



Mark D. Virtue/The Tech
A Hatfield Polytechnic player rushes forward during Friday's game against MIT. Hatfield Polytechnic is on tour from England. They lost 15-9 to MIT. On Saturday MIT beat BU 9-0 the next day.

Lobdell food court to open Thursday

By Seth Gordon

ARA's food court on the second floor of the Julius A. Stratton '23 Student Center will open on Thursday for lunch, and thereafter for breakfast, lunch and dinner, according to Ken Miller, ARA's general manager of food services at MIT.

The new food court is one of the results of the year-long renovation of the Student Center, which is still underway. Since renovations will not be complete this week, staff will be using some temporary equipment to prepare food, explained John MacNeil, MIT associate director for food services.

The food court is part of a plan to give students more varied things to buy with their Validine

cards, according to Miller and MacNeil. Future improvements include a restaurant with table service in the Student Center and renovations to the Faculty Club.

Miller said that the food court will have nine serving stations, some "grab-and-go" display racks, and six cash stations. He believed this would shorten lines, since people who only wanted a sandwich would not have to wait behind those who ordered a full meal. The serving stations will be for deli, pizza, grilled meats, carved meats, salad, soup, bread, beverages, traditional entrees, international foods, and desserts.

At first, the international entrees would rotate between Chinese, Mexican, Italian, and Greek foods, although this list could be changed, Miller said.

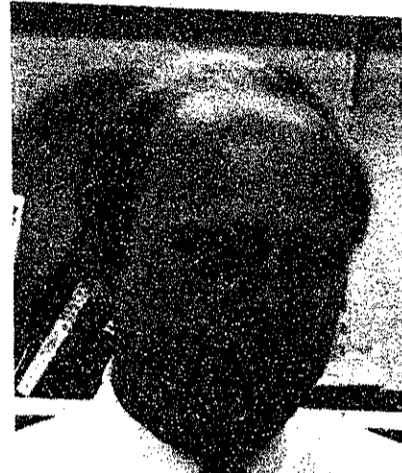
The renovations will also improve other aspects of the ARA operation, Miller reported. More food will be cooked fresh and in front of the customer.

MacNeil added that having all the food services on one floor would make supervision and staffing easier, and that there would be more room for catering.

Later this fall, ARA will open "Networks," a predominately seafood restaurant in the Student Center's first floor, Miller said. It will have table service for sixty seats, and serve beer, wine, and fresh fish. "I think people will be really pleased with it," he predicted.

Miller would like the restaurant to open by the end of October, but did not think the construction schedule would permit the opening until November.

Next, the Faculty Club is due for renovations and "a change in the service concept," Miller said. "It's a beautiful facility that needs updating," he said. Miller expected renovations to begin late this fall; they will give the club buffet instead of wait service, and prepare the space better



Kyle G. Peltonen/The Tech
Kenneth Miller, director of ARA Food Services.

to handle conferences and functions.

There are presently no plans for renovating food services in Walker Memorial, Miller said. But he admitted it needs renovation "in the near future" and was

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Some workers unhappy with ARA

By Seth Gordon

The pension negotiations between MIT, ARA and MIT's food service employees "have basically been laid to rest," according to Ken Miller, ARA's general manager of food services at MIT. The Institute had announced that it would no longer include food service workers in its pension plan when ARA took over operations in 1986, a decision which sparked employee protests at the time.

Employees who worked under MIT for at least nine years will be vested in MIT's pension plan, Miller said. The rest of the food service workers will be covered by their union's pension, and will be vested in that plan after working the appropriate number of years for ARA, Miller reported.

But Phyllis Branco, a union shop steward who works at Baker, was unaware of any such settlement. "They haven't notified us yet."

Even if this pension settlement is reached, Branco pointed out, someone who had worked eight years before ARA took over would have to work another ten before being vested in the union's plan. In addition, she said, the MIT pension for older employees was "frozen" — meaning that employees vested in it could not get more benefits by working more for ARA.

Deborah Robbins, another Baker worker, said that the freeze only affected "four or five people." The rest, she reported, either got other MIT jobs or quit entirely.

Branco said that before ARA

took over, she offered to work for the MIT housing and food services department as a janitor, taking the cut in pay in exchange for maintaining the pension plan. But she was turned down for a lack of openings.

"We should have had a full pension. It's not our fault," argued Branco. "They sold us to ARA."

Branco said that one woman, Tina Alves, was a food service worker for the past 22 years, but would only get a pension of \$153 per month, from which medical insurance would be deducted.

"ARA's not that bad"

But the head shop steward for MIT, Jim Coleman, said "ARA's not that bad." He explained, "There were... wrinkles, but most of them have been ironed out. A few people filed grievances, some lost."

Employees have also lost some medical benefits in the switch, according to Branco. While working for MIT, she said, they could choose between Tufts, Harvard Community Health Plan, and Blue Cross/Blue Shield medical insurance.

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David M. Watson/The Tech

Some ARA workers, such as shop steward Phyllis Branco, are not satisfied with the pension plan worked out between ARA and MIT.

New ISP director seeks greater student interest

By Darrel Tarasewicz

In hopes of injecting "new excitement" into the Integrated Studies Program, Arthur Steinberg, a 24 year faculty member at MIT and head of the anthropology/archaeology program, was appointed its new director last spring.

ISP is one of three alternative educational programs that are available to MIT freshmen. Freshmen attend the regular lectures, but participate in separate recitation sections. Furthermore, all students in ISP share one common, required humanities course.

In the past this required humanities course dealt with the history of science, Steinberg said, and may have led to ISP's unpopularity among many freshmen. "Kids perceive that the history of science is very boring," Steinberg noted.

