.50 (good for double bills). Telephone: 625-1081.

At the Harvard Film Archive: *Duck Soup* (Leo McCarey, 1933) on Friday, August 12 at 8:30; Alfred Hitchcock's *Vertigo* (1958) on Monday, August 15 at 8:30; Ingmar Bergman's *Persona* on Wednesday, August 17 at 8:30. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

At the Brattle Theatre: on Sunday, August 14 *The Spy Who Loved Me* (Lewis Gilbert, 1977) at 3:30 & 7:50 and *Moonraker* (Lewis Gilbert, 1979) at 1:15, 5:40, & 10:05; Alfred Hitchcock's *Rope* (1948) on Monday, August 15 at 4:15 & 7:55; Federico Fellini's *Amarcord* (1973) on Tuesday, August 16 at 4:00 & 7:45; on Thursday, August 18 Satyajit Ray's *Apu Trilogy* with *Pather Panchali* (1955) at 4:00 & 10:00, *Aparajito* (1956) at 6:00, and *The World of Apu* (1959) at 8:00. Located at 40 Brattle Street in Harvard Square. Tickets: \$4.75 general, \$3 seniors and children (good for double bills). Telephone: 876-6837.

August 19 to 25

POPULAR MUSIC, ETC.

Concerts on the Common: *Kenny Loggins* on Saturday, August 20; *Stevie Wonder* on Sunday, August 21. Tickets: \$16 to \$23. Telephone: 426-6666.

At Great Woods: *George Michael* on Friday, August 19 and Saturday, August 20; *Steve Winwood* on Sunday, August 21 and Monday, August 22; *Joan Armatrading* on Tuesday, August 23; *Aerosmith* on Wednesday, August 24 to Friday, August 26. Located at Routes 140 and 495, Mansfield. Tickets: \$14.50 to \$18.50. Telephone: 339-2333.

CLASSICAL MUSIC

***** CRITIC'S CHOICE *****
At Tanglewood: *The Boston Symphony Orchestra* with pianist Alicia de Larrocha at 9:00 on Friday, August 19; BSO at 8:30 on Saturday, August 20; BSO with violinist Midori at 2:30 on Sunday, August 21; Leonard Bernstein *Gala Birthday Performance* at 8:30 on Thursday, August 25. Located at Tanglewood, West Street, Lenox, MA. Tickets: \$6.50 to \$44. Telephone: 413-637-1940.

From the MIT Lectures Series Committee: *Woody Allen's Manhattan* on Friday, August 26 at 8 pm in 10-250; *Bedknobs and Broomsticks* on Saturday, August 27 at 3 pm & 8 pm in 10-250. Admission: \$1.50. Telephone: 225-9179.

FILM & VIDEO

From the MIT Lectures Series Committee: *Fast Times at Ridgemont High* on Friday, August 19 at 8 pm in 10-250; *About Last Night* on Saturday, August 13 at 8 pm in 10-250. Admission: \$1.50. Telephone: 225-9179.

At the Somerville Theatre: on Friday, August 19 *Witness* at 3:30 & 8:00 and *The Year of Living Dangerously* at 5:40 & 10:15; on Saturday, August 20 *Something Wild* at 1:30, 5:40, & 10:00 and *Stormy Monday* at 3:40 & 8:00; on Sunday, August 21 and Monday, August 22 *Woody Allen's Play It Again, Sam* at 2:15, 6:00, & 9:40 and *John Huston's The Maltese Falcon* at 4:00 & 7:45. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$4.50 (good for double bills). Telephone: 625-1081.

On Friday, August 19 the Harvard Film Archive ends its summer program with *Kind Hearts and Coronets* (Robert Hamer, 1949), starring Alec Guinness, at 8:30. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 general, \$2 seniors and children. Tel: 495-4700.

At the Brattle Theatre: *All the King's Men* on Friday, August 19 at 3:45 & 7:55 and on Saturday, August 20 at 3:30 & 7:55; *The Big Easy* on Friday, August 21 at 5:50 & 10:00; on Sunday, August 21 *For Your Eyes Only* at 3:15 & 7:50 and *Octopussy* at 1:00, 5:30, & 10:10; on Tuesday, August 23 Federico Fellini's *Casanova* (1976) at 4:00 & 9:30 and *City of Women* (1980) at 7:00; *The Blue Angel* (Erich von Stroheim, 1930) on Wednesday, August 24 at 5:30 & 7:30; on Thursday, August 25 *George Miller's Mad Max* (1979) at 4:15 & 7:55 and *Road Warrior* (1981) at 6:00 & 9:45. Located at 40 Brattle Street in Harvard Square. Tickets: \$4.75 general, \$3 seniors and children (good for double bills). Telephone: 876-6837.

