

MIT could revise writing plan

By Darrel Tarasewicz

The Committee on the Writing Requirement is considering requiring students who fail to complete Phase I of the requirement by the end of their freshman year or Phase II by the end of their junior year to enroll in a writing course to satisfy the Phases, according to Margaret L. A. MacVicar '65, Dean of Undergraduate Education.

The revision is prompted by a failure of many students to com-

plete the requirement until the last minute, MacVicar said.

These revisions would affect all future classes, including current juniors and freshmen, and will probably be announced at the March faculty meeting, MacVicar said. The revisions do not require faculty approval, she added.

With 10 days remaining before the deadline, over 194 seniors have not completed Phase II of the writing requirement, according to Leslie Perlman, director of

the writing requirement office. "This excludes the 150 students that won't graduate in June such as those in the VI-A and Course X internship programs and 75 papers that are currently under review," Perlman noted.

The Class of 1988 is the second class that has been required to fulfill the writing requirement. "Last year we put in a lot of energy to make seniors finish this requirement, but you can't put out that type of energy each year," MacVicar said. With the revisions she hopes that the Phase I and II requirements will be given "sharper teeth."

"As we work out the bugs, the writing requirement will help us develop people that can write competently in their technical fields," MacVicar said. "Last year students did not do their best because there was too little time."

This year's deadline comes approximately two weeks sooner
(Please turn to page 2)

MIT's yield lower for those with small need

By Andrew L. Fish

MIT in 1986 had trouble attracting admitted students who had financial need but who failed to qualify for any grant aid at the Institute, according to statistics in a confidential report issued by the Consortium on Financing Higher Education last year. These students — whose financial need did not exceed the Institute's self-help level of \$4900 — would have to pay their way through loans and term-time jobs at MIT.

Only 27 percent of such students admitted to the Class of 1990 decided to attend MIT. This figure lagged behind the overall yield rate of 56 percent among students accepted by MIT and the yield of 68 percent among students who were offered grants. The yield rate among students with no financial need was 58 percent.

Among the colleges listed in the report, MIT had the highest self-help level (the amount of tuition a student must pay through loans and income). By comparison, Harvard last year had a self-help level of \$3650. Stanford's self-help level was \$4450, and

Princeton's was \$3775.

And, in 1986, these colleges were the top draws for students admitted by MIT who decided not to attend MIT, according to Undergraduate Association President Manuel Rodriguez '89.

At Harvard and Stanford, there was no wide disparity between the yield rate for students with no grant aid and the yield rate for students in general. Princeton's yield rate among student's with no grant aid was substantially lower than the college's overall yield rate — but still seven percentage points higher than MIT's.

While MIT has not increased its self-help level over the past two years, the Academic Council will meet today to set tuition and the self-help level for 1988-89. Rodriguez would not reveal the proposed tuition and self-help levels, but he said he was against any increase in self-help.

Rodriguez said the high self-help level had a negative effect on needy students, who can be forced to work up to ten hours a week on top of an already heavy workload. He also worried that
(Please turn to page 2)

Dole, Gephardt win Iowa; Bush ends third

By Andrew L. Fish

Sen. Robert Dole (R-KS) won handily in last night's Iowa caucuses, while television evangelist Pat Robertson finished second in the Republican contest, upsetting Vice President George Bush. There was a tighter race on the Democratic side, with Rep. Richard Gephardt (D-MO) holding a

slim lead over Sen. Paul Simon (D-IL) and Massachusetts Governor Michael Dukakis finishing a close third.

With 98 percent of the precincts reporting in the Republican caucuses, Dole had 37 percent of the vote, compared to 25 percent for Robertson and 19 percent for Bush. New York Rep. Jack Kemp

election '88

finished fourth with 11 percent of the vote, while former Delaware Governor Pierre Dupont finished fifth with seven percent. Alexander Haig, long ago conceding the Iowa race, did not even garner a percentage of the vote.

On the Democratic side, before eliminations because of the 15 percent viability rule, Gephardt led with 27 percent of the vote,
(Please turn to page 2)

Libertarian candidate warns of depression

By David P. Hamilton
and Robert Adams

The federal government's current monetary policy — coupled with a trend toward trade protectionism — could result in a major depression and a world war in the 1990s, former Texas congressman and Libertarian presidential candidate Ron Paul told an MIT audience of 150 last night.

Advocating a limited government, a free market economy, and unrestricted individual rights, Paul discussed Libertarian political philosophy and blasted the policies of the Republican and Democratic parties, which he labeled "Tweedledee and Tweedledum."

Paul took to task the US government's monetary policy, lam-

election '88

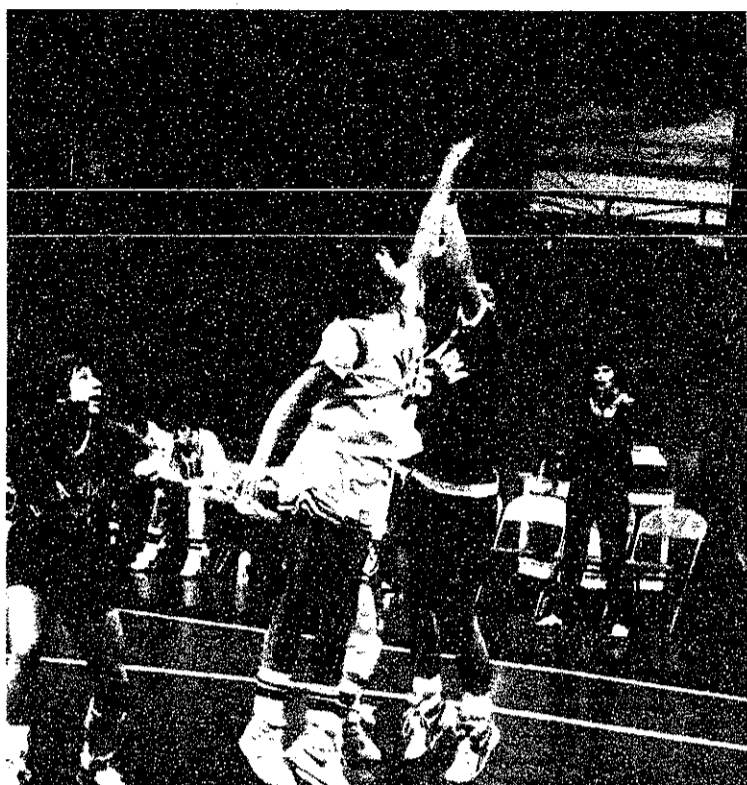
basting it as "counterfeit" and "fraudulent." The Federal Reserve "artificially" stimulates the money supply — lowering interest rates without strengthening the underlying economy, he contended. Such policies were largely responsible for last October's stock market crash, Paul said.

Paul offered as an alternative the "Austrian" economics of Ludwig von Mises, an early twentieth-century economist. "Austrian" economics would eliminate

the boom-bust business cycle by stabilizing monetary policy, Paul claimed. Since the government would not influence interest rates under this system, there would be no frantic cycle of "artificial" prosperity and no corresponding crash.

Turning to Libertarian philosophy, which has existed since 1971, Paul outlined the two principles of his party: the prohibition of personal and governmental aggression, including theft and injury, and the right to hold all associations solely voluntary. These principles would prohibit such currently accepted practices as taxation and the draft, Paul said.

To be consistent with the phi-
(Please turn to page 2)



Sarath Krishnaswamy/The Tech
Vivian Ma '88 jumps for the ball against her Anna Maria Coll opponent this past Saturday. MIT lost 48-29.

UA store makes profit over 3 weeks

By Darrel Tarasewicz

The Undergraduate Association convenience store has been earning small profits during the three weeks it has been open, according to Manufi Rodriguez '89, UA President. This is despite the resignation of the former store manager, Octavio Jose Ortega '88 just before the store opened.

For the store to break even, there has to be \$705 in sales every five days, Rodriguez said. Most of the expenses involve paying the manager, assistant manager and workers, Rodriguez said. "That first week we had \$1412 in sales, but we ran into a number of startup expenses such as an advertisement in *The Tech*, and more posterage that we had ex-

pected, and thus we just broke even," he said.

Since its reopening on Jan. 27, the hours have been expanded from 11-4 to 11-6. "Early in the term we wanted to extend our hours to take advantage of all the people that would need school supplies," Rodriguez explained.

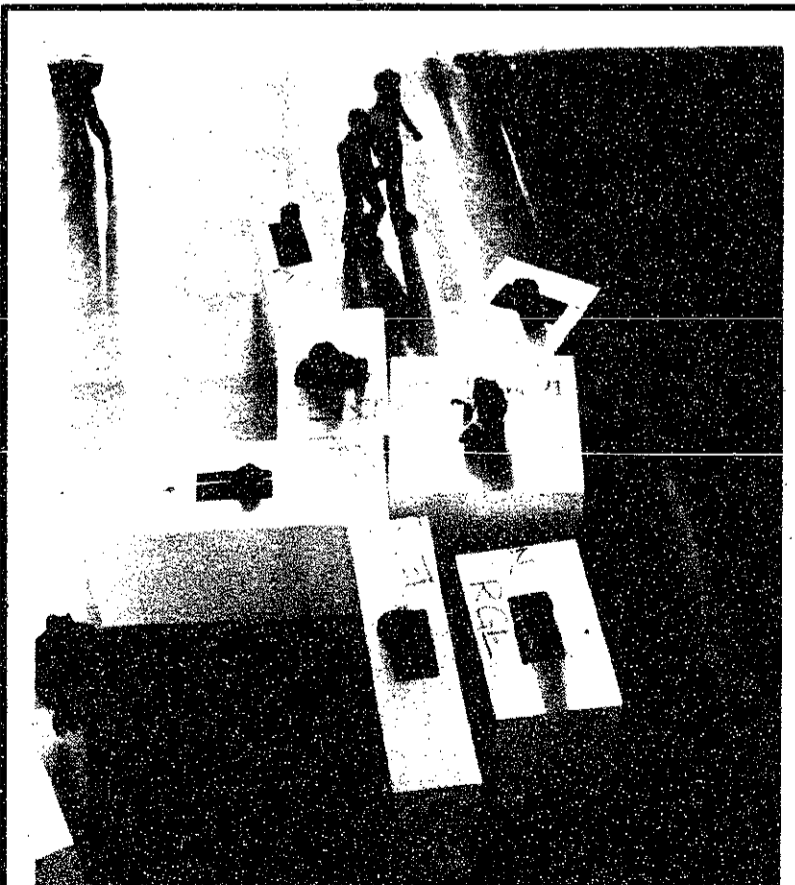
The current manager, Marc A. Kaufman '91 noted that the last

week of January was quite slow with only \$404.99 in sales. He blamed the poor performance on bad advertising and the fact that the store was only open three and one-half days that week. With the rush at the beginning of the term, sales increased to \$839.76, Kaufman said.

The store was opened the Sat-
(Please turn to page 2)



Georgina A. Maldonado/The Tech
Larry Labell and Drea Brandford in TRME's "You're a Good Man, Charlie Brown." See review on page 9.



Sarath Krishnaswamy/The Tech
4.01 students demonstrating "how buildings are aware of themselves and each other"

Writing requirement to be revised

(Continued from page 1)
than last year's, Perlman said. "This will give us more time to thoroughly and fairly read all the papers," he said. Perlman stressed though that no papers would be accepted after that time.

Even if a student does not submit a paper, he can fulfill Phase II by enrolling in a number of cooperative courses which may be offered in his department, Perlman said. "If he doesn't want to do that he can enroll in 21.780 [Science and Engineering Writing], 21.339, or 21.340 [Workshop in Writing for Science and Engineering: English as a Second Language]," he said.

At the beginning of September, 492 students had not completed Phase II, Perlman said. By the end of December only 58 more

students had passed, he added. "I can assure you that quality control will not go down even though we will be reading three times as many papers in the spring as in the fall," Perlman stressed.

To ensure this, 20 more professionals from various fields will be reading the papers the weekend after the deadline, Perlman said. "We're even going to try to involve department faculty members and even Provost [John M.] Deutch [61] to let them see how involved of a process this is," MacVicar said.

Both Perlman and MacVicar

stressed that the writing requirement should not be viewed as something comparable to the swim test. "You can not intensively write for two weeks and then hope to become a good writer," MacVicar noted. "Only through continually revising and critiquing one's writing will it become a real skill," Perlman said.

Phase I of the writing requirement is intended to demonstrate basic expository writing competence, while Phase II is intended to engage upperclassmen in the more specialized forms of writing used within their professional disciplines.

Rodriguez asks for no increase in next year's self-help level

(Continued from page 1)
the high self-help level was keeping students away from MIT.

Surprisingly, though, the admitted students who seem to be turned away by MIT's self-help level are not the most neediest — who receive grant aid — but rather the middle-class students who have a financial need of less than \$4900. These students could be receiving grants from other institutions which are drawing them away from MIT.

Rodriguez noted that other institutions have other incentives to

encourage students to attend. He said that Stanford actually had eight different self-help levels for different students, and that Harvard matched half of a student's outside grants.

MIT is establishing some new aid programs of its own. It will start to offer Opportunity Awards which lower the self-help level of the neediest students at the Institute. Also, the Committee on Undergraduate Admissions and Financial Aid is proposing that MIT change a current policy in which the Institute reduces grant commitments — dollar-for-dollar — for those students who receive outside scholarships.

Nevertheless, at best MIT's high self-help level will remain at \$4900 for the next academic year. And it is unclear whether or not MIT's new initiatives will help mitigate the deleterious effect of such a high level.

Robertson upsets Bush in Iowa vote

(Continued from page 1)
followed by Simon with 24 percent and Dukakis with 21 percent (with 70 percent reporting). Rev. Jesse Jackson finished fourth with 11 percent of the vote, while former Arizona Governor Bruce Babbitt trailed closely with nine percent of the vote. Six percent were uncommitted.

Former Sen. Gary Hart — who vowed that his re-entry into the race would "let the people decide" — was not happy with their reply. The one-time Democratic front-runner finished with a paltry one percent of the vote, barely beating Sen. Albert Gore (D-TN), who avoided the race entirely.

The big surprise in the caucuses was Robertson's strong showing. His support was hard to measure, as an "invisible army" of loyal evangelical Christian supporters apparently turned out in force to vote. Robertson called his second-place finish a "smashing victory" and said it placed a "rocket-engine" on his campaign.

Bush said he was disappointed but "not down" after his crushing defeat at the hands of Dole and Robertson. He said the television evangelist out-organized his own Iowa campaign. But Bush added that he was "a fighter" and vowed to come back. Bush remains the front-runner in next week's New Hampshire primary, but a new ABC-Washing-

ton Post poll shows that Dole is closing the gap, only trailing the vice president by seven percentage points.

Robertson's finish probably does little to better his chances of winning the Republican nomination. He has the highest negative ratings of the candidates and is likely to receive few defectors from other camps.

Bush's third place showing, on the other hand, could weaken his support and boost the campaign of Dole and possibly breathe some life into Kemp's bid for nomination. But if Kemp performs poorly in New Hampshire, he could be forced to drop out of the race, along with Dupont and Haig.

Iowa's Democratic caucus results held fewer surprises. The three front-runners (Gephardt, Simon, and Dukakis) all did well enough to claim some form of victory in the state. The results signal the beginning of the end for the Babbitt and Hart candidacies, which have never gotten off the ground.

Next week's New Hampshire primary will likely have little effect on the Democratic side, as Dukakis is for all intents and purposes a favorite son in that state. But if either Simon or Gephardt manages a decent showing in the Granite State, they could be given a big boost heading into the Southern regional primary on Super Tuesday.