In order to make ISP more exciting and interesting, the humanities course will be taught in a completely different way this year, Steinberg said. Technology is not something that is exclusively cerebral, Steinberg said. "Rather technology involves the feel, the sight and the smell of things," he added.

Furthermore, even though the goal of a particular technology might be the same cross-culturally, there is tremendous variation in how each society uses technology to pursue that goal, Steinberg said.

To enable freshman to realize this, the full year humanities course will have six workshops. Each workshop will last for one month and will give the student hands on training in how ancient cultures dealt with cooking, weaving, and blacksmithing, Steinberg said.

"Even with baking bread you can examine why some cultures were constrained to having flat bread, and how another culture [Christianity] used it symbolically as a way of having God come into them," Steinberg said.

During the second semester the technologies that will be investigated will be time keeping, motive power (engines), and computers, Steinberg noted.

So far, twenty freshmen are enrolled in ISP with room for ten more this term. Steinberg hoped that the number of places could be increased in the future. "I hope that we could eventually have a class of forty," he said.

What impressed Steinberg the most about this year's class is the great ethnic diversity. "It will help us greatly since each student will be able to learn from the other's cultural experiences."

Scientists denounce biological warfare research

By Darrel Tarasewicz

A press conference over the summer has sparked a pledge campaign at many universities urging faculty to denounce biological warfare research. Professor of Biology Jonathan A. King and four others announced at the July 22 conference the names of over 500 biomedical scientists who had vowed to reject this type of research.

"Scientists need to make sure that the new technologies of genetic engineering should be used to advance human welfare and not be turned into technologies of war," King said.

This nationwide pledge campaign was initiated by the Committee for Responsible Genetics, a Boston-based group that is mainly concerned about protec-

tion of the gene pool and the impact that genetically-altered forms of life would have on the environment, King, who is a member of the board of directors, explained.

The group, which has been in existence for ten years, has over 1000 members ranging from scientists to concerned citizens, he added.

Other MIT sponsors who have been active in finding support for the campaign include Nobel Prize-winning biologist Salvador A. Luria, and Professor of Biology Ethan R. Signer.

The main purpose of the pledge campaign is to make people aware of the Reagan Administration's recent efforts at resurrecting biological warfare research and development, King said.

In 1969, President Richard Nixon denounced use of all biological weapons. In 1972, a treaty was signed which banned any use, stockpiling, or development of such weapons, King said.

But recently, the Department of Defense has attempted to reopen the Dugway Proving Ground in Utah, King said. "This was a former nerve gas testing facility and was closed only after thousands of sheep died," he added.

Reopening the Dugway Proving Ground and biological warfare research has been slated to receive over \$300 million in the coming years, King noted. Even though the federal government is forbidden by the provisions of the treaty to undertake such re-

search, this does not prevent private individuals and corporations from partaking in such activity, he said.

King explained that hundreds of groups have already received these funds, and even though the programs are not classified, individuals who have received these grants are very hesitant to talk about them.

CRG has recently lobbied for a bill which would make the provisions of the treaty a domestic federal law, King said. "In this way, private individuals would be forbidden from doing biological warfare research," he stressed.

CRG members have also been active in starting an international pledge campaign and providing technical testimony on the environmental impacts of various DOD programs.

Some workers unhappy with ARA

(Continued from page 1)

Coleman observed that the HCHP insurance was better for pediatric care. Now, he said, they can only take Blue Cross/Blue Shield insurance, which the union provides.

Food service workers can no longer get any care at the MIT Medical Department, even if their insurance will pay for it, except for work-related injuries and emergencies. Mary Murray, financial services manager for the Medical Department, explained that the department was "a closed facility," only for members of the MIT community, and that for that purpose, ARA employees were no longer part of

that community. "If... an arrangement were made down the line" between the department and ARA, they could use the department again, Murray said.

She noted that Draper Laboratories had such an arrangement, so that Draper's employees could use "any of the services provided here." Draper was formally divested from MIT in 1973.

Branco said that in 1966, when she first worked for MIT, its food service was managed by Stouffer's, but MIT paid her and she received all the MIT employee benefits at issue.

Miller referred all questions on labor relations to John MacNeil, associate director for food service. MacNeil referred them to

James Fandell, labor relations director for MIT, who could not be reached for comment.

"If we did not have a union," asserted Branco, "and we worked for ARA... we would have no medical, no pension, nothing." She said that ARA tried to restructure the wage scale to give new workers lower salaries, but was forbidden to do so by their contract with MIT.

ARA's contract with the union, Local 26 of the Hotel, Restaurant, Institutional Employees, and Bartenders Union, will come up for renegotiation in 1990. Coleman thought the local had a "strong" president, Dominic Bozzoto, and thought they would negotiate a fair contract.

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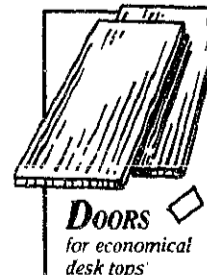
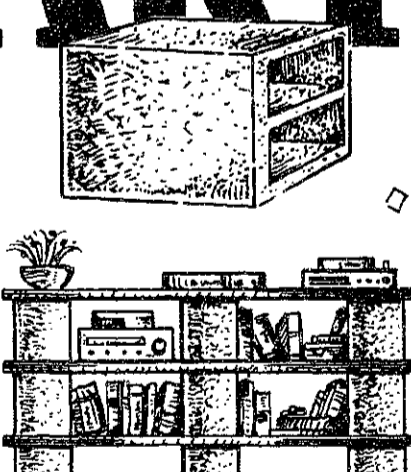
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news roundup

from the associated press wire

World

Bloodshed follows Burma coup

Burma's latest change in government has sparked massive bloodshed. Armed forces commander Saw Maung assumed the reins of power Sunday — the fourth new government in two months. Thousands of people quickly took to the streets in a demand for democracy and to protest the coup. Soldiers loyal to the new military government opened fire on the demonstrators. The military acknowledged at least 23 deaths, but witnesses and other reports indicated about 150 died.