Aug. 26 to Sept. 1

POPULAR MUSIC, ETC.

Concerts on the Common: *Anita Baker* on Saturday, August 27 and Sunday, August 28; *George Benson* on Tuesday, August 30. Tickets: \$16 to \$21. Telephone: 426-6666.

At Great Woods: *Lynyrd Skynyrd* on Sunday, August 28 and Monday, August 29; *Neil Young* on Wednesday, August 31 and Thursday, September 1. Located at Routes 140 and 495, Mansfield. Tickets: \$14.50 to \$19.50. Telephone: 339-2333.

CLASSICAL MUSIC

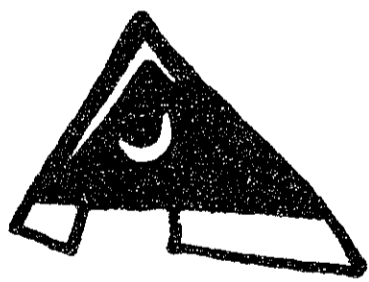
***** CRITIC'S CHOICE *****
At Tanglewood (*Leonard Bernstein's 70th Birthday Celebration* during entire week): *The Tanglewood Music Center Orchestra* with violinist Midori and cellist Yo-Yo Ma on Friday, August 26; *Bernstein's Mass, A Theatre Piece for Singers, Players, and Dancers* performed by the Indiana University Opera Theater at 8:30 on Saturday, August 27; *The Boston Symphony Orchestra, Leonard Bernstein* conducting, at 2:30 on Sunday, August 28. Located at Tanglewood, West Street, Lenox, MA. Tickets: \$6.50 to \$52. Tel: 413-637-1940.

FILM & VIDEO

From the MIT Lectures Series Committee: *Woody Allen's Manhattan* on Friday, August 26 at 8 pm in 10-250; *Bedknobs and Broomsticks* on Saturday, August 27 at 3 pm & 8 pm in 10-250. Admission: \$1.50. Telephone: 225-9179.

Upcoming Events

Dave Brubeck, *Wynton Marsalis*, and *Nancy Wilson* at Tanglewood on September 3; *Santitas* at Great Woods on September 8; *Mike Metheny Quartet* at the Hatch Shell on September 11; *Eric Clapton* on September 13 and 14.



by Sam Hove



THAT WAS A GOLDEN OLDIE FROM WAY BACK IN '83 - OR WAS IT '63? ANYWAY, "LET'S GRUNT" BY FLORESCENT RALPH. ROCKIN' OUT HERE ON K-99, YOUR FRENZIED FREQUENCY...

HEY-TONIGHT AND EVERY TUESDAY NIGHT AT SLUGS, IT'S "DUMP NIGHT" ALL YOU GUYS WHO'VE BEEN DITCHED COME LEAVE YOUR CARES BEHIND WITH 2 FOR 1 DRINK SPECIALS...

NOW, WHO WOULD GO TO A PLACE LIKE THAT?



LANCE - THESE LAST FEW WEEKS HAVE BEEN SHEER BLISS...

I'VE HAD A DELIGHTFUL TIME, MYSELF, BETH.

I JUST HOPE MY FORMER BEAU RATLIFF DOESN'T GET BITTER ABOUT THIS AND CAUSE AN UGLY SCENE.

DON'T WORRY BETH, THERE'S AN UNWRITTEN CODE OF GOOD SPORTSMANSHIP AMONG FELLOWS IN THESE SITUATIONS.

LEMMEE SEE...

"FOR A GOOD TIME, CALL ZELDA JONES - 663.2947!"

HERE-TAKE A FEW MORE FOR YOUR FRIENDS.

WHERE DID YOU HAVE THESE DONE?

YEAH NICE PRINT JOB..

RATLIFF - WHAT ARE YOU DOING?

MOPING, SALLY. I'VE BEEN DOING A LOT OF GOOD, HARD MOPING, AND I THINK I'VE ALMOST MOPED THROUGH THIS CRISIS.

OH YOU MEAN LOGING BETH.

I NOW REALIZE THAT MY LIFE HAD MEANING BEFORE BETH, SO IT COULD THEORETICALLY HAVE AN INFINITESIMAL LITTLE CRUMB OF MEANING AGAIN SOMEDAY.

SAY, THAT MOPING HAS REALLY BROUGHT YOU A LONG WAY IN JUST TWO WEEKS!

IT'S BUILDING CHARACTER, TOO. I CAN TELL!

YOUR HONOR...

DISTINGUISHED MEMBERS OF THE JURY...