UA store set to expand its product line

(Continued from page 1)
urday before Registration Day, and the Executive Board will decide whether the store will have regular weekend hours this week, will be decided early this week, Rodriguez said.

With the early positive results, the UA store will expand slightly, Rodriguez said.

"Soon we'll begin selling shampoos, soaps, deodorant and other things," Kaufman mentioned.

Since the inception of the UA store, Kaufman has become the third store manager. According to Ortega, he resigned because he was quite uncertain of the legality of the store.

"At that time, the MIT lawyers were wondering how the store would have an unfair advantage over other businesses," Ortega noted. "Even though Manuel assured me that there was no problem, I was uneasy since no lawyer spoke to me and I saw no endorsed contract."

Libertarian candidate warns against intrusive government

(Continued from page 1)
losophy, such intrusive government programs as welfare would have to be eliminated, Paul said at a separate interview with *The Tech*.

Such Libertarian principles would result in free enterprise unhampered by government regulation and civil liberties that recognized no "special interests" before the law, only individuals, Paul said. When extended to foreign policy, Libertarian principles dictate a non-interventionist foreign policy, he continued. He explained that everywhere the United States has intervened in foreign nations it has created opportunities for Communists to seize power.

Paul said he opposes abortion, a procedure which brings the two Libertarian principles into conflict. The conflict, he said, arises between a woman's right to disassociate herself from an unwanted fetus and the prohibition against abortion as an act of aggression. Paul said he came out against abortion after he witnessed one and decided that the practice was clearly an act of aggression.

"Ordinary politicians are concerned with how to regulate people's lives and increase the size of government. Libertarians understand what freedom is and how a free society works," Paul said at the interview.

Paul and Andre Marrou '62 re-



Mark D. Virtue/The Tech
Congressman Ron Paul

ceived the Libertarian nominations for President and Vice-President at the party's national convention last year. The Libertarian party held its convention so early "because of obstacles against third party candidates," Paul explained.

Laws against ballot access are unconstitutional because they discriminate against candidates based on their political affiliations, Paul said. Third party candidates need to pass a different set of requirements to get on the ballot than Democratic or Republican, he said.

Currently the Paul and Marrou are on the ballot in 45 states.

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news roundup

from the associated press wire

World

Gorbachev gives date on Afghanistan pullout

Soviet leader Mikhail Gorbachev said yesterday that the Kremlin will begin pulling out of Afghanistan on May 15 if UN peace talks succeed. This was the first time that Gorbachev had given a specific date for the pullout.

Violence in Israel escalates

In one of the bloodiest days since anti-Israeli protests began in early December, Israeli troops shot and killed three Palestinians in the occupied territories. At least 25 others were wounded. Sunday's disturbances began after Jewish settlers on the West Bank launched attacks on Arab-owned cars. Jerusalem Mayor Teddy Kollek declared that "coexistence between Jews and Arabs has collapsed."

Scandinavian hostages held in Lebanon

Palestinian Liberation Organization guerrillas have surrounded a house in Sidon, Lebanon where two Scandinavian UN workers are being held hostage since Friday. The PLO leader in Sidon said the kidnappers are an "unruly element" unaffiliated with any Palestinian group. The PLO leader said he is under orders to free the two men with force if necessary.

Mudslides kill 127 in Argentina

Argentinian rescue workers continued digging through the mud and debris left from deadly mudslides that have killed at least 127 people near Rio de Janeiro. Entire neighborhoods were submerged. An estimated 6000 people were left homeless as a result of the Friday slides.

Haiti has new President

Haiti's new President, Leslie Manigat, a political scientist and former exile was sworn in on Sunday. He offered an olive branch to opposition leaders who had branded his election a sham saying, "This country needs peace, unity, work, liberty and justice."

Iraq attacks Iranian oil terminal

Shipping sources said that Iraqi warplanes flew into Iranian airspace to raid Iran's main oil terminal. The sources added that an American tanker, "Diane", flying the Liberian flag was attacked near the Strait of Hormuz with grenades. No casualties were reported.

Panamanian general implicated in drug trafficking report

A published report stated Sunday that as early as 1972 White House officials expressed concern about Panamanian General Manuel Antonio Noriega. An investigation into his drug-related activities did not begin till 1986. The *Miami Herald* reported that the investigation began only after Noriega supporters in the Pentagon and the CIA retired or left their posts after the Iran-Contra affair.

Waldheim report released

Austrian President Kurt Waldheim was pleased with the results of an investigation into his World War II activities which was released to the Austrian government yesterday. The study concluded that Waldheim was aware of Nazi war crimes while he was a German military officer, but played no part in their execution.

Sports

Temple is ranked number one

Temple jumped from fifth to first in the Associated Press College Basketball Poll yesterday. Temple's record soared to 18-1 as last week's top four teams suffered major upsets. Temple's only loss was against Nevada-Las Vegas. Villanova, another member of Philadelphia's Big 5, moved into the poll at number 20.

Sixers get new coach

The Jim Lynam era for the Philadelphia 76ers officially begins tonight at the Omni in Atlanta. Lynam was elevated to the role of Sixers head coach yesterday, after Matty Guokas was fired. The 76ers lost seven of their last nine games prior to the NBA all-star break and have dropped ten straight on the road.

Nation

Study finds workers worried about AIDS

A study conducted at the Georgia Institute of Technology discovered that a larger percentage of individuals are afraid of catching AIDS at work. Most people surveyed mentioned that they were uncomfortable of using the same restroom or cafeteria as AIDS patients. The director of the study said more counseling and education are needed to dispel myths about AIDS.

Weather

Stable days are here again

Our weather for the next two days will be more seasonable than that which we experienced during the past weekend. A weak low pressure system will pass to our north, putting Boston in the warm sector of the disturbance. So we can expect temperatures in the 30's both today and tomorrow. By Thursday, we will see another push of cold air from the northwest.

Today: Increasing cloudiness with high temperatures near freezing (0°C). Winds will be southeasterly at 5-10 MPH (8-16 km/h). There is a chance of an afternoon snow flurry.

Tonight: Skies will be cloudy and there is a chance of a snow flurry. Low temperatures will be 23-28°F (-5 to -2°C) with southerly winds at 10-15 MPH (16-24 km/h).

Wednesday: Mostly sunny and warmer. Highs near 35°F (1-2°C).

Thursday: Sunny but colder. Highs 25-30°F (-4 to -1°C).

Forecast by Robert X. Black

Compiled by Darrel Tarasewicz

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- MATH
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This meeting will take place on: February 18, 1988
at 6:00 pm — 8:00 pm, Room 4-153

opinion

feedback

Athena articles were misleading

To the Editor:
In the Feb. 2 edition of *The Tech*, you chose to publish two articles about Project Athena. Each of these articles misrepresents the project.

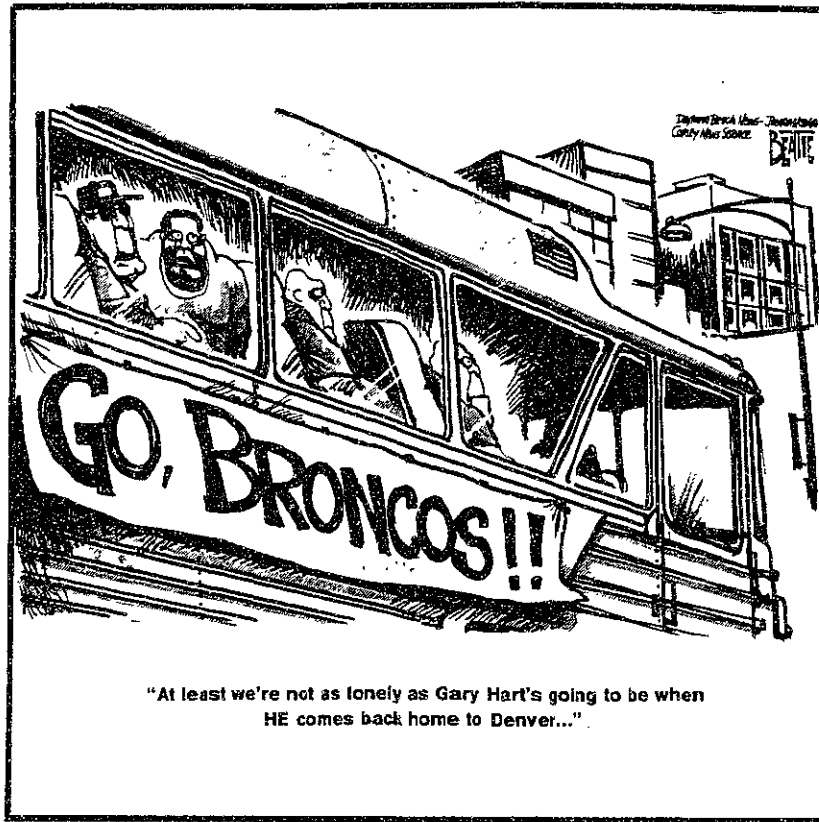
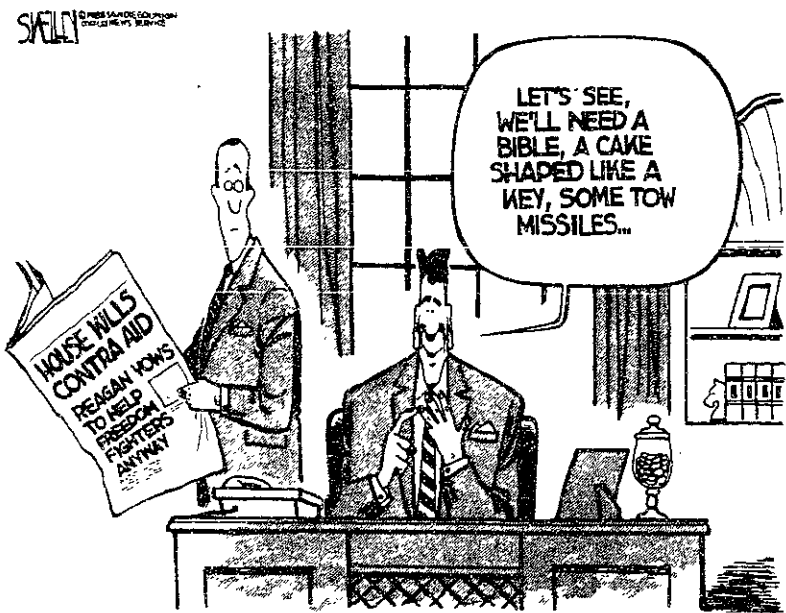
The article about an anonymous memorandum ["Memo says Athena was mismanaged"] was by far the more troubling. The anonymous memo contained numerous factual errors. I decided not to comment on that memo because sending anonymous letters that present incorrect or distorted criticism of others is dishonorable. Actions that publicize such letters only encourage such behavior.

The Tech's article casts aspersions on the work of former Athena staff members. The decision of *The Tech* to publish the names of the individuals who were laid-off from Athena at best reflects poor judgement. These people were laid-off for lack of funds. They were not fired in the sense of being dismissed for their job performance. The decision as to whom to layoff was made primarily on the basis of whether their jobs and skills were most critical to continued work at Athena. The comment attributed to an unnamed staff member that these individuals were "dead-wood" is completely false.

The second article ["Athena requests a three year extension"] contains numerous statements about what will be done in the continuation of Project Athena. It unfortunately confuses options the project is discussing with actual decisions. As was explained to the reporter for *The Tech*,

Athena is now in the middle of a major planning process during which a wide range of possible decisions is being considered. This process will be continuing throughout the semester and will produce publicly available plans for Institute-wide discussion.

Steven R. Lerman '72
director, Project Athena



The Tech

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Athena coverage slandered individuals

To the Editor:
I'd like to briefly comment on the article "Memo says Athena was mismanaged," which was printed in the Feb. 2 issue of *The Tech* and was written by Executive Editor Thomas T. Huang G. According to the article, an anonymous source said that I and five other people laid off by Project Athena were "dead-wood." It is quite admirable that *The Tech* would risk lawsuit by using an anonymous source to slander me in front of the entire

MIT community, without ever even talking to me or contacting me, in order to promote "information exchange." After all, if *The Tech* didn't malign innocent computer programmers in print, how would we ever know if our unalienable First Amendment rights were being protected? Since *The Tech* is so keen on information exchange, perhaps you will print this: a source who wishes to remain anonymous has told me that Huang and an Andrew L. Fish '89 were only ac-

cepted into MIT because of pressure from a high-level MIT professor, who is apparently the illegitimate father of Huang and Fish. Now, anonymous sources say many things. Not all of these things are true, or even print-worthy, so I tend to be a bit skeptical of what I hear from anonymous sources. However, this startling news leak may possibly also explain how two people who clearly have little respect for thorough reporting and the effect that irresponsible journalism can have on innocent people's lives, might possibly have obtained editorial positions in the staff of *The Tech*.

Being an MIT student myself, I realize that MIT students are often way too busy to get their facts straight. However, the time it would have taken to look me up in any Institute phone book, if just to get my title and the spelling of my name correct, could not be very significant in the grand scheme of things. Then again, who really cares about insignificant details? You were just after the gist of things, right?

Scientists constrained by need to find funding

To the Editor:
Science has limits. Are these limits determined by the resolution of our microscopes, or by how we approach the problem? At the recent MIT/McGill Student Pugwash conference we discussed the current research agenda, its appropriateness and its limitations. From this, two themes emerged. If science is about asking and answering questions, what questions do we ask and how do we ask them?

Basically our conclusions were pretty grim. We have set up elaborate institutions which bias science in the interest of the few over society as a whole. Similarly, the way we approach science precludes answering some of the most important questions faced by our society. If we do answer them, we don't develop the best answers.

In this first letter, we will concentrate on the first theme, "What questions do we ask?" We identified three mechanisms which constrain scientific pursuits: the society, the sponsors, and the intrinsic interest of a problem to a researcher. Sponsors are, of course, part of the society. However, their interests may differ from those of society as a whole. The conference focused on the trade-offs between the interests of the sponsor and

those of society. Generally, sponsors exhibit "P" behavior — the parochial pursuit of power, profit, and productivity. This is evident at all levels of the university and society, from the empire building of individual faculty members, to the MIT Commission on Industrial Productivity, to the research agenda of government agencies, to national bodies such as the



opinion



feedback

The Tech provided distorted coverage of Project Athena

(Continued from page 4)
The gist I got, however, from being at Athena at the time of the layoffs was somewhat different than the gist I got from reading your article.

It is a fact that Project Athena had budgetary problems and that layoffs were decided upon to help solve this problem. Whether or not it was also decided that this was also a good excuse to prune "deadwood," I cannot in all certainty say, but this is not the impression I received. I can't speak for anyone else, but in my case, I was told that my job performance was fine and the only reason I was being laid off was the budgetary crisis.

I received excellent recommendations from my supervisor, from the Manager of Athena Operations, and from the Assistant Director for Project Athena, and within a short time after beginning my job search I had received three job offers. I assume that the performance of

the other laid off members was adequate and as far as I am aware, they have all found new jobs.

I hope that your article has not ruined my chances and the chances of other people laid off from Project Athena to obtain jobs at MIT in the future. Or that the editorial staff of *The Tech* will be willing to get us employment if we should need it. In the meantime, it has come to be my opinion that *The Tech* is nothing but worthless ink on dead wood.