Haitian dictator overthrown

Troubled Haiti has a new military ruler. According to US officials, Lt. Gen. Prosper Avril was persuaded to take power after noncommissioned officers ousted Lt. Gen. Henri Namphy. There were reports of heavy gunfire near the presidential palace Saturday, but Sunday night the capital of Port-au-Prince was quiet.

A Haitian official said Col. Jean-Claude Paul might become the new commander of Haiti's army. Paul is well known to US officials because he is under an American indictment for drug dealing. A State Department official said the US still wants Paul to answer the drug charges in court.

Dollar's decline said to help exports

A new report says the decline in the value of the dollar overseas has helped US exports. In its annual review of the global economy, the World Bank said the United States was in a "much improved competitive position," with the value of the dollar down by more than half compared to the West German and Japanese currencies over two years. But the report warned the world's governments to watchful for signs of inflation.

Israel launches its first satellite

The latest satellite circling Earth comes from a new member of the space club. Israel launched its first space machine yesterday, apparently to spy on neighboring Arab states. A reporter with *Jane's Defense Weekly* in London says sources believe the satellite carries American-made surveillance gear.

Japanese sovereign severely ill

Japan's Emperor Hirohito is in failing health. A spokesman announced that the 87-year-old monarch, who has been suffering a fever, was given emergency treatment yesterday, including a blood transfusion, after his condition worsened.

Captors reiterate demands

There has been a new communique from the captors of three American professors in Lebanon. The statement sent to a Beirut newspaper on Sunday reiterates an offer to free the Americans, as well as an Indian professor, if the United States declares support for the Palestinian uprising in Israeli-occupied territories. The handwritten note demands such recognition within a week. The statement was accompanied by a Polaroid photo of the four, who were kidnapped in January 1987.

Pope criticized on South Africa

Pope John Paul II finished his tour of southern Africa on Sunday amid criticism. Rev. Allan Boesak, an anti-apartheid Protestant church leader in white-ruled South Africa, said the Pope should have strongly criticized that nation's racial policies. During his trip, John Paul spoke out against racial injustice, but coupled that with suggestions that he is not enthusiastic about anti-apartheid strategies such as sanctions and election boycotts.

Incumbents win in Sweden

The Green Party, an environmental group, has won seats in Sweden's parliament for the first time. But early returns from Sunday's elections also indicate that the Social Democrats remain in charge of the Stockholm legislature.

Lebanon charges foreign interference

Lebanon's Christian-led government is rejecting what it calls an attempt by the United States and Syria to name a new Lebanese president. Christians and Moslems in Lebanon's parliament have been deadlocked for five weeks over who will succeed Amin Gemayel when his term ends Friday.

Arabs could swing Israeli elections

The Middle East is full of ironies, and one is that Arab voters could decide who wins Israel's election Nov. 1. Political experts say with the Labor Party and the Likud bloc running neck and neck, the 330,000 Israeli Arabs eligible to vote could prove crucial.

Nation

Damage from hurricane assessed

While hurricane *Gilbert* left a path of death and destruction across the Caribbean and Mexico, most of its damage in the United States came from spinoff tornadoes. Officials said yesterday that twisters associated with the hurricane killed two people and caused more than \$35 million damage in inland areas of southern Texas, around San Antonio. That appears to be worse than the damage done by the storm itself to coastal cities.

Rain is all that is left of *Gilbert*, but it is enough to keep a dozen people out of their homes in Kingfisher, L.A. The Kingfisher River is rising rapidly, and others could be forced to flee their homes. Flooding is also a problem in parts of Texas.

Report sees growing problem in homelessness among children

The National Academy of Sciences says the United States has a "national disgrace" on its hands — a growing number of homeless children. A report released yesterday says at least 100,000 American children are homeless on any given night — and that doesn't include those who have run away from home or have been kicked out by their parents. The academy says children are the fastest growing group of people in America with no place to live.

Bush, Dukakis both on offensive

George Bush and Michael Dukakis assailed each other on economic issues on the campaign trail yesterday.

Speaking in Little Rock, AR, Dukakis said many Americans are still waiting for the economic recovery the Republicans keep bragging about. The Democratic nominee said Americans, in their hearts, know that "four more years of Reaganomics without Reagan would be a disaster."

Bush sought to portray himself as the champion of small business at a luncheon speech outside Philadelphia. He accused Dukakis of being anti-business, saying the rate of business bankruptcies has risen in Massachusetts since Dukakis has been governor — and so have taxes.

Sports

Romanian dominates gymnastics

Another Romanian — a tiny gymnast — is prompting memories of her countrywoman Nadia Comaneci, who scored a perfect 10 a dozen years ago. This time, four-foot-six Daniela Silivas chalked up perfect scores in the uneven bars and floor exercise in the women's team competition. The American women are in fourth place after the compulsories.

Mishap doesn't stop Louganis

American diver Greg Louganis won the gold medal in the three-meter springboard diving competition last night, hoping for another sweep of the Olympic diving medals. Louganis has a close call in the preliminaries — hitting his head on the board while attempting a reverse two-and-a-half sommersault. He needed four stitches — but was back a half hour later with a near perfect dive that won him the highest score of the preliminary round.

The American gold was won by swimmer Janet Evans, who captured the women's 400-meter individual medley by nearly two seconds. Romania's Noemi Lung, the world champion, was second.