WHAT ARE WE HERE TO DECIDE TODAY? HOW DID WE COME TO SIT IN JUDGMENT OVER OTHER PEOPLES DISPUTES? COULD A SYSTEM LIKE THIS EXIST IN ANY OTHER COUNTRY? AM I ANY DIFFERENT FROM YOU JUST BECAUSE I HAVE LITTLE DOTS PRINTED ON MY FACE? HOW WILL FUTURE GENERATIONS LOOK UPON WHAT WE DECIDE HERE TODAY?

PSST...

WHERE ARE WE GOING WITH THIS?

HEY- I'M HAVING A BLAST! IF YOU DON'T LIKE IT, REMEMBER TO BRING OUR NOTES NEXT TIME...

YOU KNOW, MOLENE, YOU AND I COULD END UP AS ONE OF THOSE FAMOUS LEGAL TEAMS.

YEAH, I CAN SEE US NOW, MAKING COMMERCIALS: "HAVE YOU BEEN INJURED IN AN ACCIDENT BY SOMEONE WITH A LOT OF MONEY OR INSURANCE? CALL MOLENE AND VERNON."

I HAD IN MIND SOMETHING A LITTLE MORE HIGH-POWERED.

SENATOR SCRUDE - DID YOU REALLY SELL IRANIAN DRUGS TO THE CONTRAS?

I DON'T KNOW, ASK MY LAWYERS.

HE'S INNOCENT. BACK OFF.

WHEW! UNBRIDLED AMBITION CAN BE MIGHTY REFRESHING!

GOES BETTER WITH COFFEE THAN THOSE LITTLE ROLLS WE USUALLY HAVE...

MEDIA JACKALS!



SO, BILLY AND I WERE BEST BUDDIES IN THE THIRD AND FOURTH GRADE, BUT EVER SINCE HE GOT INTO CUB SCOUTS, HE ONLY PLAYS WITH JERRY CUSSLER.



KID, I CAN'T EVEN TELL YOU WHY, BUT YOU DON'T HAVE A "PALIMONY" SUIT HERE.

Number of women drops for second straight year

(Continued from page 1)

years. "Programs designed for minority students were advertised much more aggressively," Behnke said.

Another possible reason for the increase in interest among minorities was the new financial aid policy that lowers self-help expectation levels for lowest income students, many of whom happen to be minorities, Behnke said. National publicity over the report on the racial climate at MIT issued last year also might explain the increased interest, he said.

"In one sense, the publicity was negative, but it showed that MIT was addressing the issue of racism," Behnke explained.

The Class of 1992 will have 338 women and 671 men. MIT accepted 645 women and 1186 men from an applicant pool of 1666 women and 5767 men. The percentage of women enrolling declined from 36 percent last year to 33 percent this year. The record was set two years ago when women made up 38 percent of the Class of 1990. The Office of Admissions will address the decline this coming year, Behnke said.

Application rise "positive"

Behnke viewed the overall increase in applications to MIT as a positive sign.

"Applications to some schools identified with engineering were down as much as 20 percent," he said. "The fact we had an overall increase suggests that we are attracting students with broader interests and that students are realizing MIT has a broad curriculum."

Behnke added that publicity about the two 1987 Nobel prize winners from MIT also might have enhanced the school's popularity.

The proportion of applicants expressing interest in the Department of Electrical Engineering and Computer Science continued to drop, from 23 percent last year to 21 percent this year. Behnke cited the downturn in high-tech industries and more realistic expectations about computer science as reasons for the national trend.

Behnke said the Admissions Office only considers the area in which an applicant expresses interest if the interest recurs in the application.

While math and physics core professors complained that last year's freshman class was not as well prepared and not as engaged in their studies as previous classes, the opinion of chemistry instructors was unchanged, Behnke said. The failure rates for freshmen remained the same, he added.

The number of students accepted from the wait list dropped from 156 last year to 35 this year. A conservative number of students was accepted in the first round last year because of anxiety over the dramatic 18% increase in applications, according to Behnke. This year, however, the numbers were more predictable.

Admissions process tougher

There may be some truth to rumors that a substantial number of last year's high school seniors were rejected by all of the colleges to which they applied, Behnke said. "While getting into college would seem to be growing easier because fewer students are graduating from high school, in reality, the percentage of students applying to college is increasing."

In addition, students and their families are placing more emphasis on what they perceive as the "top colleges," he said. "College being expensive as it is, they feel that they should spend it on the best," he concluded.

Council tables recommended changes to pornography policy

(Continued from page 1)

book *Taking Liberties*, "Now any student at MIT can decide for himself or herself which constitutionally protected films to show or watch on campus."