Douglas Alan '88
Software/Hardware Analyst
Department of Electrical Engineering and Computer Science

feedback

Financial needs interfere with research

(Continued from page 4)

Japanese MITI or the Science Council of Canada. However, our long term global social interests revolve around issues such health, self determination, and cultural expression in a sustainable manner.

Sponsors' interests determine what is researched. Often there is a direct interest. The research or teaching will either augment the sponsor's power, profit, or productivity, or it will promote these as social objectives. For example, virtually the entire Sloan School program assumes these as objectives. Any congruence with our long term interests is in many ways coincidental.

In other cases, the long term social interest and the sponsor's interest will be complementary. Examples of this include work on photovoltaics, soil conservation, meteorology, and much basic research.

Sometimes, a sponsor's interests are indirect. The sponsor may want to be seen as socially responsible in its support of activities not directly related to its principal interest. Examples include corporate sponsorship of the arts and philanthropic foundations endowed by the rich and powerful.

A final class of research investigates problems of only marginal long term interest to the society as a whole, especially when compared to alternative uses for the funds. Examples include weapons research, robotics, artificial organs, and agricultural chemicals.

But who is this sponsor anyway? While a loose definition would be "anyone who can influence the research," there are three broad groups of interest: the funding agent, the university, and the academic's peers.

The funding agent selects against broader-thinking academics in two ways. Those academics who work in the funding agent's realm have to answer the agent's agenda. That is, if you want NSF funding, you have to satisfy their guidelines. There are occasionally very free guidelines, but they are the exception, not the rule. Corporate sponsors can be even more restrictive.

Those outside that realm can't get funded, but are measured against their wealthy colleagues. So, they suffer twice. First they can't do good research because they can't get funds, and then they are punished because they can't attract as much overhead as their contemporaries. For example, at McGill there is strong pressure to close down programs that cannot attract corporate support, such as their nationally renowned Medieval Studies Program and their Center for Developing Area Studies.

To understand the peer pressure on academics to conform to the norms of the institution, look at the way the more radical aca-

demics, past and present, at MIT are treated. While they are viewed as deviants, or "flakes" on campus, they are all famous and highly respected for both their thinking and commentary throughout the world. Are they really crazy, or are they simply being disempowered by the system? Can we really call universities "places of free inquiry" if this is occurring?

To see what the university expects of an academic, consider the prerequisites for tenure. One needs a large research budget, period. This means carrying out research that is beneficial to sponsors.

Secondly, faculty can't rock the boat. One professor described his dilemma when students sometimes asked about the political implications of the assumptions underlying a course's theory. He would invariably push it aside. There was insufficient time to address it properly and he could not afford to be labelled as "radical." He thought that simply discussing the broader social implications of the theory was sufficient to acquire that label.

Finally, academics need a good teaching record. Interesting classes are insufficient. Large amounts of information must be transferred (so MIT graduates will be more employable than Stanford or CalTech graduates). Students must regurgitate it with ease (so the lecturer will be rated well). Hence, the material has to be presented in a simple and straightforward manner. For example, neo-classical economics at MIT is taught giving little weight to the Marxist and Austrian schools, and ignoring significant portions of social and political theory developed in the last century. Hence, we students are pressured to think in a narrow reductionistic manner.

So, we see severe limitations on

the issues that will find monetary and institutional support on campus. Academics cannot afford to offend their financial and institutional sponsors or peers. Consequently, we see only a narrow band of questions being asked in these places of free inquiry that we call universities.

Peter B. Cebon G
Carolyn W. B. Lee G
MIT Student Pugwash



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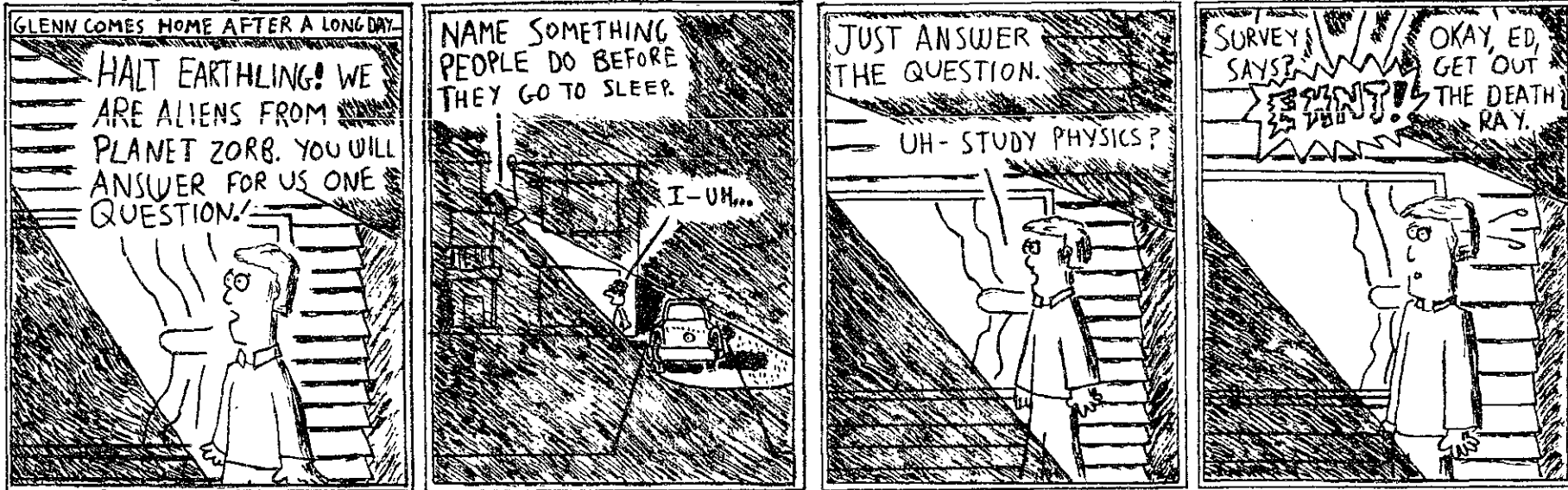
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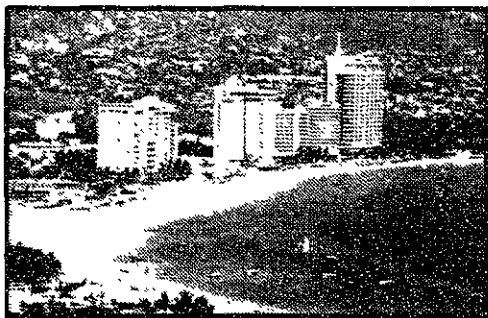
Critters

By Jon Monsarrat

Critters by Jonathan Monsarrat



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NAAU4

Dramashop production searches for meaning of love

THE REAL THING

By Tom Stoppard.
At MIT Dramashop.
Directed by Robert Scanlan.
Starring Brian Linden
and Amy Mitchell.
Feb. 11, 12, 13 at 8 pm.

By BEN Z. STANGER

HENRY JAMES wrote a short story titled "The Real Thing" which explored the consequences of an imitation seeming more authentic than reality. An illustrator commissions a couple to pose for some society drawings. They are legitimate, albeit down on their luck, aristocrats, but on the canvass they seem less genuine than those of less "noble" descent. They watch in disbelief as their class status becomes meaningless.

Tom Stoppard's 1983 play of the same name substitutes theater and love for illustration and peage. The play does not have the sharpness of Stoppard at his best, but it has much to add to James' original idea, and significant merit of its own. Dramashop's current production brings out most of these features in a thoughtful, entertaining fashion.

The play centers around Henry (Brian Linden '88), a hero-playwright, and his fight to make sense of love, both on stage and in his life. His wife Charlotte (Susan Dwyer G), an actress, has a lead role in



Photo courtesy Dramashop

Henry (Brian Linden) explains it all to Max (Dave Poeppel) in front of their present wives (Amy Mitchell and Susan Dwyer).

Henry's latest play. On the morning after a performance of the ailing farce, the couple plays host to Charlotte's stage husband Max (David Poeppel '89) — and his real

wife Annie (Amy Mitchell W '88).

The cast does a good job of developing the tension between the four people, each of whom has a gripe with most of the others. Charlotte pokes fun at Henry's play and its box office; Annie inflicts on Charlotte the story of her *cause celebre*, the revolutionary Private Brodie, which results in a spiteful argument over moral responsibility. Underlying all is a clandestine affair between Henry and Annie, which is about to upset the unstable equilibrium between the two couples.

In the next scene, Annie reveals the affair to Max. He cries, wimpers, screams — his reaction is unreal. He played a dignified cuckold in Henry's play, with the support of script, lights and makeup. But in "real life," he responds animalistically, raising his arm to strike Annie. He would like to respond with clever words and self assurance, but he is not equipped to do so.

Max's performance at this critical point in his life has a hokey quality, made even more surreal by the choice of background music — the Righteous Brothers singing "You've Lost That Lovin' Feelin'." Stoppard's stage direction works because of the power of Max's despair and the amazing contrast with his stage persona.

Stoppard's clearest personification of the absurdity of reality is Private Brodie (Mat-

thew McCarty '89). Brodie was meant to be an idealist, spending his furlough demonstrating against missiles. In "reality" he is a self-centered, obnoxious, man without ideas — the antithesis of what the audience has been led to expect. McCarty's performance played up Brodie's neanderthal philosophizing in a way that provided droll relief and contrast.

Henry's quest is to hold on to love. He expresses his frustration in a moving exposition on carnal knowledge, with the emphasis on *knowing* the real self through the flesh. Henry's inability to hold on to love, or to write about it without sounding "childish or rude," may be telling us that the search for reality or truth is what in the end will hurt us most. But in walks his daughter, Debbie (Julie Theriot '88), who flicks smoke at him and announces that "free love" had solved the problem for her in her early teens.

Perhaps it's like Henry's love for '60s pop, which he's too snobbish to admit in public — the differences between appearance and reality come when we start to make judgements, and that it is better to do what love guides us to do, instead of spending all our time worrying about it. The lesson we learn is that "real" love is greedy, cynical, and painful.

(Please turn to page 13)



Photo courtesy Dramashop

Debbie (Julie Theriot) sets her father straight.

Wellesley-MIT Exchange

GOOD IDEA #277

Respect for Persons

There are 372 more good ideas among the subjects offered at Wellesley this spring. For information contact the Wellesley-MIT Exchange Office. 7-103, x3-1668.

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ARTS

Good ol' Charlie Brown wins one for TRME

YOU'RE A GOOD MAN, CHARLIE BROWN.

Presented by the MIT Tech Random Music Ensemble.
Based on the comic strip "Peanuts" by Charles M. Schultz.
Book by John Gordon.
Music and Lyrics by Clark Gesner.
Produced by Leah Bateman '90.
Directed by Steve Gisselbrecht '90.
Playing Friday, Saturday, 8:00pm in 34-101.

By SIMSON L. GARFINKEL

IT IS HARD TO PRODUCE a musical that doesn't have a plot. Without a story line to carry it through, the music, set, staging and especially the acting are all of critical importance: any one failing is enough to spoil the evening.

The current production of *You're a Good Man, Charlie Brown*, succeeds as a sharp, clean endeavor, well worthy of the talent of the people involved. There are few throw-away lines, fewer wasted bars, and not a moment to take the eyes from

the stage to read the amusing program.

Room 34-101 makes as good a setting as any for "a day in the life of Charlie Brown," a timeless time in the 1950s, 60s or 70s or 80s, a placeless place in some small town, somewhere in the United States. The room's lecture stage is an interesting space and the actors all work well within it, although I would have liked to have seen the action leave the floor and explore the aisles from time to time.

Kelly Marold's delivery of Peppermint Patty's response to Lucy's "crabbiness survey" was quick, succinct, and terribly funny. Unfortunately, Marold never succeeded in defining the character as the Peppermint Patty I remembered from my childhood, probably because the musical was written before that character was created by Schultz. (Patty of the 1960s strip was not the same as Peppermint Patty of the late 1970s.) To their credit, the players have attempted to update the book, but they lose it in places.

A college professor in the body of a five-year-old, Tom Wethern '89, played the role of Linus with a combination of wit



Georgina A. Maldonado/The Tech

Kelly Marold as Patty, Tom Wethern as Linus, and Drea Brandford as Lucy in TRME's production of the musical "You're a Good Man, Charlie Brown."



Georgina A. Maldonado/The Tech

Linus and Patty in front of the doghouse.

and candor. He succeeded in directing his pseudo-intellectual comments wistfully at himself, rather than at the audience as must have been the temptation. Wethern worked well with his blanket, especially during their dancing/singing duet.

Larry Labell '88 sketched a standoffish sort of Schroeder. He was clearly more interested in playing his music than in relating to Lucy, or for that matter the rest of the cast. Appropriately so. Labell plays a convincing "air piano" — chords with the left hand, melody with the right. Of course, it is easier when you don't have to hit the right notes.

As Lucy, Drea Brandford '89 makes a

convincing crabby, spoiled, five-year-old.

But Tamar Schulman '91 stole the show as Snoopy. Perched atop her dog house, dancing, prancing, playing the World War One Flying Ace, or merely lounging about, she never failed to bring grins and chuckles to the audience. Twelve years of dancing instruction have left their mark on Schulman; she carried herself with grace and style befitting Schultz's creation.

The band, nearly as large as the cast, did justice to the rich and well-tempered score. My only disappointment was that Snoopy's jew's harp could not be heard

(Please turn to page 13)

Wellesley-MIT Exchange GOOD IDEA #369 East Asian Theatre

There are 372 more good ideas among the subjects offered at Wellesley this spring. For information contact the Wellesley-MIT Exchange Office, 7-103, x3-1668.