US boxer misses bout

The International Boxing Federation has rejected the appeal of an American boxer who did not make it to the ring in time for an Olympic bout. Anthony Hembrick arrived at the arena just as his South Korean opponent was being declared the winner. US team officials say they misread the schedule — but also that Hembrick tried to get on a bus to the arena that was already full.

Free trade bill wins Senate OK

A measure that would eventually lead to free trade between the United States and Canada is on its way to President Reagan's desk. The measure won Senate approval yesterday evening. If it clears political hurdles in Canada, tariffs on more than \$130 billion worth of goods that cross the border would be phased out over a ten-year period.

Yellowstone fire burns on

Wildfires in Yellowstone National Park have burned hundreds of thousands of acres, but at least one landmark tree has survived. It is a four foot wide fir tree that bears an inscription by the legendary "Buffalo Bill" Cody. The Western showman carved "Camp Monaco 1913" on the tree when he hosted the prince of Monaco on a hunting trip. Cody's grandson says he cannot believe the tree survived, because others just six feet away burned.

SAT scores drop slightly

Average scores on the Scholastic Aptitude Test fell this year for the first time in eight years. The College Board says average scores on the verbal section of the SATs fell two points, to an average of 428. The average on the math section was unchanged at 476. Minority students did better than in the past, however. Verbal scores among blacks rose an average of two points, and math scores rose an average of seven points.

Census report documents changes in household makeup

It may come as no surprise that fewer American households are made up of related people these days. But the Census Bureau has some new figures to illustrate how great the change has been. It says families now make up 71 percent of all US households — down from 90 percent in 1948. The number of two parent families has slipped from 40 percent of all households in 1970 to 27 percent this year. The number of unmarried couples living together is up 63 percent from 1980.

Jackson highest-paid entertainer

Bill Cosby may be number one in the TV ratings, but he has dropped to second place on the list of the highest-paid entertainers. *Forbes* magazine is out with its ranking of the top 40 wage earners in show business. Michael Jackson has displaced Cosby in the top spot. *Forbes* says Jackson raked in an estimated \$60 million this year.

Rubes® By Leigh Rubin



There were no dragons left to slay. They were now an endangered species. There were no fair maidens to rescue. They were now feminists. Chivalry was dead. His suit was a little tight. Arthur had come face to face with a middle ages crisis.

Weather

Mild times ahead

The remains of *Gilbert*, in the form of showers, will affect our weather late today and tonight. These showers will occur ahead of a slow moving cold front now located in the eastern Ohio Valley. Once the front moves through our area, our weather will gradually cool down from the rather balmy upper 70s and low 80s of Monday.

In the eastern Atlantic, a new tropical depression has developed. Located several hundred miles from the west coast of Africa, this depression will likely head west while slowly developing over the next few days. If the depression reaches storm strength, it will be named *Helene*.

Today: Increasing clouds with the chance of showers by dark. Winds south 10-15 mph. High 75-78°F.

Tonight: Cloudy with showers. Winds southwest 10-15 mph. Low 65°F.

Wednesday: Morning showers ending followed by afternoon clearing. Winds becoming northwest 15-20 mph. High near 75°F. Low 53°F.

Thursday: Partly cloudy and continued mild. High 70-75°F. Low 55°F.

Forecast by Michael C. Morgan

Compiled by Niraj S. Desai

opinion

New admissions policy is misguided

To the Editor:

Even before I came to MIT as a freshman in 1976, MIT tried to attract more than just the smartest kids around. MIT may have eased a bit since then on test scores, but it still has some of the highest SAT's around.

So why is it that the kids in the school up the river get all the respect, and we get all the jokes? While MIT nearly made the US News Top 10 national universities, the S- and H- schools are still 1 and 2.

MIT, it seems, produces great achievers, but not great leaders. MIT is where you learn to design big machines, not rule companies or nations.

Is the problem in the students or in the school? MIT evidently thinks that the way to solve the problem is to let in the "broader" students who don't have heavy-science and math backgrounds. To put it kindly, MIT has searched for more "artists and poets." But the one thing that MIT does best is produce great engineers. How can increasing numbers of persons with ostensibly lower academic credentials by itself help MIT produce better leaders?

The admissions office says that there isn't much difference in the new freshmen. But how much is "not much"? Comparing SAT student profiles for 1985 and 1986 we find that 75 percent of students still score above 700 in

math compared to 81 percent before. That moves the median score down by only 10 points or so. But the lower 30 percent of students has been spread out by 50 points. From this, one might expect the failure rates of the weakest students to rise markedly, even though the bulk of students aren't far from where they used to be.

I don't think that this is a good direction. MIT people were already plenty diverse. Their only problem is that the "smartest" kids are almost always shunted into engineering. I believe that we should try to turn engineers into leaders instead. Why is it that the C-average Dan Quayles of this world get to run things, while the smartest people just work in R&D?

In the past 20 years, we have seen many engineer/entrepreneurs like An Wang, Bill Hewlett, Bill Gates and Steve Jobs become some of the richest and most powerful persons in the world. Technology has become an integral part of every life on an equal footing with politics and commerce. Are science and engineering skills mutually exclusive with intellectual skills? I don't think so.