Nevertheless, Keyser said he assumed the lack of action by the Academic Council meant that the current policy remains in effect, even though the COD has refused to enforce it. If a controversy about pornography arises on-campus again, Keyser guessed that the Academic Council will probably be forced to look at it.

Adam Dershowitz said the Academic Council was "trying to keep [the policy] on the books and still avoid the issue." He said the only purpose for keeping the policy would be as an "intimidation technique" since the policy is unenforceable. Dershowitz also noted that the policy could still be used against student groups which receive space and funds from the Institute.

"The COD decided that censorship is inappropriate for MIT," Dershowitz said. But having a policy that "scares people but can't be enforced . . . is even more inappropriate."

Dershowitz said if the Academic Council does not do anything with the policy "that will be a cause to take action." He would not confirm whether he had any specific plans.

FPC offered "limited changes"

After the COD's November ruling, the Faculty Policy Committee conducted a review of the policy, which was first introduced by the Office of the Dean for Student Affairs in the summer of 1984 and adopted by the Academic Council in 1986.

The FPC, which reviewed the policy at the request of the COD and Provost John M. Deutch '86, proposed only what it called "limited changes." The original policy required any X-rated or unrated sexually explicit film to be screened by a review committee. Unapproved films were not permitted to be shown during Residence/Orientation week, Registration Day of either term, or in Kresge Auditorium at any time. The FPC proposed that films only be regulated during R/O week and Registration Day or if they were to be shown in a dormitory commons area.

These revisions received a mixed reaction. Some faculty members, such as Professor Alvin W. Drake '87, said it was "totally unrealistic" to abandon the pornography policy. Others, like former COD chair Professor Paul C. Joss, expressed concern that once one type of offensive speech was restricted, others types might be restricted as well. "MIT would do best not to have a policy of this type at all," Joss said at the February meeting. Indeed, the COD announced in February that it would not enforce the revised policy, which it did "not represent a substantive change over the existing policy."

"The COD's job is to understand what the standards in the community are," Keyser said. He suggested that the committee took no action against Dershowitz because there is no consensus on the policy. But Keyser guessed that as "more and more women" attend MIT pornography will cease to be an issue on campus.

Groups evaluate COD's role

(Continued from page 1)

ruled the policy "inappropriate for MIT" and dropped charges against Adam Dershowitz '89, who showed a sexually explicit film in the East Campus Talbot Lounge on Registration Day of the spring 1987 term without submitting the film for approval by the *ad hoc* Screening Committee.

Keyser suggested that a number of possible recommendations for improving the COD's operation have their roots in the Dershowitz case. Included among these is a suggestion that the COD refer controversial issues in which no "clear community standards" exist to the FPC before holding its own hearings and an inquiry into the need for "legalisms" in COD hearings such as lawyers and expert witnesses [Dershowitz used his uncle, Harvard Law Professor Alan Dershowitz, as an expert witness and argued that the pornography policy violated state law].

The subcommittee is questioning the nature of the COD's function, asking whether it is a body intended to mete out punishment for infractions or to express community standards, Keyser said. The Dershowitz case illustrated the difficulty of attempting to deal with uncertain community standards with a punishment approach, he continued.

Keyser guessed that the FPC would "strongly urge" the COD to refer controversial issues to back to itself, although he admitted the FPC could make such referrals mandatory.

In the same spirit, Keyser said, the Institute needs to make a decision regarding the legal formality of COD hearings. "Is it right for a student to be represented by a lawyer? Does MIT then need to have a lawyer present?" he asked. It is necessary for MIT to decide just how far down the road of legality it wants to go, and how this will affect the COD's educational mission, he continued.

The COD also experiences some difficulty in timely review of its cases, Keyser said. Some of the subcommittee's recommendations will try to assure that COD actions are heard quickly.

The subcommittee will make its recommendations to the FPC in the fall. The FPC coordinates the work of the standing faculty committees such as the COD, according to *Policies and Procedures*, an Institute handbook for faculty and staff. Further, the FPC is charged with formulating "policy on matters of concern to the faculty" and interpreting and implementing policy as approved by the faculty.

ODSA also to report to FPC

The ODSA report, which is also being prepared for the FPC, is still in draft form, McBay said. McBay refused to release a copy of the draft, as the FPC has not received the memorandum and will not meet again until the fall.

Associate Dean for Student Affairs Jeffrey A. Meldman '85, the primary author of the memo-

randum, said the document is intended to "clarify" ODSA procedures and relations with the COD. "Many of the processes [for interaction] seemed awkward," he said.

Recommendations within the memorandum fall into two broad categories, McBay said. Both procedural issues and the roles of the COD and the ODSA are addressed, she continued.