THE DRAMASHOP



THE REAL THING

by Tom Stoppard
Directed by Robert N. Scanlan

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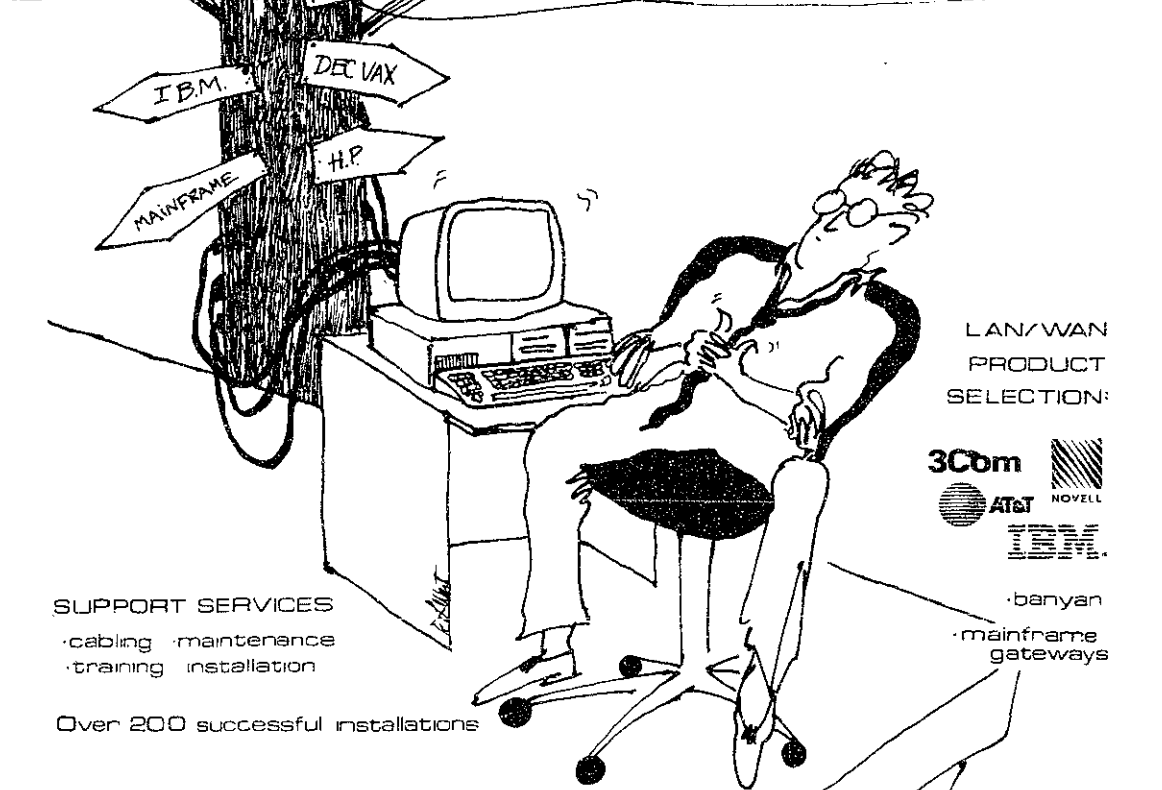
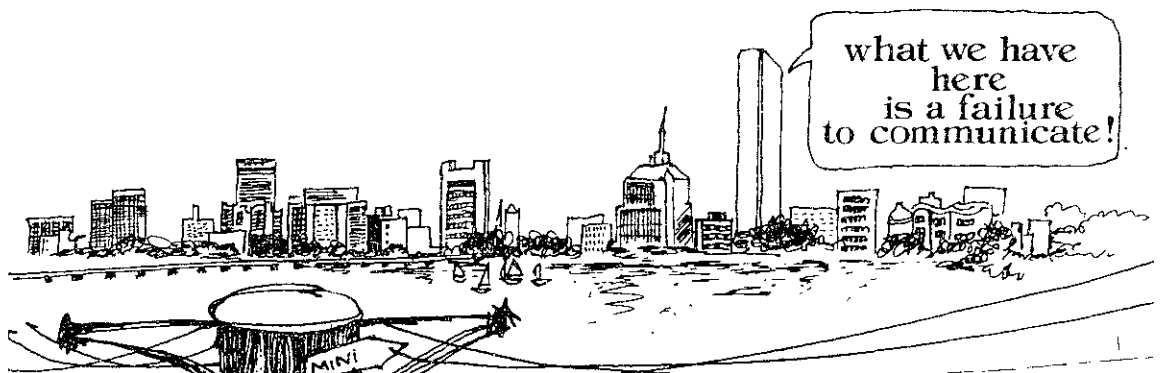


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ARTS

On The Town

Compiled by Peter Dunn



Les Misérables, based on Victor Hugo's classic, continues through April 23 at Shubert Theatre.

Ongoing Theater

Contemporary Insanity, a collection of satirical songs and sketches portraying a sophisticated and offbeat look at modern life, continues indefinitely at the Boston Baked Theatre, 255 Elm Street, Davis Square in Somerville. Performances are Thurs at 8 pm, and Fri-Sat at 8 pm and 10:30 pm. Tickets: \$8 Thurs, \$9.50 Fri-Sat. Telephone: 628-9575.

*** **CRITIC'S CHOICE** ***
The Importance of Being Earnest, Oscar Wilde's classic case of mistaken identities in which paradox reigns supreme, continues through February 28 at the New Ehrlich Theatre, 539 Tremont Street, Boston [see review this issue]. Performances are Thurs-Fri at 8 pm, Sat at 5 pm & 8:30, and Sun at 2 pm. Tickets: \$10 to \$15. Telephone: 482-6316.

Mr. Popper's Penguins continues through February 28 at the Wheelock Family Theatre, 180 The Riverway, Boston, near the Fenway T-stop on the green line. Performances are Fri at 7:30, Sat-Sun at 3:00. Tickets: \$6. Telephone: 734-5203.

*** **CRITIC'S CHOICE** ***
Les Misérables, the Tony-award winning musical adaptation of Victor Hugo's classic, continues through April 23 at the Shubert Theatre, 265 Tremont Street, Boston. Performances are Mon-Sat at 8 pm, Wed & Sat matinees at 2 pm. Tickets: \$27.50 to \$45, \$16 special student tickets for some performances. Tel: 426-4520.

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 Thurs at 2 pm and Sun at 3 pm. Tickets: \$15.50 to \$26.50. Telephone: 426-6912.

Quartet, reexamining the themes of sex as power and politics as revolution from Choderlos de Laclos' novel, *Les Liaisons dangereuses*, continues through March 6 as a presentation of the American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Harvard Square, Cambridge. Performances are Tues-Sat at 8 pm, Sun at 7 pm, matinees Sat & Sun at 2 pm. Tickets: \$13 to \$26. Telephone: 547-8300.

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.

The Water Engine, David Mamet's story of what happens when a brilliant but naive inventor tries to patent an engine that runs on distilled water, continues through February 27 at the Alley Theatre, 1253 Cambridge Street, Inman Square, Cambridge. Performances are Thurs-Sun at 8 pm. Tickets: \$12 general, \$10 seniors and students. Telephone: 491-8166.

*** **CRITIC'S CHOICE** ***
What the Butler Saw, Joe Orton's wild comic melée of disappearances, disguises, and discoveries in a lunatic asylum, continues through February 14 at the Lyric Stage, 54 Charles Street, Boston. Performances are Wed-Fri at 8:00, Sat at 5:00 & 8:30, and Sun at 3:00. Tickets: \$10 to \$13. Telephone: 742-8703.

Ongoing Exhibits

ON CAMPUS

Puzzles Old and New, the largest and most diverse collection of puzzles ever assembled for public exhibition, continues through February 21 at the MIT Museum, 265 Massachusetts Avenue. Gallery hours are Tues-Fri 9-5, Sat-Sun 12-4. Admission: \$2 requested donation. Telephone: 253-4444.

Elsworth Kelly: Small Sculpture 1958-87 continues through March 27 at the MIT List Visual Arts Center, Weisner Building, 20 Ames Street. Gallery hours are weekdays 12-6, weekends 1-5. No admission charge. Telephone: 253-4400.

Digital Ideograms and Analog Ruminations, an exploration of the relationship between computers and the fine arts, literature, and philosophy, continues through March 18 in the Compton Gallery, between Lobbies 10 and 13. Gallery hours are Mon-Fri 9-5, Sat 10-4. No admission charge. Telephone: 253-4444.

OFF CAMPUS

Stations of Mary, an installation-performance by Deborah Boardman, continues through February 14 at Mobius, 354 Congress Street, Boston. Installation gallery hours are 12-5. Performances are February 11 to 14 at 8 pm. Tickets to performances: \$7. Telephone: 542-7416.

Furniture from the Wendell Castle School, an exhibit of fine and innovative furniture from the school directed by Wendell Castle, one of the foremost designer craftsmen in the country, continues through March 5 at Ten Arrow Gallery, 10 Arrow Street, Cambridge. Gallery hours are Mon-Sat 10-6, Thurs 10-9, and Sun 1-5. Telephone: 876-1117.

New Works on Bach Themes, an exhibit of paintings by Cambridge artist Ellen Banks, continues through February 26 at the Simmons' Trustman Art Gallery, 300 The Fenway, Boston. Gallery hours are Mon-Fri 10-4:30. Telephone: 738-2145.

Mobius Trip, Katherine D. Finkelpair's installation creating a kind of abstract, ghostly architecture out of cut muslin walls hung in parallel, continues through February 27 at Mobius, 354 Congress Street, Boston. Gallery hours are Wed-Sun 12-5. Telephone: 542-7416.

Cowboys and Western Landscapes, photographs by David Levinthal, continues through February 27 at the Clarence Kennedy Gallery, 770 Main Street, Cambridge. Gallery hours are Tues-Sat 11-5. Telephone: 577-5177.

Tribal Traditions of Kenya, a multimedia exhibit highlighting the infinite cultural variety of this East African country, continues through February 28 at the Museum of Science Stearns Gallery, Science Park, Boston. Telephone: 589-0250 or 589-0253.

The Boom and the Bust, graphic visions of American life in the 1920s and 1930s, continues through February 21 at the Boston University Art Gallery, 855 Commonwealth Avenue, Boston. Gallery hours are Mon-Fri 10-4, Fri evening 7-9, and Sat-Sun 1-5. Telephone: 353-3329.

Massachusetts Masters: Afro-American Artists, with the works of 25 contemporary black artists on view in the Foster Gallery, continues through March 6 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Tel: 267-9300.

Utopia Post Utopia, an exhibit examining a contemporary impulse to return to nature within the bounds of our media-controlled and technological age, continues through March 27 at the Institute of Contemporary Art, 955 Boylston Street, Boston. **Paintings by Alexis Rockman**, romantic paintings which reinvent a sense of natural history through large-scale and sensual depictions of animal life, also continues through March 27. Gallery hours are Wed-Sun 11-5, Thurs-Fri 11-8. Admission: \$3 general, \$2 students, \$1 seniors and children, free to ICA members and after 5 pm on Fridays. Telephone: 266-5151.

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

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

Tuesday, Feb. 9

POPULAR MUSIC

Ash Wednesday, Cheese Wiz, and After the Fact perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Dan Hicks & The Acoustics Warriors perform beginning at 9 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$8. Telephone: 497-8200.

THEATER

Forbidden Broadway 1988, the latest updated version of Gerard Alessandrini's musical comedy revue, opens today at the Terrace Room, Boston Park Plaza Hotel. Continues indefinitely with performances Tues-Fri at 8 pm, Sat at 7 pm & 10 pm, and Sun at 3 pm & 6 pm. Tickets: \$16 to \$22.50. Tel: 357-8384.

FILM & VIDEO

Hillel Foundation at MIT presents **Sallah** (1965, Ephraim Kishon) at 8 pm in Room 4-153. Admission: \$1. Telephone: 253-2982.

*** **CRITIC'S CHOICE** ***
Working Girls at 4:00 & 8:00 and **Mona Lisa**, starring Bob Hoskins, at 5:45 & 9:30. Also presented February 10. Located at 55 Davis Square in Somerville, just by the Davis Square T-stop on the red line. Tickets: \$4.50 general, \$3 seniors and children (good for the double feature). Telephone: 625-1081.

The Brattle Theatre continues its Tuesday series **The Cutting Edge: New Film by International Filmmakers with Horse Thief** (1986, Tian Zhuanghuang, China) at 7 pm and **Genesis** (1986, Mrinal Sen, India) at 9 pm. Located at 40 Brattle Street, Cambridge in Harvard Square. Admission: \$5. Telephone: 876-6837.

EXHIBITS

Women in Fin-de-Siècle Paris, late 19th century photographs illustrating how Parisian working women made use of their space for everyday activities, opens today at the French Library in Boston, 53 Marlborough Street, near the Arlington T-stop on the green line. Continues through February 27. Tel: 266-4351.

Wednesday, Feb. 10

FILM & VIDEO

The Brattle Theatre continues its Wednesday series **Films By The Score with Sweet Smell of Success** (1957, Alexander Mackendrick) at 4:00 & 7:55 and **Some Came Running** (1959, Vincente Minelli) at 5:50 & 9:45. Located at 40 Brattle Street, Cambridge in Harvard Square. Admission: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

POPULAR MUSIC

Gato Barbieri, fiery tenor saxophone player, performs at 8:00 & 10:30 at Nightstage, 823 Main Street, Cambridge. Tickets: \$16. Telephone: 497-8200.

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

"Ask Randall," **Big Barn Burning**, **Bris-tols**, **Bros**, **Kendall**, **Busted Statues**, **Catskill Reptile Institute**, **Cave Dogs**, **Condo Fyngles**, **Eric Martin Experience**, and **Titaeles** perform at the Rat, 528 Commonwealth Avenue in Kendall Square. Telephone: 536-9438.

Lobo Demoda, **September Reign**, and **True Blue** perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Airport, **No Such Animal**, **Body & Soul**, **No Problem**, and **Day By Day** perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$3. Telephone: 451-1905.

CLASSICAL MUSIC

The New England Conservatory Repertory Orchestra performs works by Shostakovich and Ginestra at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. Also, **Sephardic and Originals Part 1**, featuring performances through improvisations and original compositions by students and faculty of the NEC Department of Third Stream Studies, is presented at 8 pm in Brown Hall, 290 Huntington Avenue, Boston. Also, **Opera Scenes from Lakme**, **Don Giovanni**, **Hamlet**, **The Ballad of Baby Doe**, and **A Month in the Country** are presented at 8 pm in Williams Hall, 290 Huntington Avenue, Boston. No admission charge for any of these events. Telephone: 262-1120 ext. 257.

Thursday, Feb. 11

CLASSICAL MUSIC

The Lyric Woodwind Quintet performs works by Rameau, Debussy, Isaac, and Passereau as part of the MIT **Thursday Noon Chapel Series** at 12:05 in the MIT Chapel. No admission charge. Telephone: 253-2906.

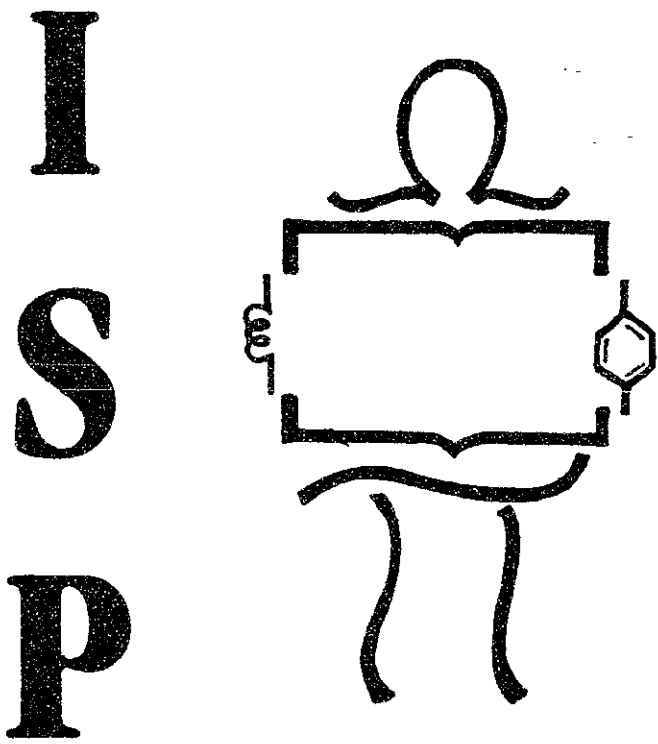
The New England Conservatory Enchanted Circle Series features trios by Bartok, Stravinsky, Vanhal, Gershwin, Kreisler, and Amy Reich at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120 ext. 257.

The Boston University School of Music presents a **Dmitri Shostakovich Festival** at 8 pm at the BU Concert Hall, 855 Commonwealth Avenue, Boston. A second concert in the festival is presented February 12. No admission charge for either concert. Telephone: 353-3345.

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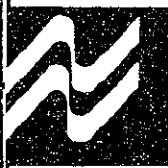
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A R T S

The Boston Symphony Orchestra, Edo de Waart conducting, performs works by Stravinsky, Haydn, and Strauss at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Also presented February 12 at 2 pm, and February 13 & 16 at 8 pm. Tickets: \$15.50 to \$41. Telephone: 266-1492.