Is MIT just a fancy vocational school? Maybe so. While our friends up the river are learning the classics, Western culture, history, politics, human nature, and party 101, MIT students learn

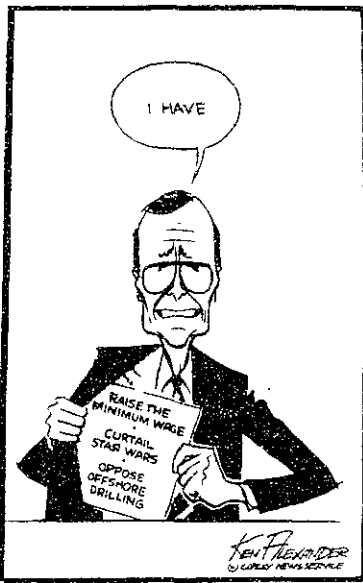
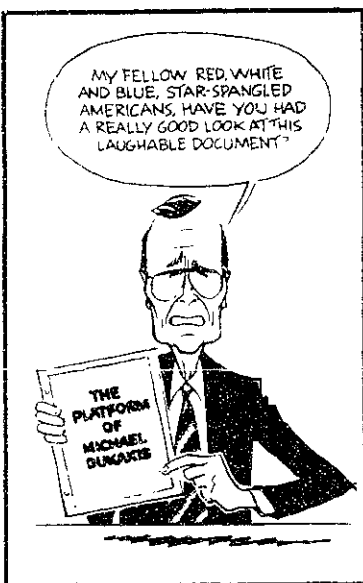
about thermodynamics, Maxwell's equations, Newton's laws, op-amps, s-expressions, and dome-hacking. We treat the humanities as a dessert, rather than a main course.

MIT lacks a human touch, and this is where MIT fails in producing leaders. MIT people have a notorious reputation for being too smart for their own good, producing too many MENSA misfits, and too few leaders. It's good to be smart and hard working, but it won't get you any further than a reasonable job.

MIT excels at teaching individual achievement, but not at how to lead and manage people. Working with the normal and average people that so many of us will encounter in the real world is no small task as we find ourselves in potential positions of power, not quite sure of what to do with them.

Yet since the intellectual potential of our students at least equals that of our friends up the river, it baffles me why MIT students are only taught to master that which can be put into equations, rather than the greater questions that have baffled mankind for centuries. This I believe, is the true challenge for MIT. If engineers can also be intellectuals, we may be the only ones who can truly understand humankind, and our universe, in both the analytical and subjective senses.