Several incidents during the past academic year have prompted the review of the COD's role in Institute life, McBay said. She declined to name any specific incidents, but when questioned about the COD's overruling of the Institute pornography policy last November, McBay admitted that the COD's action was a matter of concern.

"The issue is whether the COD had the authority to set aside a policy approved by the Academic Council," McBay said.

One example of a procedural issue the memorandum intends to address involves conflicts of interest that might arise when a student seeks counseling from the ODSA. Since a staff member of the ODSA serves as a liaison to the COD, McBay said, he might find himself with a conflict of interest if he is counseling a student appearing in a COD hearing.

McBay formed a working group within the ODSA at the end of last term to draft the memorandum, Meldman said. He wrote the first draft of the memorandum over January with the other members of the group.

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for

CONCOURSE

Tuesday, September 6th, 3:30-5:30 p.m.



- Small class size
- Co-operative learning
- All freshman requirements

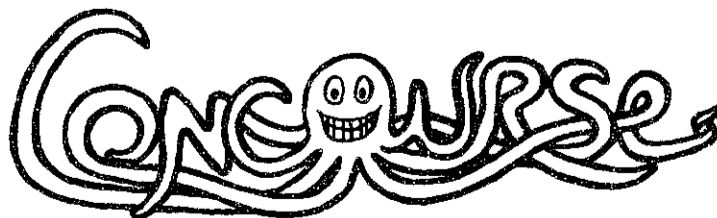
- Help always available
- Excellent preparation for all MIT majors
- Lots of personal contact with faculty



- Highly experienced and nationally recognized (for teaching) faculty
- Dynamite freshman elective



COME BY AND BROWSE!



Concourse Lounge, 20C-221

Commencement address of A. Bartlett Giamatti

(Continued from page 18)

and abuse to fund the humanities. We intend to uncap retirement, cap technology transfer, cut the National Science Foundation, get rid of the Library of Congress and slash the Health Manpower Act because we want to get this country moving again."

The congressman beams, and says "Doctor, let me tell you, it's been an honor having you here. We've got a college in the district, they do a wonderful job. Education is marvelous. Look what it made the country today. We've got a huge deficit, unbalanced trade, a weak dollar, corruption in church and state, although separated. It's great to see; anything I can do to help, just let me know."

"Aside from enriching this moment and of course your lives in general, my ruminations will eventually prove to be splendidly relevant."

I go back out, I go past the young man shredding, past the wastebaskets, past the silent word processor, I am finally in the hall, I have not said a word. But I had done what I had come to do, which is to have my picture taken, I had seen a staffer, I had met a congressman, and I had heard all the issues touched definitively. I felt that our system is working. The vision remains in the mind as a pearl.

There is only one other moment that I will share with you. It is a brief but glistening session not long before I left in 1986 with a university-wide, community-based, self-selected group called the Standing Committee on Special Interests. This committee is the special interest group that convenes to pursue a special interest if there is no pre-existing group empowered to pursue that special interest.

"I learned that because the corporate world is only interested in quarterly results it talks a great deal about long-range planning. It was very clear to me that Yale needed some of that too. We needed a policy. I of course had no policy. I had a mortgage and I had one suit, but I had absolutely no policy."

It monitors public utterances to see who might be offended and it takes offense if no one else has the time or the inclination. It watches power structures, it petitions for redress, it gathers, rallies, assembles, queries, and blockades. Occasionally it even — sincerely with a good heart — assaults in a good cause. It is an extraordinarily hard-working group; it is never at rest.

Recently it had taken up the cause of the inequality of income distribution in North America, the preservation of all stained-glass windows at Yale, and women's volleyball. I was summoned to meet this standing committee. I said I would meet them in a trustee room near where I had my office. They said they weren't sure they would all fit in the room. I said they could send delegates. They said they didn't trust

each other enough to delegate any of their number. I said it was up to them.

They canceled. Some clergymen in the city immediately petitioned on their behalf. I caved in. When they finally arrived there were only seven of them. I said, "What can I do?" There was a long silence. "What is the issue?" I was baffled.

Finally the spokesperson said, "We are really very sorry to come to you like this. We are deeply concerned that no one in the administration is paying any attention to the most pressing issue of our time, which is the problem of evil and the restoration of paradise."

But I said, "We tried to solve that. I sent out a memo years ago."

ideals to reality and making the world for all its pain, work. University is the place where the mind learns first how to make ideas which is the mind's most durable product. University is neither a paradise nor the worst spot we've ever been in. It is a good place which continues to want to make our children better. But its essence is that give and take, that civil conversation in its innumerable forms.

When that conversation, the to and fro of ideas, is stymied or foreclosed or frozen, when the questing for truth is told that it must cease because there's only one truth and it is complete, then the institution and its essence is chilled and its life threatened.