***** CRITIC'S CHOICE *****
Daniel Stepper and Stephen Drury perform music of Elliot Carter and Charles Ives in a program entitled *American Originals II* at 8 pm at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$12 general, \$10 MFA members, seniors, and students. Telephone: 267-9300.

FILM & VIDEO

The Somerville Theatre presents *This Is Spinal Tap* at 4:45 & 8:00 and *Street Trash* at 6:15 & 9:30. Located at 55 Davis Square in Somerville, just by the Davis Square T-stop on the red line. Tickets: \$4.50 general, \$3 seniors and children (good for the double feature). Telephone: 625-1081.

The Brattle Theatre continues its Thursday series *World Cinema: Italy* with a Michelangelo Antonioni double bill, *L'Avventura* (1960) at 3:00 & 7:35 and *Blow Up* (1966) at 5:35 & 10:05. Located at 40 Brattle Street, Cambridge in Harvard Square. Admission: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

POPULAR MUSIC

Gypsy, Ruds & Cones, Three Hands, and Certain Circle perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Plate O' Shrimp, Bim Skala Bim, The Tonsters, and Legal Gender perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5.50 advance/\$6.50 at the door. Telephone: 451-1905.

The Dead Milkmen and Naked Prey perform in an 18+ ages show at Axis, 13 Lansdowne Street, across from the entrance to the bleachers at Fenway Park. Telephone: 262-2437.

Mallet Head, Apology, Miranda Warning, and Dusty Top Hat perform at the Rat, 528 Commonwealth Avenue in Kendall Square. Telephone: 536-9438.

Invitation performs a concert entitled *The American Songbook: Chapter 3*, with songs by Irving Berlin, Johnny Mercer, and Kurt Weill, at 8 pm at the Cambridge Center for Adult Education, 56 Brattle Street, Harvard Square, Cambridge. Tickets: \$3.50. Tel: 547-6789.

JAZZ MUSIC

Full Circle, Boston-based jazz ensemble, performs at 8:00 & 10:30 at Nightstage, 823 Main Street, Cambridge. Tickets: \$8. Telephone: 497-8200.

THEATER

***** CRITIC'S CHOICE *****
The Real Thing, Tom Stoppard's Tony award-winning play treating the age-old theatrical themes of love, passion, betrayal, and adultery, continues through February 13 as a presentation of MIT Dramashop at 8 pm in Kresge Little Theater [see Tech review this issue]. Tickets: \$6 general, \$5 seniors and students. Telephone: 253-4720.

***** CRITIC'S CHOICE *****
The Tech Random Music Ensemble presents *You're A Good Man, Charlie Brown* at 8 pm in Doc Edgerton Hall, Room 34-101 [see Tech review this issue]. Also presented February 12.

The Angel Dialogs, the new intermedia electronic dance-opera docudrama on the strange life story of J. Robert Oppenheimer, father of the atomic bomb, opens today as a presentation of Theatre S, at The Performance Place, 277 Broadway, Somerville. Continues through March 12 with performances Thur-Sat at 8 pm. Tickets: \$8 & \$10 general, \$4 & \$6.50 students. Telephone: 625-6087.

Friday, Feb. 12

POPULAR MUSIC

Farrenheit and Shout perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

The Blushing Brides, with guests Power Glide, perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$8.50 advance/\$9.50 at the door. Telephone: 451-1905.

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

Noel Pointer, composer/violinist/vocalist, performs at 8 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$12. Telephone: 497-8200.

The Silos, The Condo Pygmies, and The Binos perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

JAZZ MUSIC

***** CRITIC'S CHOICE *****
Dizzy Gillespie performs at 8 pm in Harrington Auditorium, Worcester Polytechnic Institute, Worcester. Tickets: \$6 general, \$2 students. Telephone: 793-5616.

Jazz for Life, a benefit concert featuring outstanding jazz vocalists, musicians, and dancers from the Harvard Community is presented at 8 pm at Sanders Theatre, Harvard University, Cambridge. Tickets: \$10 general, \$6 students. Telephone: 482-1211.

CLASSICAL MUSIC

The Handel and Haydn Society presents Handel's *"Water Music"* and Beethoven's *Symphony No. 1 in C Major* at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Also presented February 14. Tickets: \$12 to \$32. Telephone: 266-3605.

Videmus presents *X-CERPTS*, from the acclaimed opera *Malcolm X* by Anthony Davis, at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. Tickets: \$12.50 general, \$8.50 seniors and students. Telephone: 868-8957.

PERFORMANCE

The Kipper Kids present *Into the Box, Out of the Box* at 8 pm at the Institute of Contemporary Art, 955 Boylston Street, Boston. Also presented February 13. Tickets: \$8 general, \$6 ICA members, seniors, and students. Telephone: 266-5152.

DANCE

An Evening of Dance with choreographers Larkin Barnett and Deborah Abel is presented at 8 pm at the Joy of Movement Studio Theatre, 536 Massachusetts Avenue, Cambridge. Also presented February 13. Tickets: \$7 general, \$6 Dance Umbrella members. Telephone: 492-7578.

FILM & VIDEO

The Somerville Theatre presents *Twist and Shout* at 2:15, 6:15, & 10:15 and *I Hear the Mermaids Singing* at 4:00 & 8:00. Also presented February 13. Located at 55 Davis Square in Somerville, just by the Davis Square T-stop on the red line. Tickets: \$4.50 general, \$3 seniors and children (good for the double feature). Telephone: 625-1081.

The Brattle Theatre presents *Stage Door* (1937, Gregory La Cava) at 6 pm & 8 pm and performance artists *Split Briches in Beauty and the Beast* at 10 pm. Located at 40 Brattle Street, Cambridge in Harvard Square. Admission: \$4.75 film only, \$8 performance only, \$11 performance & 8 pm film. Telephone: 876-6837.

The Museum of Fine Arts continues its series *Costa-Gavras: The Political Thriller and Beyond* with *Choir de Femme* (1979) at 5:30 and *Missing* (1982), starring Jack Lemmon and Sissy Spacek, at 8:00. Presented in Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$3.50 general, \$3 MFA members, seniors, and students. Telephone: 267-9300.

The Cambridge Center for Adult Education continues its film series *The Wages of Sin* with *All About Eve* (1950, Joseph Mankiewicz), starring Bette Davis, at 6:45 & 9:15. Located at 56 Brattle Street, Harvard Square, Cambridge. Tickets: \$3.50. Telephone: 547-6789.

The French Library in Boston continues its series *Women Behind the Camera* with *L'Innocent* (1978, Nadine Trintignant) at 8 pm. Also presented February 13 and 14. Located at 53 Marlborough Street, Boston, near the Arlington T-stop on the green line. Admission: \$3.50 general, \$2.50 members. Telephone: 266-4351.

On The Town
Compiled by Peter Dunn



Radu Lupu and Murray Perahia, duo-pianists, perform at Symphony Hall on February 14.

Saturday, Feb. 13

POPULAR MUSIC

Roomful of Blues, with special guests Boston Baked Blues Band, performs at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$10. Telephone: 497-8200.

Bang and Kid Crash perform in an all ages show at 1 pm and in a 21+ ages show at 8 pm at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5.50 advance/\$6.50 at the door. 1 pm show, \$4.50 advance/\$5.50 at the door. 8 pm show. Telephone: 451-1905.

The Nervous, The Slaves, and Johnny and the Jumper Cables perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Sunday, Feb. 14

The MIT Hong Kong Students' Society presents a *Chinese Cultural Night*, featuring Chinese music, a violin concerto, folk songs, and folk dancing, at 8 pm in Kresge Auditorium. Tickets: \$3 advance/\$4 at the door. Telephone: 225-8531 or 494-8108.

CLASSICAL MUSIC

***** CRITIC'S CHOICE *****
Radu Lupu and Murray Perahia, duo-pianists, perform works by Mozart, Brahms, and Schubert at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$17. Tel: 266-1492.

CLASSICAL MUSIC

***** CRITIC'S CHOICE *****
Rose Mary Harbison, violin, and Randall Hodgkinson, piano, perform works by Brahms, Harbison, Schoenberg, and Schubert at 8 pm in Kilian Hall, MIT Hayden Library, Building 14. No admission charge. Telephone: 253-2906.

The American Vocal Arts Quintet performs a program including Brahms' *Zygmunt* and *Nuovo Tedesco's Romanero*. *Gitarano* at 8 pm in the Boston University Concert Hall, 855 Commonwealth Avenue, Boston. Tickets: \$8 general, \$5 seniors and students, free with BU faculty/staff/student ID. Telephone: 437-0231.

FILM & VIDEO

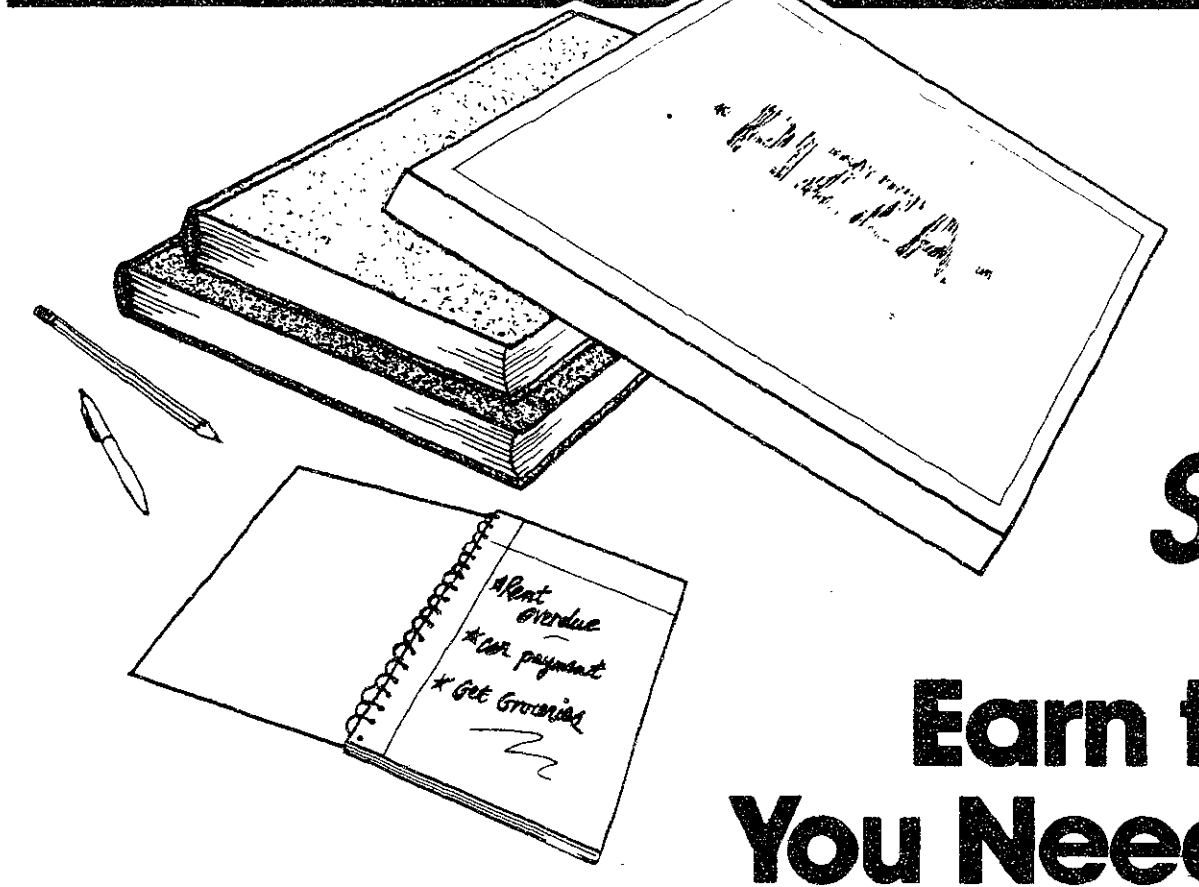
The Brattle Theatre presents *All About Eve* (1950, Joseph Mankiewicz) at 3:20 & 7:35 and *Stage Door* (1937, Gregory La Cava) at 1:30, 5:45, & 10:00. Located at 40 Brattle Street, Cambridge in Harvard Square. Admission: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

EXHIBITS

Two Painters, an exhibit by artists Shelley Adler and Michael Morano, opens today at The Basement Gallery, the Boston Food Co-op, 449 Cambridge Street, Allston. Continues through February 27 with gallery hours Mon-Sat 12-7 and Sun 11-6. Telephone: 787-1416.



Ton Koopman, organ, performs at Houghton Chapel, Wellesley College on February 19.




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ARTS

On The Town

Compiled by Peter Dunn

POPULAR MUSIC

The Turtles perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$7.50 advance/\$8.50 at the door. Tel: 451-1905.

Scartaglen performs Irish traditional music at 7:30 pm in Paine Hall, Harvard University, Cambridge. Tickets: \$8.50 advance/\$9.50 at the door. Telephone: 862-7837.

JAZZ MUSIC

***** CRITIC'S CHOICE *****
A Valentine for Dizzy Gillespie and his quintet, with Sam Rivers and Rebecca Parris, is presented at 7:00 & 9:30 in the Charles River Ballroom of the Charles Hotel. Tickets: \$14.50. Telephone: 876-7777.

Betty Carter and Her Trio, jazz vocalist and arranger, perform at 7:30 & 10:30 at Nightstage, 823 Main Street, Cambridge. Tickets: \$12. Telephone: 497-8200.

FILM & VIDEO

The Somerville Theatre presents *It Came From The Somerville Theatre*, their 13th annual 24-hour science fiction marathon with such films as *Star Trek IV, The Last Starfighter, Buckaroo Banzai, Brazil, and Robocop*, beginning at noon today and continuing to February 15. Admission: \$16.50. Located at 55 Davis Square in Somerville, just by the Davis Square T-stop on the red line. Tel: 625-1081.

The Brattle Theatre continues its Sunday film series *Vintage Hollywood* with Jean-Luc Godard's *Breathless* (1959) at 1:00, 4:30, & 8:00 and *Gun Crazy* (1949, Joseph Lewis) at 2:45 & 6:15. Located at 40 Brattle Street, Cambridge in Harvard Square. Admission: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

Monday, Feb. 15

CLASSICAL MUSIC

Seventeen Magazine and GM National Concerto Competition finals concert is presented by the New England Conservatory at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120 ext. 257.

FILM & VIDEO

The Brattle Theatre continues its Monday series of *Film Noir* with *The Dark Corner* (1946, Henry Hathaway) at 3:50 & 8:00 & *Undercurrent* (1946, Vincente Minnelli) at 1:45, 5:50, & 9:55. Located at 40 Brattle Street, Cambridge in Harvard Square. Admission: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

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

The Somerville Theatre presents a Woodie Allen double bill with *Hannah and Her Sisters* at 4:30 & 8:00 and *Annie Hall* at 6:15 & 9:45. Also presented February 16. Located at 55 Davis Square in Somerville, just by the Davis Square T-stop on the red line. Tickets: \$4.50 general, \$3 seniors and children (good for the double feature). Telephone: 625-1081.

POPULAR MUSIC

A Brazilian Carnival featuring *Pe De Boi* is presented at 8:00 & 10:30 at Nightstage, 823 Main Street, Cambridge. Tickets: \$10. Telephone: 497-8200.

Tuesday, Feb. 16

POPULAR MUSIC

Billy Preston, organ player/singer/songwriter/"fifth Beatle," performs at 8:00 & 10:30 at Nightstage, 823 Main Street, Cambridge. Tickets: \$11. Telephone: 497-8200.