Arthur Hu '80



The Tech

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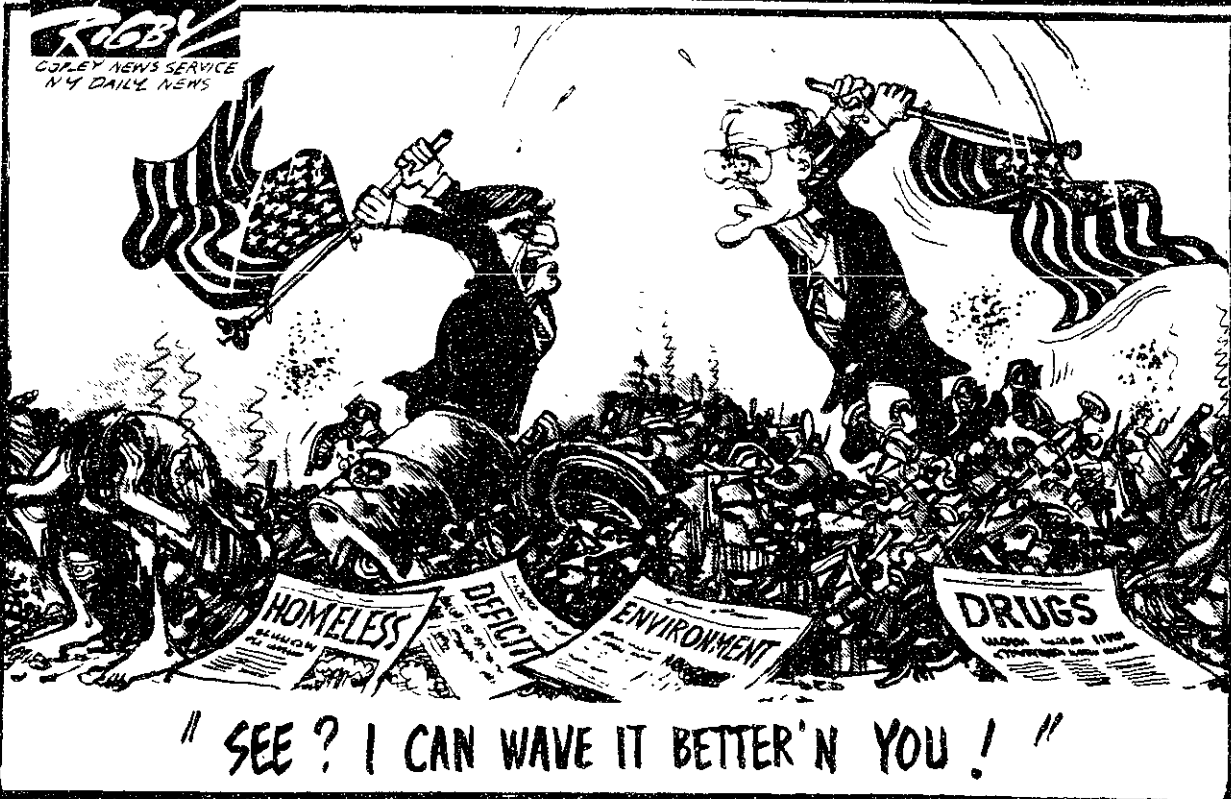
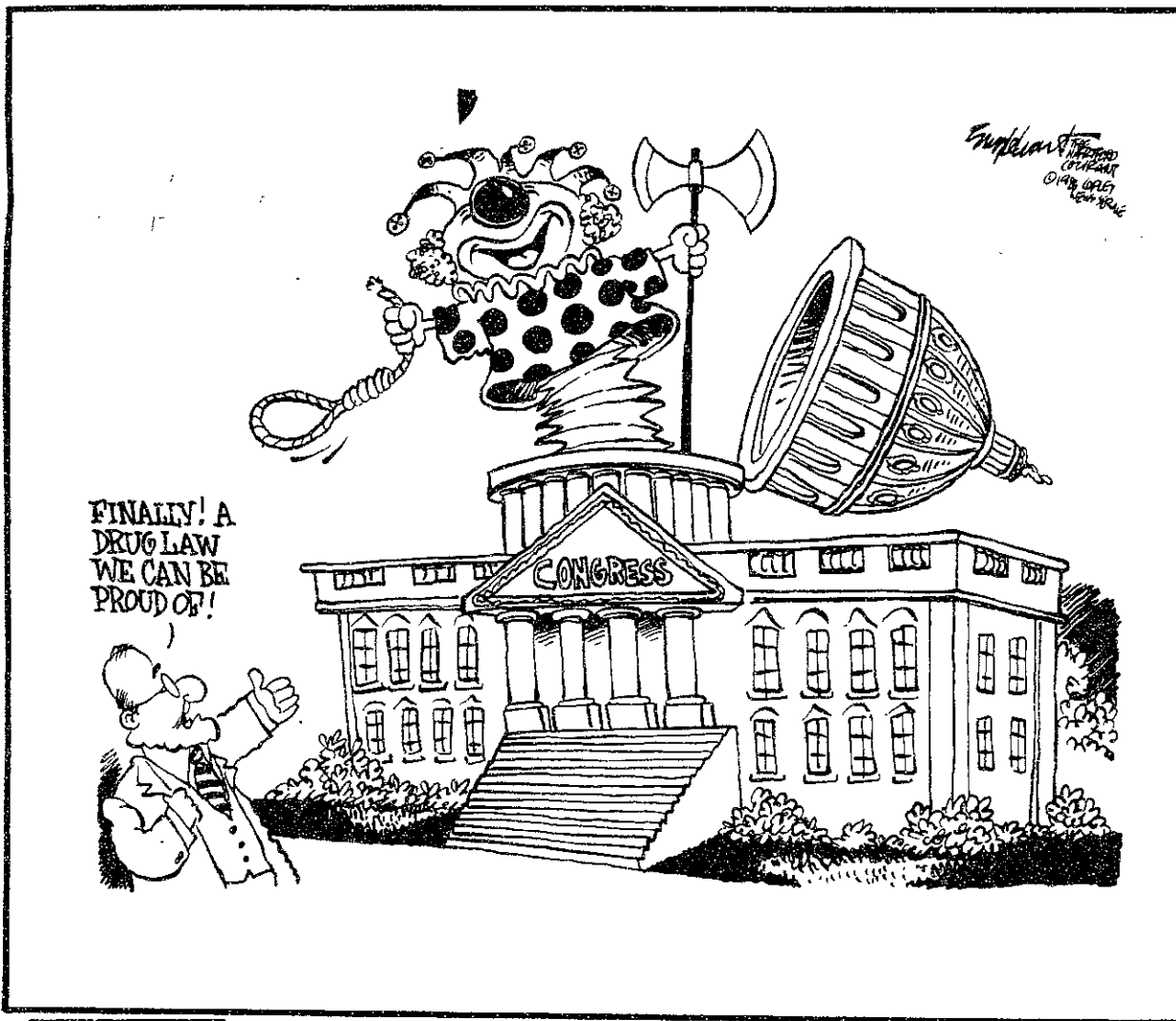
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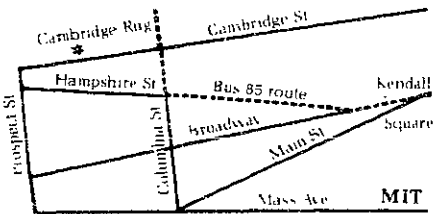
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Lobby 13
Featuring - Toscanini's Ice Cream

PERSONAL INTERVIEWS: 9:00 a.m. - 5:00 p.m.
(Appointment not necessary) Tuesday and Wednesday, September 27 & 28
Building 3, Cheney Room, 3rd Floor

INFORMAL RUSH PARTIES: Tuesday, September 27, 7:00 p.m.
Marlar Lounge, Room 37-252

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A R T S

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FAMILY CONCERT

Part of the Longy School Septemberfest.
Pickman Concert Hall, September 18.

By DAVID M. J. SASLAV

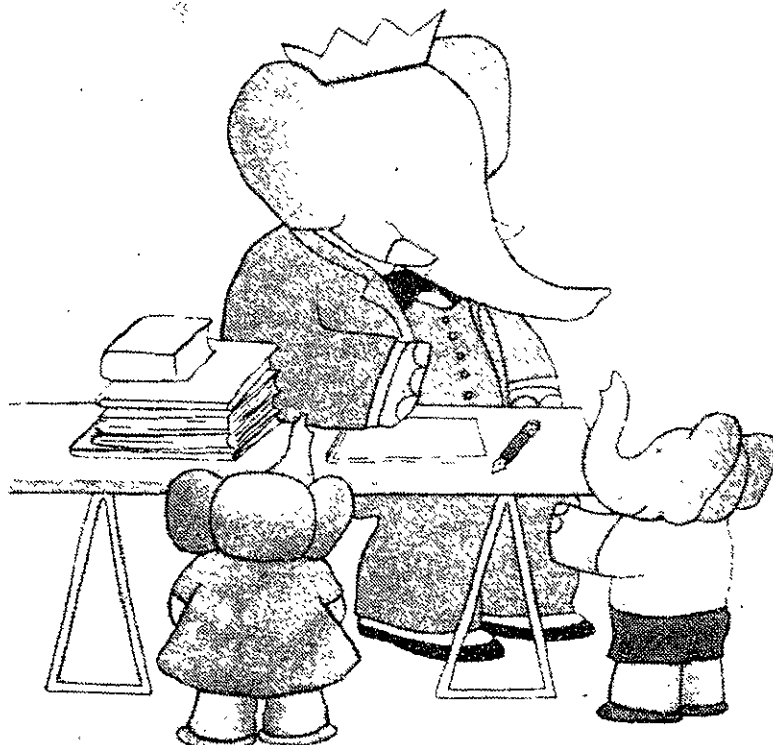
TO BE SURE, the Longy School Family Concert presented Sunday afternoon was difficult to pull off smoothly. Imagine a crowd of a hundred or so, mostly younger than seven, promised a rendition of Poulenc's musical adaptation of "The Story of Babar the Little Elephant," being forced to sit through a first half consisting of purely instrumental music! Yuck!