The enemy of the university is finally not dissent, not disagreement, not disagreeableness. Gentility, after all, is the mark of a



Michael D. Grossberg/The Tech

great finishing school, not a great university. University doesn't care for the gentile. It cares for the blood and sinews of ideas and non-coercive combat with other ideas. I suppose the non-coercive quality is fundamentally the key. It's a combat that doesn't seek to take a life, but seeks to add energy, passion, logic, and commitment to the open life of the mind in the service of a more just society. That, basically, is the nature and purpose, the norm, the guiding principal, for all of us.

The deniers of left or right, the diagnosticians for whom all illnesses are similar because all cures are identical, the purveyors

"We intend to uncap retirement, cap technology transfer, cut the National Science Foundation, get rid of the Library of Congress and slash the Health Manpower Act because we want to get this country moving again."

"University is the place where the mind learns first how to make ideas which is the mind's most durable product. University is neither a paradise nor the worst spot we've ever been in. It is a good place which continues to want to make our children better."

win the day, but because they remove themselves from debate, they force us into us and them, fragmenting precisely when they most hunger for solidarity, splintering the very sense of community they ache to form. You encountered this impulse here, you would have at any university or college, and you will certainly in the wider world.

So all I learned in the university, my graduating friends, that is worth passing on to you is simply this: Do not write off the dogmatists, do not acquiesce in the apocalyptic style. Insist on conversation, even when it is not proffered. Have the courage to connect, the courage to strive to keep the shouting down and the conversation open because I think only in that way eventually will equality of sexes and races

"When that conversation, the to and fro of ideas, is stymied or foreclosed or frozen, when the questing for truth is told that it must cease because there's only one truth and it is complete, then the institution and its essence is chilled and its life threatened."

"... there are those lucid moments, those Joycean epiphanies, that occur and lay bare the luminous beyond and give us the essence of it all. I had those moments. They were all moments of profound and brilliant failure, but string those moments of defeat into a strand and you have the pearls of an administrative career."

bate, of disagreement, of descent. The shouters who want it now care nothing for exchange, for connection, for each of us, each to each working it out.

What must be fluid so that each of us has the freedom to promote another's freedom of mind and spirit and belief they would freeze, catching us all in the amber of their dogma. In some ways, they are the subtlest enemies of the university, of the life of the mind, not because they

and opportunity finally come, only that way will the homeless get housed, and the hungry fed, and the poor get work, and will the city be rebuilt. To have the moral courage to avoid the selfishness of self-righteousness and to assert positively the need we each of us has for the other, that is the real work of humankind. It has begun here and it will, I know, be carried out into a life that will remember how inhumane it is to leave another alone.

Good luck.
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GSC defends housing policy despite opposition

By Harold A. Stern

The decision of the Office of Housing and Food Services and the Office of the Dean for Student Affairs to revoke the untenured housing policy can be attributed to active discrimination against incoming graduate students, said James J. Hickman G, former Graduate Student Council Housing Committee chairman and one of the policy's authors.

The Housing Office and the ODSA were forced to deal with numerous complaints from current dormitory residents, which made the policy too difficult to administer. Continuing graduate students can speak for their interests, Hickman explained. But "incoming students do not have an advocate." The result is that "they are actively discriminated against."

In a letter to Director of Housing and Food Services Lawrence Maguire, GSC Housing Committee Chairman Michael D. Grossberg and GSC President Jeffrey A. Meredith expressed their support for the policy and their dismay at the pressure to revoke it.

"We are strong supporters of this policy because of its clear intent to allocate the existing housing resources fairly between incoming and continuing graduate students," they wrote.

Although they recognized that there was opposition from the graduate dormitories, Grossberg and Meredith believed that "the silent majority" of graduate students supported the policy, but were "not likely to direct their bitterness about being unable to acquire graduate student housing towards the Housing Office."

Grossberg, in an interview, said he saw the policy as an attempt to "give first-year graduate students a fair shake." The problem, he believed, is that openings for housing occur on a continuous basis. Most continuing students can get a room eventually, he said.

Although each graduate residence has an approximate turnover of 50 percent each year, only a small fraction of those vacancies are available in September, Hickman said. "We tried to get a new policy that would create more spots in September."

Grossberg was "not terribly happy" about the Housing Office's decision to allot 70 percent of the September openings to incoming graduate students, even though the percentage is up from the usual half. "The number of slots which open in September is ridiculously small," he explained.

If MIT leased its apartments on a yearly basis, Grossberg said, they could "really make it so people leave in September." Although the Housing Office would "hear a lot of noise" from on-campus residents who wanted to move out of their apartments early, the 70 percent of graduate stu-

dents who live off campus have to deal with yearly leases, he said.