THEATER

***** CRITIC'S CHOICE *****
H.M.S. Pinafore opens today at the Colonial Theatre, 106 Boylston Street, Boston. Continues through February 28. Telephone: 426-9366.

The Outsider, Wolfgang Borchert's expressionist drama about a desolate young soldier contemplating his demise, opens today as a production of the Boston University School of Theatre Arts at the BU Theatre, 264 Huntington Avenue, Boston. Continues through February 21 with performances Tues-Sat at 8 pm and Sun at 2 pm. Tickets: \$6 & \$7 general, \$3 seniors and students, \$5 BU faculty/staff/alumni. Telephone: 266-3913.

FILM & VIDEO

The Brattle Theatre continues its Tuesday series *The Cutting Edge: New Films by International Filmmakers* with *A Time to Live and a Time to Die* (1985, Hou-Hsiao-hsion, Taiwan) at 7 pm and *Horse Thief* (1986, Tian Zhuangzhuang, China) at 9:30 pm. Located at 40 Brattle Street, Cambridge in Harvard Square. Admission: \$5. Telephone: 876-6837.

Wednesday, Feb. 17

POPULAR MUSIC

David Bromberg Big Band, with special guest James Lee Stanley, performs at 8:00 & 10:30 at Nightstage, 823 Main Street, Cambridge. Also presented February 18. Tickets: \$12. Tel: 497-8200.

CLASSICAL MUSIC

The Boston Conservatory Orchestra performs its annual *Student Concerto Competition Winners' Concert* with works by Brahms, Saint-Saens, and Copland at 8 pm in Seully Hall, 8 The Fenway, Boston. No admission charge. Telephone: 536-6340.

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

Rafael Figueroa, cello, performs works by Beethoven, Brahms, and Kodaly in a *New England Conservatory/Piatigorsky Artist Recital* at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. Also, Joe Maneri, performs in a *Faculty Recital* at 8 pm in Brown Hall, 290 Huntington Avenue, Boston. No admission charge for either concert. Telephone: 262-1120 ext. 257.

THEATER

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

TheaterWorks-in-Progress, a sampler of new work by members and friends of the TheaterWorks company, opens today at Mobius, 354 Congress Street, Boston. Continues through February 21 with performances at 8 pm. Tickets: \$5. Telephone: 542-7416.

FILM & VIDEO

***** CRITIC'S CHOICE *****
The Somerville Theatre presents a concert-on-film double bill with *Stop Making Sense*, with the Talking Heads, at 4:15 & 7:45 and *Home of the Brave*, with Laurie Anderson, at 6:00 & 9:30. Also presented February 18. Located at 55 Davis Square in Somerville, just by the Davis Square T-stop on the red line. Tickets: \$4.50 general, \$3 seniors and children (good for the double feature). Telephone: 625-1081.

The Brattle Theatre continues its Wednesday series *Films By The Score* with Shobhi Imamura's *Ejhanaka* (1981) at 4:15, 7:00, & 9:45. Located at 40 Brattle Street, Cambridge in Harvard Square. Admission: \$4.75 general, \$3 seniors and children. Telephone: 876-6837.

The Institute of Contemporary Art presents *Magic Movies: The Best of New Animation* at 7:00 & 9:15. Continues through March 1 with additional screenings Sat at 11:30 pm and Sat-Sun at 4 pm. Located at 955 Boylston Street, Boston. Tickets: \$4.50 general, \$3.50 ICA members. Telephone: 266-5152.

Thursday, Feb. 18

THEATER

Dusa, Fish, Stas & VI, by British playwright Pam Gems, is presented by actor Sue Downing '86 at 8 pm in Walker Memorial. Also presented February 19 and 20. No admission charge. Telephone: 253-2903.

Shakespeare's Players, the 45-minute production designed to provide a sampling of the works of the great English dramatist, is presented by the Loon and Heron Repertory Company at 12:30 pm in the Federal Reserve Bank of Boston auditorium, 600 Atlantic Avenue, across from South Station in downtown Boston. No admission charge. Telephone: 973-3454 or 973-3368.

FILM & VIDEO

The Brattle Theatre continues its Thursday series *World Cinema: Italy* with a Pier Paolo Pasolini double bill, *Medea* (1970) at 3:00 & 7:50 and *The Gospel According to St. Matthew* (1964) at 5:10 & 10:00. Located at 40 Brattle Street, Cambridge in Harvard Square. Admission: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

The Museum of Fine Arts continues its series *The Cinema of Surrealism: The Beginnings Through the Thirties* with Peter Ibbotson (1935, Henry Hathaway), starring Gary Cooper and Ida Lupino, at 5:30 and a program of short films entitled *In Search of a Surrealist Film Style* at 8:00. Presented in Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$3.50 general, \$3 MFA members, seniors, and students. Telephone: 267-9300.

The Russian Studies Institute at Boston University presents *Rasputin* (with English subtitles) at 7 pm in Room 522, College of Liberal Arts, 725 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-8912.

EXHIBITS

Footprints in the Snow, a drawing exhibition by faculty and members of the Kaji Aso Studio, opens today at the Kaji Aso Studio, 40 St. Stephen Street, Boston. Continues through March 10 with gallery hours Tues-Sat 1-5. Telephone: 247-1719.

POETRY

Design in Robert Frost's Poetry, a lecture by Dr. Dorothy Hall, author of *Robert Frost: Contours of Belief*, is presented at 10:30 am at the Cambridge Center for Adult Education, 56 Brattle Street, Harvard Square, Cambridge. Admission: \$1.50 general, \$1 seniors. Telephone: 547-6789.

Ellen Bryant Voigt will read from her recent collection, *The Lotus Flowers*, at 8 pm at the Cronkhite Center, 6 Ash Street, Cambridge. Admission: \$2. Telephone: 547-4908.

POPULAR MUSIC

Urban Blight and Tribe perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

CLASSICAL MUSIC

Marlies Kehler, voice, Melinda Crane, organ & harpsichord, and Seta DerHannanian, flute, perform songs and arias by Bach, Handel, and Telemann as part of the MIT *Thursday Noon Chapel Series* at 12:05 in the MIT Chapel. No admission charge. Telephone: 253-2906.

The Boston Lyric Opera Company presents *The Wife of Martin Guerre* at 8 pm in the Gardner Museum, 280 The Fenway, Boston. Tickets: \$5 to \$17.50. Telephone: 267-1512.

The New England Conservatory Repertory Wind Ensemble performs works by Prokofiev, Grainger, Persichetti, and Jacob at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120 ext. 257.

Carlton Doctor performs a rental of songs, including the music of Monteverdi, Handel, Gershwin, and others at 8 pm at the Cambridge Center for Adult Education, 56 Brattle Street, Harvard Square, Cambridge. Tickets: \$3.50. Telephone: 547-6789.

Friday, Feb. 19

CLASSICAL MUSIC

***** CRITIC'S CHOICE *****
Ton Koopman, organ, performs works by Sweelinck, Byrd, Froberger, Frescobaldi, Buxtehude, and Zupoli at 8 pm in Houghton Chapel, Wellesley College. Tickets: \$8 general, free to members of Wellesley community. Telephone: 413-527-7664.

THEATER

***** CRITIC'S CHOICE *****
A Lie of the Mind, by Sam Shepard, opens today as a presentation of the MIT Community Players in Kresge Little Theatre. Continues February 19-21, 25, & 27-28 at 8 pm. Tickets: \$6/\$4. Telephone: 253-2530 (reservations) or 253-0663 (information).

DANCE

***** CRITIC'S CHOICE *****
Marie Chouinard, avant-garde performance artist/dancer, is presented by Dance Umbrella as part of the *Montreal Madness Series* at 8 pm at The Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$10 general, \$8 Dance Umbrella members. Telephone: 492-7578.

Mid-winter Concert/Cambridge Chamber Ballet, contemporary works set to classical music by Elizabeth Lapuh, is presented at 8 pm at the Cambridge Multicultural Arts Center, 41 Second Street, Cambridge. Also presented-February 20. Tickets: \$8 general, \$6 seniors and students. Telephone: 577-1400.

POPULAR MUSIC

Scruffy the Cat and The Brisols perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Jean Redpath and the Boys of the Lough present a program of traditional music of Ireland, Scotland, and Northumberland at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. Tickets: \$16.50. Telephone: 536-2412.

Otis Rush, blues guitarist/singer/songwriter, and the Eddy Clearwater Band perform at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$10. Telephone: 497-8200.

FILM & VIDEO

***** CRITIC'S CHOICE *****
The Somerville Theatre presents a Peter Weir/Mel Gibson double bill with *Gallipoli* at 4 pm & 8 pm and *The Year of Living Dangerously* at 6 pm & 10 pm. Located at 55 Davis Square in Somerville, just by the Davis Square T-stop on the red line. Tickets: \$4.50 general, \$3 seniors and children (good for the double feature). Telephone: 625-1081.

The Museum of Fine Arts continues its film series *Costa Gavras: The Political Thriller and Beyond* with *Conseil de famille (Family Business)*, (1986) at 7:30, introduced by Constantin Costa-Gavras in person. Presented in Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$3.50 general, \$3 MFA members, seniors, and students. Telephone: 267-9300.

The French Library in Boston continues its series *Women Behind the Camera* with *Diablo Menthe (Peppermint Soda)*, 1978, Diane Kurys) at 8 pm. Also presented February 20 and 21. Located at 53 Marlborough Street, Boston, near the Arlington T-stop on the green line. Admission: \$3.50 general, \$2.50 members. Telephone: 266-4351.

The Brattle Theatre presents a *Celebration of Black History Months* with the George Eastman House Rare Archival Films of *Josephine Baker: A Legend on Film* at 7:30 & 9:30. Located at 40 Brattle Street, Cambridge in Harvard Square. Admission: \$5. Telephone: 876-6837.

The Cambridge Center for Adult Education continues its film series *The Waves of Sin* with *Death in Venice* (1971, Luchino Visconti) at 7:00 & 9:15. Located at 56 Brattle Street, Harvard Square, Cambridge. Tickets: \$3.50. Telephone: 547-6789.

Upcoming Events

Brandenburg Ensemble with Peter Serkin at Symphony Hall on February 21. Jean-Pierre Rampal at Symphony Hall on February 22. *Macbeth*, starring Christopher Plummer and Glenda Jackson, at the Colonial Theatre March 22 to April 3.



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Open House/Product Demonstration
Room 4-149
Tuesday, February 9, 1988 7-9pm
Campus Interviews (Graduating Students)
February 10 and 11, 1988
Internship Interviews
February 12, 1988

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Interviewing
Thursday, February 18

The Ultimate Internships

Many internships are merely opportunities to make photocopies or "gofer" coffee. But Microsoft offers the Ultimate Internships for MBAs, upper-level undergraduates, or students pursuing a degree in Computer Science, Applied Math, Applied Physics, or related disciplines.

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As a Product Manager Intern, you'll work directly with a Microsoft Product Manager helping market one of our best-selling systems, applications, or languages software. You will have a hand in defining business, product and marketing strategies; developing marketing communications, training, and analysis; and you will participate in forecasting, profitability analyses, and manufacturing.

Program Manager

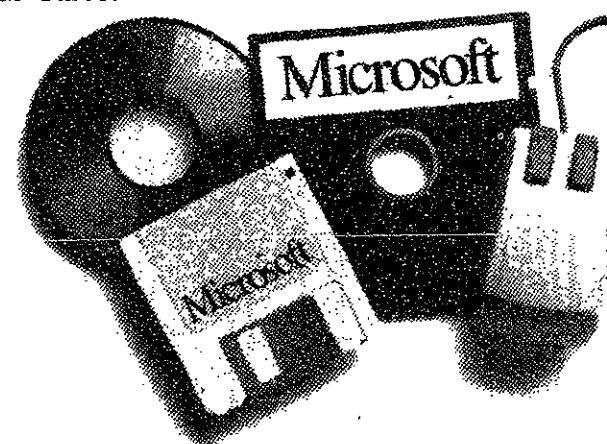
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Note: *For the duration of your internship only.



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ARTS

Pedestrian show not enough to fill cube

MIDICUBE

A creation under the direction of David Atherton & Joseph Chung. *Press and Blasphemy* in concert. The Cube, Wiesner Building, Feb. 6.

By RAVI DESAI

MIT'S MEDIA LAB building contains "The Cube," a cavernous space 64 feet in length, width and height. The multimedia performance art production called *Midicube* was the culmination of an IAP activity using this space and Musical Instrument Digital Interface technology. The purpose of the activity was to control various objects, from blenders and dolls to ceiling fans by computer. Each mechanical actor was to spring to life when so-instructed by a "score" written for the computer controller.

Two bands, *Press* and *Blasphemy* played on a catwalk about 40 feet in the air. Both

used a highly layered, previously synthesized techno-pop sound. *Press* in particular, played arch, brittle, consumer pop that was perfect for the space and for the attempted form. *Blasphemy* is a more intense, more serious band, but their sound was as tight and controlled as that of *Press* and the bands varied in time from adequate to quite pleasing.

Many of the problems that plagued the production were associated with the space. The cube is massive, particularly in terms of height, and this requires the designers of a performance to ensure that things happen above an audience as well as in front of it. The creators had planned to run a fog machine over the audience, and to pass laser beams through it onto the walls. Instead, they bought the wrong kind of fog and this resulted in sporadic little bursts that looked more like a leaky pipe than a high-tech light show.

Both the bands had creators of the performance as members. Thus it would be reasonable to expect that the music and the special effect programmed into *Midi* would bear some relation to each other. Instead the lights and laser-disc images seemed almost arbitrary, and were more of a sideshow and distraction than an enhancement.

The performance was a prime case of not enough. The show was trying to be weird and surreal, but was too timid to shock, and seemed scared to step into the realm of the abnormal. The cube is a demanding space, and requires large objects to interact with the vastness of its own volume. Instead, some of the highlights were a little window display of torn-apart dolls, a blender with a gramophone speaker attached, a couple of ceiling fans, and a trash can. The blender periodically turned itself on and swirled some water around — kitchen appliance does not a multimedia spectacle make.

Both Joe Chung and David Atherton said that one of their aims was to illustrate the relationship between high-tech and low-tech. They succeeded neither in illustrating the relationship, nor the abilities of either. If they had used enough high-tech, they might have awed and entertained. Enough low-tech would have been amusingly surreal and possibly engaging. As it happened, the production was dreary, pedestrian and consistently boring.

Lark string quartet plays vivid, dramatic, razor-edged music

LARK STRING QUARTET

Program of works by Britten, Beethoven and Mendelssohn. Kresge Auditorium, Feb. 7.

By JONATHAN RICHMOND

THE LARK QUARTET gave a vigorous and pleasing concert in Kresge Auditorium last Sunday. The keynote to their music making is drama, and their excitement comes from razor-sharp delivery and coordination.

Take the Benjamin Britten with which the afternoon began. The first of *Three Divertimenti, March*, was executed with vivid, aggressive dynamics, *pizzicato* and *glissando* passages combining to thrilling effect. The melody of the *Waltz* was brought out to sad, lyrical effect, the *Burlesque* was tensely rendered.

Beethoven's *Quartet No. 16 in F, Op. 44, No. 2* was crisply played, giving the *Vivace* a good measure of spice. The concentration evident in the third movement was telling, too. At other times, though, there was an evident lack of warmth or introspection.

The concert ended with Mendelssohn's *Quartet in E minor, Op. 44, No. 2*. Boldly cast, and brightly colored, it left a powerful and lasting impression.