Well, imagine again. There were many expressions of rapt attention amidst the mewling and puking babes; take, for example, the three-year-old in pink whose arms and fingers began mimicking the motions of Helen Chang's bow arm, as the high school aged violinist riveted all but the most easily distractible with a polished, sensitive, rendition of the Bach Partita No. II in D minor.

The other two instrumentalists were also impressive: cellist Heath Marlow and pianist Eric Lee, performing Romberg's *Cello Sonata in E* and Liszt's challenging short, *Un Sospiro*, respectively. All three played with focus and precision.

The main attraction, Francis Poulenc's musical rendering of Jean de Brunhoff's immortal elephant classic, mixed different media effectively and sent the kids home smiling. Slides of the original Random House illustrations, interspersed endearingly with the artwork of local children served as the visual stimulus, as John Lathen narrated Nelly Rieu's English adaptation of the text, and Leslie Amper accompanied with Poulenc's highly imagistic piano score.

Poor lighting and short attention spans threatened to have a debilitating effect, and Lathen's failure to synchronize the slides with the story was problematic. Nevertheless, what was lacking in technical perfection was more than made up for by sincerity, simplicity, and wonder.



Iggy Pop's hard-edged show returns to early punk days

IGGY POP

In concert at the Orpheum, September 16.

By ALFRED ARMENDARIZ

ALARGE CROWD OF FANS, spanning two generations, turned out for Friday night's Iggy Pop concert at the Orpheum Theater. The post-punk band *Jane's Addiction* opened the show with an ear-blasting half-hour set that received an appreciative ovation from the audience. A forty minute delay prevented Iggy from taking the stage until almost 9:30, but the crowd remained quiet with anticipation. When Iggy and his band finally took the stage, the crowd was more than ready for the show to begin.

Iggy Pop's fast, hard-edged show never

slowed down; the show's opening number, "Instinct" (the title track to his latest album) set a pace that never failed. Numerous songs from *Raw Power*, the critically acclaimed 1973 album from his former band *The Stooges* rounded out the program. Songs from Iggy's early days with the Stooges made up the majority of the show, with occasional songs coming from his most recent albums *Blah Blah Blah* and *Instinct*. Backed by a raucous band that included former Sex Pistol Steve Jones on lead guitar, Iggy put on a show that kept the crowd on its feet the entire time.

Iggy Pop's latest album and tour are a return to the style of punk-metal he made famous with the Stooges. Iggy has spent the past few years producing albums re-

flecting the more eclectic, pop side of rock music, including some collaborations with David Bowie. However, these efforts have not brought the critical or popular welcome he enjoyed with the Stooges.

Today's Iggy Pop seems to have realized that his fans want music with the same amount of energy that went into his earlier material. By putting more electric guitar-based music into his album and by teaming up with Steve Jones for the recording of *Instinct* and the current US tour, Iggy is answering his fans' requests for a return to the past. Judging by the turn-out at the show and by the success of *Instinct* on the popular and college radio charts, the fans are happy that Iggy Pop has finally come back.



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<i>Anthropology/Archaeology</i>	20B-131	3-3065
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<i>Writing</i>	14E-303	3-7894

For general information contact the HASS Information Office 14N-408, x3-4441.

ARTS

On The Town

Compiled by Peter Dunn

Ongoing Theater

Accidents, Random Mishaps, Personal Problems. Tim Dugan-Levant's on-man comedy, continues through September 24 at The Performance Place, 277 Broadway, Somerville. Performances are Thur-Fri at 8 pm and Sat at 6 pm & 9 pm. Tickets: \$8. Telephone: 623-5510.

Fool for Love. Sam Shepard's scorching portrait of a tragic love affair, continues through November 20 at the New Ehrlich Theatre, 539 Tremont Street, Boston. Performances are Thur-Fri at 8 pm, Sat at 5 pm & 8:30, and Sun at 2 pm. Tickets: \$12 to \$15. Telephone: 482-6316.

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

Lydie Breeze. part of John Guare's lyrical trilogy about the dissolution of a utopian community on Nantucket in the years following the Civil War, continues through October 22 at the Alley Theatre, 1253 Cambridge Street, Cambridge, near Inman Square. Performances are Thur-Sat at 8 pm. Tickets: \$12. Telephone: 491-8166.

Murder at Rutherford House. the amusing audience-participation murder mystery, continues indefinitely at the Wilbur Theatre, 246 Tremont Street, Boston. Performances are Thur-Sat at 8 pm, matinees Sat-Sun at 2 pm. Tickets: \$33.50 to \$37.50 (includes dinner). Telephone: 423-4008.