ODSA's implementation faulty

The GSC officials agreed in their letter to Maguire that there were problems with the policy's implementation. "We could concede that the primary fault with the policy is that in trying to be fair to all parties involved; the policy is complicated and for some people difficult to comprehend," they wrote.

"Another reason for opposition is that the policy has been misinterpreted by the Dean's Office and not administered as intended," they continued.

The ODSA did not implement the policy the way the GSC intended, Hickman explained. "They did not require students to sign full-year leases." Without one-year leases, MIT is still faced with the fact that most openings do not occur in September, he said. "They are not helping anyone without one-year leases," he said.

Also, the ODSA tried to "do it all at once," whereas the GSC intended for the policy to be implemented gradually. Initially the Housing Office had planned on 113 students being assigned to untenured housing in the first year. The ODSA, which handles housing for Ashdown House and Green Hall, made approximately 130 untenured assignments to Ashdown House alone, according to Ashdown Executive Committee Chairman James Abbott.

"They [the ODSA] went a little bit overboard," said Linda L. Patton of the Housing Office.

Ashdown views turnover as threat to house government

"Given the way Ashdown functions, the policy would be very disruptive, and would have disastrous consequences," Abbott said.

Ashdown is run by a committee consisting of 35 house officers, who are "paid" for their efforts by receiving a term of seniority, which can be used to get better rooms, he explained. If residents were forced to leave after a year, there would be no incentive for people to become officers, he continued.

In addition, there were "all kinds of logistical problems" which resulted from the uncertain status of many untenured students, who had a chance to remain in the dormitory if they got in on the waiting list. "We had no information on whether people would be staying or not," Abbott said.

When the residents of Ashdown began to see the effects, "there was an orchestrated effort" to convince MIT to revoke the policy, Abbott said. Over 200 of the 390 residents signed a petition to the ODSA. "Of the peo-

ple opposed to the policy, it seemed like an even number were tenured and untenured, [which was] very successful in showing that it was not just a vocal minority opposed to the policy," he added.

The GSC's letter to Maguire disputed the effects of the policy on Ashdown's house government, claiming that the maintenance of their system is less important than housing new students. "The few privileged students who have managed to acquire on-campus housing will of course be opposed to any changes which will threaten this privilege."

"We believe that Ashdown House's community is important but the maintenance of this community through house officers is based on a seniority system that is seemingly inimical to an institution with severely strapped housing resources . . . the reward mechanism could be changed."

Abbott denied that the system could be altered without destroying the nature of the dormitory, and accused the GSC of being insensitive to the concerns of the dormitory. "The GSC absolutely ignored the negative effects of the policy," he said. "They would not acknowledge the price."

The residents of Ashdown approached the GSC for help, but were turned away, he claimed. "They tried to make us look selfish . . . Jeff [Meredith] is bitterly furious about our opposition to the policy."

Tang opposed to mix of tenured and untenured residents

The housing policy caused ma-

Housing policy cancelled in first year

(Continued from page 1)

know about the housing situation, according to the Graduate Student Survey Report of 1986.

However, implementation of the policy caused serious divisions within the graduate student community. The governing bodies of graduate dormitories complained bitterly, believing the plan threatened the functioning of the living groups. The GSC opposed their call to revoke the policy, and called the dormitory committees "the few privileged students" who were "opposed to any changes which will threaten this privilege."

See related article.

Staff cutbacks at the Housing Office were also another factor, Patton said. Senior Office Assistant Audrey L. Pitts is leaving the Housing Office and her position has not yet been filled.

"When the policy was established, it was very difficult to determine the long term effects," Patton explained. "We had stressed that if it incurred extra expenses or increased complaints" they would re-evaluate the policy, she said.

major problems in Tang Hall where tenured and untenured students were thrown together, said Alan Feitelberg, president of the Tang Hall Executive Committee. Untenured residents — whose leases were only one year long — were unlikely to make any investments into the apartments, which are unfurnished. This was a potential for conflict, since some tenured residents spend thousands of dollars to fix up apartments, Feitelberg said.

"Some untenured residents literally live out of suitcases," Feitelberg continued. They don't purchase any furniture because they know they will be moving out at the end of the year.

Feitelberg blamed the "very poor communication" between the Housing Office and Tang Hall for the problems over the policy. Patton attributed these problems in part to personnel changes and unfilled vacancies within the Housing Office.

When the GSC introduced the tenured housing policy, it "caught a lot of flack," Feitelberg continued. Douglas Kirkpatrick, former president of the Tang Hall Executive Committee, complained last year that the residents of Tang were not consulted before the plan was approved. Kirkpatrick said the tenured policy would be passed "over his dead body," Feitelberg recalled.