TRME brings "Peanuts" characters to life in musical production of the comic strips

(Continued from page 12)

over the accompaniment. Congratulations are due to Aimee Yermish '88 for her coordination as musical director in addition to her performance on the keyboard.

It was relatively easy to identify the characters as they appeared on stage, a tribute both to the familiarity of the Peanuts comic strip and the talent of Kelly Marold, who doubled as costume designer. Marold's third contribution as set designer should also be applauded: Using three plywood boxes and a few hand-held flats, the

actors were able to create the illusion of a television set, a piano, park benches, small trees and other childhood necessities. This is low-budget theatre working in action.

Perhaps the only disappointment of the show was Jonathan Monsarrat '89 in the title role, but the disappointment is only a minor one. If it is possible, he was ineffectual at being ineffectual, wishy-washy at being wishy-washy. But it was hard to feel sorry for this "Good ol' Charlie Brown." Which is to say, of course, that he played the role exactly as it was intended.

The world, and the theater, according to Stoppard in Dramashop's *The Real Thing*

(Continued from page 12)

The play is chock full of Stoppard wit, including such topics as T-shirt philosophies, Rembrandt placemats, and St. Augustine's squash partner. The cast did an excellent job of bringing out the best of this fun, with exceptionally good performances by Linden, Dwyer, and Theriot. Poeppel's Max was simple, although somewhat overdrawn, and Mitchell played Annie with enthusiasm and sensual, mysterious vigor.

The English and Scottish accents are acceptable, but at times the transitions between accents seem forced. William Fregosi's sets are imaginative, but the set

changes often took a distractingly long time. With the exception of these occasional hangups, the Dramashop production flows very well, with no truly weak performances and several quite strong ones.

"The Real Thing" is a very personal play. I don't know whether I qualify as a young romantic — or if I have my own problems discerning reality — but watching "The Real Thing," I oftentimes saw myself on stage, wondering with amusement what I was doing there. Dramashop's production did much to play a joke on my vision of reality. But after all, that was the point. Wasn't it?

The Tech Performing Arts Series presents...

BRANDENBURG ENSEMBLE

Peter Serkin will join the Brandenburg Ensemble in a concert of Bach's *Concerto in A* and *Concerto in E*, and the *Brandenburg Concerto No. 3*, Handel's *Concerto Grosso, Op. 6, No. 6*, and Vivaldi's *Sinfonia from Al Santo Sepulcro*.
Symphony Hall, Feb. 21 at 3pm. **MIT price: \$5.**

Tickets are on sale at the Technology Community Association, W20-450 in the Student Center.

Office hours posted on the door.

Call x3-4885 for further information.

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

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The Tech Subscription Rates: \$15 one year 3rd class mail (\$28 two years); \$39 one year 1st class mail (\$75 two years); \$44 one year foreign; \$8 one year MIT Mail (2 years \$15). *The Tech*, W20-483; or PO Box 29, MIT Branch, Cambridge, MA 02139. Prepayment required.

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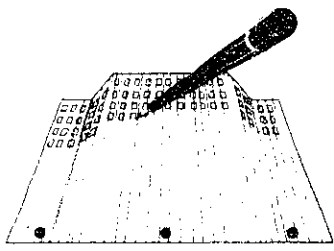
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- * Wednesday, Feb. 17: Film/Information Session in classroom 8-105 at 4:00 pm. Information booth from 10:00 - 2:00 pm in Lobby 13
- * Tuesday, Feb. 23: Interviews - Sign up in the Office of Career Services

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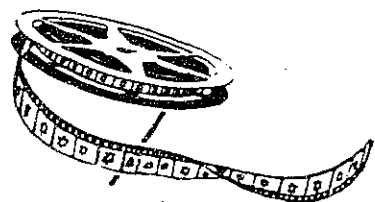
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Admission \$1

Presented by MIT Hillel as part of the Israel Film Festival series.

Attention Seniors!

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The Office of Admissions is now accepting applications for the position of Admissions Counselor. This is a one year full-time position starting in July, 1988 (some flexibility is possible). Duties will include:

- Conducting information sessions for visitors
- Interviewing prospective students
- Recruitment travel around the U.S.
- Coordinating MIT student involvement in the Admissions Office
- Evaluating applications
- Participating in admissions committee decisions

The position is open to students graduating in January or June, 1988. Applications are available from Jane Alexander in the Admissions office (3-108) and should be returned not later than February 29, 1988.

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JET PROPULSION LABORATORY

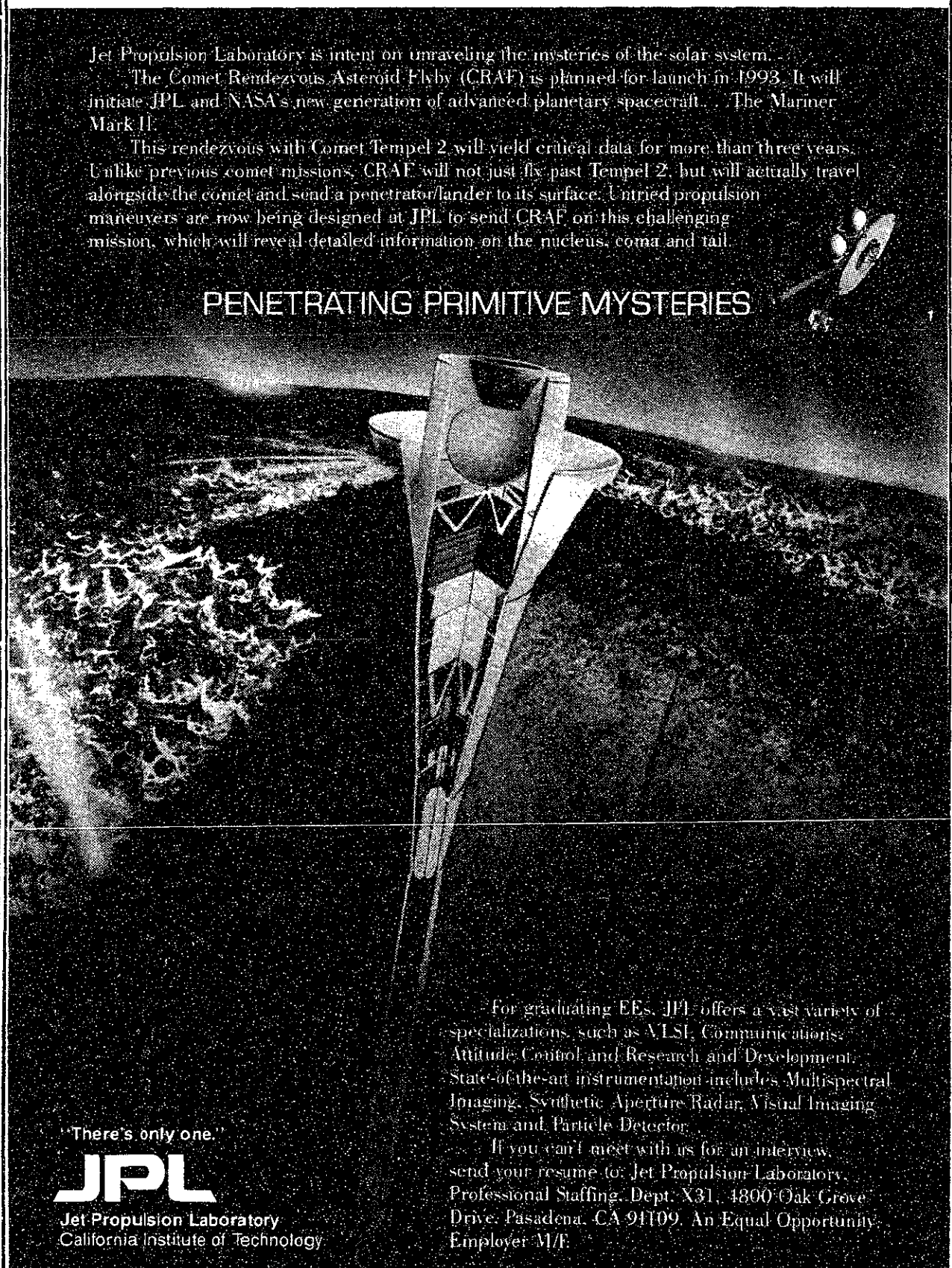
On Campus Visit, February 11 & 12.

Jet Propulsion Laboratory is intent on unraveling the mysteries of the solar system.

The Comet Rendezvous Asteroid Flyby (CRAF) is planned for launch in 1993. It will initiate JPL and NASA's new generation of advanced planetary spacecraft. The Mariner Mark II.

This rendezvous with Comet Tempel 2 will yield critical data for more than three years. Unlike previous comet missions, CRAF will not just fly past Tempel 2, but will actually travel alongside the comet and send a penetrator/lander to its surface. Untried propulsion maneuvers are now being designed at JPL to send CRAF on this challenging mission, which will reveal detailed information on the nucleus, coma and tail.

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"BUFFALO WINGS THAT WOULD SATISFY A BUFFALO."

Boston Globe Review

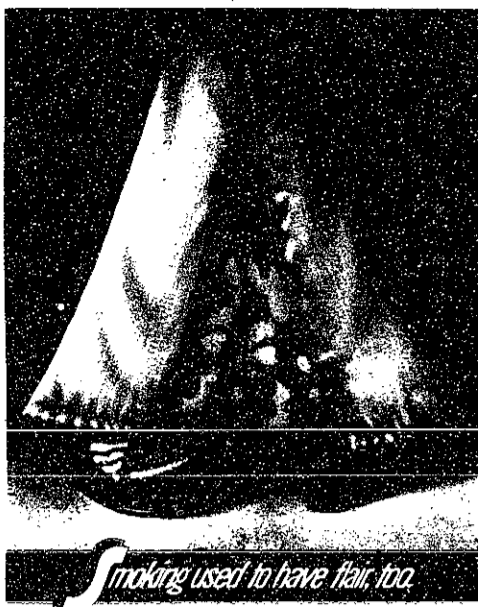
The Globe also said, "the tradition of eating and eating—and eating—is an honorable one at the S&S." So come to the S&S and enjoy what all the talk is about.



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New Ehrlich stages witty and charming Earnest

THE IMPORTANCE OF BEING EARNEST

By Oscar Wilde.
At the New Ehrlich Theatre.
Directed by Terry Stoecker.
Through Feb. 28.

By JULIAN WEST

THERE ARE, OF COURSE, only two types of people: those who have seen "The Importance of Being Earnest," and those who have not.

As a brief introduction to those not in the know, the play concerns the manipulations of four flirtatious representatives of the rapidly ossifying upper classes. Not one, but both, women declare "my ideal has always been to love someone of the name of Earnest." The objects of their affection, neither named Earnest unfortunately, include a man who has invented an invalid acquaintance, Bunbury, to explain his frequent adventures in the country, and an orphan who was "born, or at any rate bred, in a handbag" left at Victoria Station. Needless to say, the young lady's mother does not wish her to "marry into a cloakroom."

Colin Martin is delightful as the conniving Bunburyist Algernon, popping cucumber salads and hatching plans. As Jack, John Sharian holds his own under Algy's barrage of twisted logic.

Jack and Algernon drop witticisms with

exactly the affected accent which everyone always assumes Oscar Wilde did. Indeed, the spectacle of two men with slicked-back hair, fuchsia cravats and wing collars, knocking back drinks and jousting verbally could become a little grotesque, except for the cracks in the facade which turn it sometimes toward parody, sometimes toward pathos. When Algernon tells Jack, for instance, that he really could use a reward for the return of the cigarette case, he is not trying to score points for humor but approaching his friend with sudden sincerity.

On the distaff side, Doreen DiSanza is a charming Gwendolen, alternating between bouts of controlled manipulation and what could be genuine dizziness. She pronounces with emphasis akin to distraction her devotion to the name of Earnest. Heather Glenn is slow to develop as the sickeningly sweet Cecily, and she never proves a match for Gwendolen's citybred sophistication.

The support is strong: Charlotte Peed and Tim Dungan-Levant are most entertaining as the flirtatious celibates Miss Prism and Pastor Chasuble. Steve Maler nearly steals the first scene as Algernon's manservant; but it seems help is harder to come by in the country, as Marty Martin has to make a more ostentatious grab for the spotlight as Jack's eccentric valet.

The inspired decision to offer New Ehrlich regular Michael Goodson the role of the formidable Lady Bracknell is a partial



NET's production features Michael Goodson as Lady Bracknell.

success. Goodson looks the part, despite towering over the rest of the cast, but doesn't quite manage to sound right. Although he seems to have fun with the role, there is little even he can do to make it more than a novelty.

Nevertheless, it is a good sign that director Terry Stoecker is happy to take such chances with what is essentially a traditional production. Placing the interval in the middle of a scene was a successful

touch, and emphasis has been relaid so that some traditional lines are glossed over ("I am delighted to say that I have never seen a spade") while new meaning is injected into what could be throwaways.

Those people of the type who have never seen the play should be advised that this is a strong and straightforward presentation of a play which everyone should see at least once. Those who have seen the play will of course want to see it again.

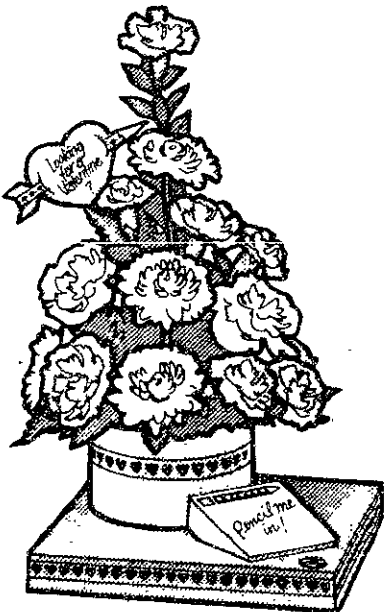
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Room 4-153

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A MESSAGE TO M.I.T. STUDENTS REGARDING NOMINATIONS FOR THE COOP BOARD OF DIRECTORS

If you, as a Coop Member and a degree candidate at M.I.T., are interested in serving as a Director of the Harvard Cooperative Society for the next academic year, and you are an undergraduate student, contact Parag Patil, Chairman of the M.I.T. UA Nominations Committee in Room W20-401, office phone number 253-2696. If you are a graduate student, contact Anne St. Onge in the Graduate Student Council Office, between the hours of 1:30PM and 5:00PM, office phone number 253-2195. **Completed applications must be submitted by 5:00PM, Friday, February 12, 1988.**

The Coop's Board of Directors has a total of 23 members, 11 of which are students from M.I.T. and Harvard, 11 are members of the faculty and staff or alumni of M.I.T. and Harvard, and the president of the Society. The Board oversees the operation of The Coop, a six store retail bookstore cooperative and sets policy for The Coop's operation. The Board meets monthly during the academic year.

the
Coop

sports

MIT gymnastics overpowers Yale

By Eric M. Reifschneider

The MIT men's gymnastics team recorded an easy 192.9-98.7 victory against Yale Saturday at Dupont Gymnasium. The win improved MIT's season record to 3-0. MIT dominated the meet from start to finish, as Yale had only four gymnasts and competed short-handed on all six events.