Hickman met with Kirkpatrick last year after the Tang president expressed his opposition to the plan. According to Hickman, Kirkpatrick eventually supported the policy. "We had the approval

of all the house presidents," Hickman said.

Beginning in May 1987, when the policy was instituted, 63 of the 404 residents of Tang Hall were assigned to untenured apartments. The Housing Office was phasing in the program gradually, hoping to peak the number of untenured residents at 180 in the future, Feitelberg said.

Dorm leaders propose alternatives

Abbott approached the GSC with a three-part statement of recommendations for alternatives to the policy. They would allow newly arriving students to arrive early during the summer when there are lots of empty spaces and use the rooms as a "home base" to look for apartments. A second source of temporary housing would be current residents of the dormitories, who would voluntarily crowd in the beginning of the term.

The third recommendation was to establish a process by which incoming graduate students could move into the off-campus apartments of graduate students who are leaving MIT, Abbott said.

Feitelberg suggested that an alternative untenured housing policy might be to make an entire dormitory untenured, with furnished apartments like the undergraduate dormitories and resident advisors. Hickman, a member of the planning committee for the new dormitory, called this an "intriguing idea," but did not think it was going to happen.

who need them the most.

"We are still dealing with a limited commodity," she said. "We will always have some people angry with us no matter what we do."

But the volume of complaints surprised the Housing Office; they expected that the GSC had checked with the graduate students before proposing the policy, Patton said.

In the fall, the Housing Office will re-examine the graduate housing system in an attempt to make the system less complicated, Patton said. They will solicit ideas from the GSC, among other groups.

Without the policy, the residence selection process will still be skewed towards first-year students, Patton said. "This year, a minimum of 70 percent of summer and fall assignments will go to first-year students," she promised. In the past, 50 percent of the openings were reserved for incoming graduate students. Assignments to incoming students will be made by lottery, while continuing graduate students are ranked chronologically on a waiting list.

Freshmen to receive the Pulitzer Prize winning novel *Beloved*

(Continued from page 1)

ing, simply a good novel," Merritt said.

"We [the UASO and the R/O Committee] were trying to find a book that would grip the freshmen and deal with the human element," said R/O Committee member Anne Louit '90.

Chronicling the experiences of a recently freed female slave in 19th century Ohio, *Beloved* deals with "important gender and racial issues in their historical context," Merritt said.

Merritt first considered *Beloved* as the book to be mailed to the freshmen after Professor Theoharis Theoharis and several others suggested it to him. After reading the book, Merritt, several members of the UASO staff and

the student R/O Committee went to hear Toni Morrison lecture at Brandeis University.

On Sept. 8, after a "mystery surprise" in Kresge which is rumored to be a lecture from Toni Morrison, the freshman class will break up to discuss the book in their respective living groups. These discussions will be led by volunteer MIT faculty.

Because of the complicated racial issues addressed in *Beloved*, there will be a minority pre-discussion on Sept. 7 to "help put the minorities at ease about the open discussion of such difficult issues," said Merritt.

New sorority during R/O

The growing number of women at MIT has encouraged two

more social sororities to join the IFC, Sigma Kappa and Kappa Alpha Theta, bringing the total number of MIT's Panhellenic sororities to four.

Sigma Kappa will be introduced this fall, but the new sorority will not be allowed to rush during R/O week. Instead, it will have an information desk for all who are interested and will begin its official rush during the fall term.

Depending on the success of Sigma Kappa, Kappa Alpha Theta could be introduced as early as the fall of 1989 or as late as the spring of 1990.

IFC Rush Chairman David Forbes '89 said that the housing prospects for the two new sororities seem dim. "Alpha Phi and

Alpha Chi Omega [the two existing Panhellenic sororities] will have housing priority," he said.

Other scheduled R/O activities

The R/O Committee in collaboration with the Inter-Fraternity Council and the Dormitory Council will sponsor a series of skits to be shown to the freshmen and then discussed in student-led discussions shortly before rush begins.

Though last year's skit series met with mixed results, this year's skit series "will be totally different," according to Louit.

The skits "are designed to give the freshmen information about MIT's official rush policy, so that they will understand what's happening to them and they will know what to expect," she said.

"And, unlike last year, both the IFC rush chairman and the vice president of DormCon will have to approve the script for the skit, which is being written by two members of a fraternity," she added.

The R/O Committee plans to make International students a bigger part of this year's rush. "We have included structured discussions and activities to make the transition from International R/O to rush more smooth," said Louit.

In addition, there are more minority and women's events than in previous rushes. Events such as panel discussions and luncheons which the R/O committee hopes will help those groups to better integrate into the MIT community.