MIT gymnasts had the top four all-around scores in the meet. Alan Nash '89 led the team with a personal record 39.6. Nash's highest scores came on vault (8.15), floor-exercise (7.9), and parallel bars (7.4). The highlights of his floor routine were a half-twisting "Arabian" front

Saturday

at DuPont Gymnasium

MIT vs. Yale

FLOOR EXERCISES — 1, Malonson, MIT, 8.1; 2, Nash, MIT, 7.9; 3, Kipnis, MIT, 6.7; 4, Reifschneider, MIT, 6.35; 5, Chen, MIT, 6.2; 6, Rodriguez, Yale, 6.2; 7, Fugaro, MIT, 5.0.

POMMEL HORSE — 1, Reifschneider, MIT, 5.6; 2, Kipnis, MIT, 5.35; 3, Glasgow, Yale, 5.25; 4, Nash, MIT, 5.2; 5, Malonson, MIT, 4.65; 6, Holt, MIT, 4.2; 7, Chen, MIT, 4.2.

RINGS — 1, Chen, MIT, 7.4; 2, Kipnis, MIT, 7.0; 3, Reifschneider, MIT, 6.45; 4, Malonson, MIT, 6.3; 5, Nash, MIT, 5.4; 6, Jackson, Yale, 5.0; 7, Hernandez, MIT, 4.85.

VAULT — 1, Reifschneider, MIT, 8.3; 2, Chen, MIT, 8.25; 3, Nash, MIT, 8.15; 4, Malonson, MIT, 8.0; 5, Rodriguez, Yale, 7.9; 6, Fugaro, MIT, 7.55; 7, Holt, MIT, 7.45.

PARALLEL BARS — 1, Nash, MIT, 7.4; 2, Reifschneider, MIT, 6.6; 3, Malonson, MIT, 6.1; 4, Chen, MIT, 5.7; 5, Kipnis, MIT, 5.6; 6, Jackson, Yale, 5.3; 7, Rodriguez, Yale, 5.15; 8, Holt, MIT, 4.65.

HIGH BAR — 1, Chen, MIT, 7.0; 2, Reifschneider, MIT, 5.85; 3, Nash, MIT, 5.55; 4, Kipnis, MIT, 5.2; 5, Malonson, MIT, 4.8; 6, Rodriguez, Yale, 4.55; 7, Jackson, Yale, 4.35; 8, Abinante, MIT, 4.3.

FINAL SCORE — MIT, 192.9; Yale, 98.7.

flip, a full-twisting leap into a split, and a full-twisting back flip dismount. Nash showed originality on vault and parallel bars, where he did a one-arm handspring and a full-twisting stutz.

Co-captains Eric Reifschneider '89 and Norman Chen '88, and Mark Malonson '89, all scored 38 or more points. Chen again excelled on rings and high bar with scores of 7.4 and 7.0. Malonson scored 8.15 on floor for his powerful display of tumbling skills. Jason Kipnis G had a five-event total of 29.85, highlighted by a 7.0 on rings. Kipnis also scored 6.7 on floor, where he did a difficult combination of Stalder rolls to handstands.

MIT's younger gymnasts continued to improve and help the team. Joe Fugaro '91 did well on vault and floor exercise despite missing two weeks of practice due to fraternity initiation. Mark Abinante '89 and Antonio Hernandez '91 did their best routines of the year on high bar and rings, respectively. Tim Holt '90 competed on pommel horse, vault, and parallel bars.

MIT's schedule for the remainder of the season is much more difficult. Next week the team travels to Amherst to take on the University of Massachusetts.

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

Fifth place finish for indoor track at Boston area meet

(Continued from page 20)

were contributed by Karim M. Roshd '88 in the 1500 meter with a time of 1:13.67 and K. O. Prakash-Asante '90 in the triple jump (13.97 meter). Prakash-Asante has also qualified for the National Championships in this event with a jump of 47' 2.5". Glenn A. Hopkins '87 jumped 6' 6" in the high jump to take fourth behind Ken Moody of Boston College who jumped 7' even.

A distance-medley team of Kyle W. Robinson '89, Sean A. Schubert '88, Nate L. Getrich '90, and Anton F. Briefer '88 ran the race in 10:49.44 to come in fifth behind a team from Brandeis. An MIT mile-relay team of Steve M. Cooke '91, McKenzie, Teddy Boley '88, and Dunzo finished fifth.

A major highlight of the meet for MIT was the pole vault where

Bill E. Singhose '90 jumped 15' to defeat Brian Johnson of Northeastern to become the 1988 Greater Boston Champion. Singhose, a transfer student from the University of Oregon, has also qualified for the NCAA Championships and is now two inches from setting a new MIT indoor record (15' 4").

Overall, MIT scored 31 points in the Greater Boston Championships, finishing fifth behind Boston University who scored 48 points. A strong Northeastern team beat Boston College by a score of 80 to 74 to win the meet. The MIT track team is currently undefeated in dual meet competition this year, continuing a winning streak against Division III teams that began in 1983.

(Editor's note: Scott E. Deering '89 is a member of the men's track team.)

January 29

MIT vs. Bowdoin

Weight throw — 1, Deering, MIT, 54'3"; 2, Masalsky, MIT, 43'2½"; 3, Shank, MIT, 42'8¼".

Long jump — 1, Peters, MIT, 21'0"; 2, Novaria, Bowdoin, 20'8¼"; 3, Prakash-Asante, MIT, 20'4".

High jump — 1, Hopkins, MIT, 6'2"; 1, Singhose, MIT, 6'2"; 3, O'Keefe, Bowdoin, 6'0".

1500 meters — 1, Dillon, Bowdoin, 4:01.44; 2, Hinman, MIT, 4:03.44; 3, Malaque, Bowdoin, 4:09.28.

Triple jump — 1, Prakash-Asante, MIT, 44'1"; 2, Torres, MIT, 40'6½"; 3, Fost, Bowdoin, 38'6".

3000 meters — 1, Hinman, MIT, 9:03.72; 2, Hickey, Bowdoin, 9:06.9; 3, Michaud, MIT, 9:10.83.

1600 relay — 1, MIT, 3:30.20; 2, Bowdoin, 3:31.45.

3200 relay — 1, MIT, 8:12.33; 2, Bowdoin, 8:15.59.

Pole vault — 1, Singhose, MIT, 14'0"; 2, Saletta, Bowdoin, 10'6".

Totals — 1, MIT, 91; 2, Bowdoin, 35.

Strong showing in January improves track record to 8-0

(Continued from page 20)

liams and 60 percent against Bowdoin.

Notable at the Tufts meet, Chris Masalsky '91 made a personal record in the shot put with 45' 6.5". Jostled at the start, Kyle Robinson '89 came back triumphantly to win the 800 meter run, continuing an undefeated season.

Mark Dunzo '91 set a facility record for the MIT Athletics Center with 23.32 seconds in the 200 meter run. And Garrett won the 55 meter high hurdles in both meets, demonstrating a remarkable comeback from an injury earlier in the season.

"Newcomers [to the team] this year filled just the right spots," Coach Gordan Kelly said. Of the forty-five member team, one third are freshmen. And three of these freshmen — Mark Dunzo, Steve Cooke, and Russ Stevens — are strong varsity players, representing the sixth, ninth, and 13th top scorers.

In addition, track star Bill Singhose '90 maintained the top scoring position with 109.25

points this season. A transfer from the University of Oregon this year, he broke the single meet scoring record with 21.25 points at the Holy Cross/Brandeis meet. He passed the old season record of 79.5 points by mid-season and will contend for the decathlon at the 1988 National Division III Championship.

With these latest wins, MIT continues its five-year streak with 46 consecutive dual and tri-team meets. Its record stands at 63-1-1 with its only loss being a single quad meet. In addition, MIT has eight New England Division III championships since 1982, including the last three indoor championships.

Coming up, MIT will meet Southern Massachusetts University and the University of Massachusetts at home on Feb. 12 to end their regular season. A week later, on Feb. 20, they will host the 1988 New England Indoor Division III Championship. The team feels they are strong contenders, a team member noted. "We consider ourselves out-and-out favorites," Kelly boasted.

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sports

Women's hockey defeats RPI 5-0

By Peter Dunn

The MIT women's hockey team continued its hot streak, extending its string of undefeated games to eight over the past weekend. With a 5-0 shutout of Rensselaer Polytechnic Institute on Saturday — highlighted by a hat trick by Sandy Linde '87 — and a scoreless tie against the very strong Mother Puckers club team from Austin, Colorado, the Engineers are now riding high on a wave of confidence.

Saturday's match versus RPI started fairly even-handed although the RPI team showed little depth — their first line produced good offense but their second line had trouble bringing the puck up the ice. MIT had the faster skaters and were passing well, while RPI had their passing game clicking and were following up plays hard into the MIT zone. The Engineers choked their opponent's offense in the RPI zone with strong defense at the blue line and deep forechecking. The period ended 1-0 on a Linde backhand from the left of the crease at the 3:40 mark.

The first period seemed tame in comparison to the second, in all conceivable categories: number of goals, number of short-handed goals, and number of penalty minutes. The period saw five penalties — an outrageous number for one period of a no-check game — and three MIT short-handed goals on the way to a four goal period. MIT was doing exceptionally well short-handed as deep forechecking and excellent stickhandling produced many breakaway chances. When even-handed, RPI would simply crowd their own crease to prevent any MIT shots from close in.

MIT's second goal was scored short-handed by Linde at the 1:00 mark as she stole the puck at the RPI blue line and faked the goaltender on the ensuing breakaway. Linde completed her hat trick just 31 seconds later, still short-handed, as she picked up the puck at the MIT blue line, stickhandled through the RPI squad, and put the puck low past the goalie from the left of the net.

Michelle Bonugli '88 extended MIT's score to 4-0 on yet another short-handed goal at the 5:40 mark. She took control of the puck at the right boards near center ice, drove up the right wing, cut to center ice, and again beat the RPI goaltender low from the left of the crease. MIT

scored its fifth goal at the 10:44 mark when Deishin Lee '90 battled for the puck on the right boards, made the pass to Mary Hubbard G at the right circle, who then closed in to beat the netminder with a low shot.

The third period saw no scoring but MIT preserved their shutout with strong play along the boards and a very physical game. Coach Brian Taras gave some of his more inexperienced players a chance to strut their stuff, and although they did not show the better stickhandling of the more experienced lines, they did show excellent passing and team play.

* * * *

The Engineers further demonstrated their prowess in the game the following evening versus the Mother Puckers women's hockey club, one of the stronger women's teams from Colorado. Although the Puckers as a team were clearly the better skaters and stickhandlers, MIT showed they could stand their ground defensively and could take advantage of their own individual standouts.

The Puckers dominated from the onset with strong forechecking and rapid pressure in the MIT zone. The Engineers played the boards well but the Puckers quickly picked up on this, often upsetting the MIT drives up the ice. The Puckers in contrast played an open ice style of play with excellent, long passing to the headman.

Despite the Puckers' good passing, they could not set up in the slot because of MIT's tight defense, and settled for shots from the points. And despite MIT's hard drives up the ice, their forwards tended to stick-handle too much when they could have passed to an open man, only to find that the Puckers' defense was not so easily beaten.

MIT had three excellent scoring chances where they might have put the Puckers behind the eight-ball, but in each case the great Beaver god seemed to be looking the other way. In the early minutes of the second period the Engineers put on quite a display of passing during a power play, and put several shots on goal, but the puck always seemed to get smothered at the crease. Later, Linde would get a breakaway up the ice and faked the goaltender too far to the left for

what looked like an open net goal, only to be denied by the goalie's quick glove hand. And lastly, during the third period, Bonugli would also get a breakaway and nicely beat the netminder with a long, high wrist-shot, only to have the puck bounce off the middle of the crossbar.

Outstanding standup goaltending by Kelly Grant G and strong defense in the slot kept the game scoreless in spite of the shots-on-goal advantage going to the Puckers. Both MIT and the Puckers played well, and in fact it was the officials who did the worst job of the night: they let the game get out of hand by ignoring several blatant tripping and interference calls. Still, it was an evening of exciting hockey where the Engineers showed they could rise to the occasion even when others might think they were outclassed.



Sarath Krishnaswamy/The Tech
Robin Rawles '90 moves the ball up the court against Anna Maria Coll this past Saturday.

Indoor track places fifth at Harvard

By Scott Deering

The MIT track team competed at the Greater Boston Championships last weekend, finishing with a strong fifth place overall. This meet is hosted by Harvard University each year and is made up of a mix of teams from the Boston area in Division I and Division III — Harvard, Boston College, Boston University, Northeastern, MIT, Tufts, and Brandeis.

The Boston College and Northeastern teams continued to dominate in several events this year, but the strong MIT team made its presence felt in several events.

On the first day of the meet, co-captain Rod T. Hinman '88 passed two runners on the final lap of the 5000 meter run to take third place with an overall time of 15:01.8. The winner of the 5000 meter, Brian Cann of Har-

vard, finished with a time of 14:54.3. In the 35 pound weight throw, Scott E. Deering '89 threw a personal best of 57' 1/4" to beat Grady Drago of Boston University to capture second place. Deering, an All-American in the weight throw, has qualified for the NCAA Division III Championships to be held at Smith College this year.

On the second day of the meet, several other MIT trackmen dis-

tinguished themselves in both track and field events. In the 55 meter high hurdles, Paul E. McKenzie '90 took third place with a personal best of 7.98 seconds behind Charlie McCrea of Northeastern, who finished in 7.75 seconds. Mark W. Dunzo '91, one of MIT's talented freshmen, also finished third in the 400 meters in 51.27 seconds.

Two more third place finishes

(Please turn to page 19)

Track victories in January raise season record to 8-0

By Kenyon D. Potter

In the past two weeks, the MIT men's track team defeated Tufts, Bowdoin, and Williams at home to raise their season record to 8-0. At the tri-meet last month, 200 spectators watched as MIT won with a score of 95 to Tufts' 55

and Williams' 9. The dual meet saw MIT dominate Bowdoin, 91-35.

In both home meets, MIT showed its depth. MIT claimed 47 percent of all first, second and third places against Tufts/Wil-

(Please turn to page 19)

MIT womens' swimming excels against strong Wellesley team

By Jennie Snyder

The MIT women's swimming team came from behind to stun a confident Wellesley College squad last Thursday night.

MIT trailed from the outset of the meet while Wellesley built a lead as high as 19 points. Following the one meter diving MIT was behind 71-63 and didn't begin gaining ground until the 100 butterfly, with only three events remaining in the meet.

In the fly, a one-two finish by Yvonne Grierson '90 and Linda Sprys '88 turned the momentum of the meet going into the three meter diving, and Christine Gundal '90, Rachel Harmon '90, and Angela Polen '90 scored a surprise 1-2-3 sweep to give MIT a two point lead going into the 200 individual medley.

Jennie Snyder '90, Polen, Laura Scolnick '90 and Grierson swam to a new MIT record with Greirson swimming anchor and coming from behind to crush Wellesley's relay. The second MIT

team of Michelle Quinton '90, Heidi Sosik G, Cheryl Sampson '88, and Elizabeth Greyber '89 took third and MIT won by a score of 140-128.

MIT was able to come from behind because of a total team effort. In addition to three first place finishes by Grierson in the 100 and 200 flies and 200 free, MIT displayed strength in all events. Polen and Ann Marie Hession finished first and third in the 50 free. Quinton took second in both distance events — the 200 and 500 freestyle. In the breast-stroke events, Livia Zien '88 and Laura Carter '89 went 2-3 and 2-4. Backstrokers proved strong in the 200, with Sampson and Scolnick finishing second and third. Throughout the meet MIT displayed depth and poise, pulling out key third and fourth place finishes despite the large Wellesley lead.

(Editor's note: Jennie Snyder '90 is a member of the women's swimming team.)

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