Nonsense. depicting the talent show staged by the Little Sisters of Hôboken in order to raise money to bury four of their number currently in the convent freezer, continues indefinitely at the Charles Playhouse, 74 Warren Street, Boston. Performances are Tues-Fri at 8 pm, Sat at 6 pm & 9 pm, matinees Thur at 2 pm and Sun at 3 pm. Tickets: \$15.50 to \$26.50. Telephone: 426-6912.

Shear Madness. the long-running comic murder mystery, continues indefinitely at the Charles Playhouse, 74 Warren Street, Boston. Performances are Tues-Fri at 8 pm, Sat at 6:30 and 9:30 pm, Sun at 3 and 7:30 pm. Tickets: \$16 and \$19. Telephone: 426-6912.

Yankee See, Yankee Do. an off-beat, irreverent look at how New Englanders act and think, continues at the Boston Baked Theatre, 255 Elm Street, Davis Square, Somerville. Performances are Thur-Fri at 8 pm and Sat at 8 pm & 10:15. Tickets: \$11 to \$14. Telephone: 628-9575.

CRITIC'S CHOICE
What the Butler Saw. Joe Orton's wild meleé of disappearances, disguises, and discoveries set in a lunatic asylum, continues through October 16 at the Lyric Stage, 54 Charles Street, Beacon Hill, Boston. Performances are Wed-Fri at 8 pm, Sat at 5 pm & 8:30, and Sun at 3 pm. Tickets: \$12.50 to \$15.50. Tel: 742-8703.

Ongoing Exhibits

ON CAMPUS

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

CRITIC'S CHOICE
The Annual Student Loan Exhibition at MIT. with more than 320 contemporary prints and photographs from MIT's permanent collection, continues through September 22 at the List Visual Arts Center, MIT Wiesner Building E15, 20 Ames Street, Cambridge. Gallery hours are weekdays 12-6 and weekends 1-5. Telephone: 253-4680.

Family Pictures. photographs by Judith Black and William Clift, continues through October 22 at the Clarence Kennedy Gallery, 770 Main Street, Cambridge, just north of MIT. Gallery hours are Tues-Sat 11-5. Telephone: 577-5177.

Heinrich Hertz: The Beginning of Microwaves continues through December 31 at the MIT Museum, N52-2nd floor, 265 Massachusetts Avenue, Cambridge. Gallery hours are Tues-Fri 9-5 and Sat-Sun 12-4. Telephone: 253-4444.

OFF CAMPUS

Espace Parisien (Parisian Space). works by French artist Claude Larosa, continues through September 30 at the A.K.A. Skylight Gallery, 43 Charles Street, Boston. Gallery hours are Mon-Sat 10-5. No admission charge. Telephone: 720-2855.

Imagine: Art with the Macintosh. an exhibition of full color, computer generated art emphasizing original and creative use of the medium, continues through October 15 at the Computer Museum, Museum Warf, 300 Congress Street, Boston. Gallery hours are Sat-Thur 10-5 and Fri 10-9. Admission: \$4.50 general, \$3.50 seniors and students. Tel: 423-6758.

Twenty Years of Tapestry Acquisitions: 1965-85 continues through December in the William I. Koch Gallery, the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Where Images Come From: Drawings and Photographs by Frederick Sommer, featuring 55 works by one of America's leading experimental and avant-garde photographers, continues through October 16 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Art in Fashion/Fashion in Art. exploring relationships between fashion design and art, continues through October 23 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. No admission charge. Telephone: 353-3329.

The John P. Axelrod Collection of Memphis: The Contemporary Design Group. featuring furniture, ceramics, glass, textiles, prints, and jewelry by the Italian design group Memphis, continues through October 30 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Mummies and Magic: The Funerary Arts of Ancient Egypt continues through December 11 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Tuesday, Sept. 20

THEATER

Shakespeare, Cole and Co., the wry, autobiographical, one-man show featuring acclaimed actor Alec McCowen, opens today at the American Repertory Theatre, 66 Brattle Street, Cambridge. Continues through September 25 with performances at 8 pm, matinees on Sunday at 2 pm. Tickets: \$14 to \$28. Telephone: 547-8300.

FILM & VIDEO

The Fourth Annual Boston Film Festival continues through September 22 at the USA Cinemas Copley Place (see accompanying article for film synopses). Tickets: \$6.50. Telephone: 542-3334.

The Somerville Theatre presents Marcel Pagnol's and Claude Berri's **Jean de Florette** (1987), starring Gérard Depardieu, at 7:45 and **Manon of the Spring** (1988) at 5:30 & 10:00. Located at 55 Davis Square, West Somerville, just by the Davis Square T-stop on the red line. Admission: \$4.50 general, \$3 seniors and children (good for the double bill). Telephone: 625-1081.

The Brattle Theatre begins its Tuesday series **Showcasing New International Cinema** with **The Burglar** (Valeri Priemykhov, 1987, Soviet Union) at 4:15 & 8:00 and **Tracks in the Snow** (Orlov Seunko, 1986, Amsterdam) at 6:00 & 9:45. Located at 40 Brattle Street, Harvard Square, Cambridge. Admission: \$5 general, \$3 seniors and children. Telephone: 876-6837.

Wed, Sept. 21

POPULAR MUSIC, ETC.

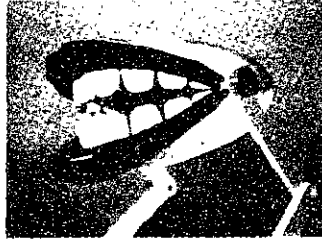
Meatloaf, with guests Michael's Messia and Artisan, performs at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$7.50 advance/\$8.50 day of show. Telephone: 451-1905.

Blood Oranges and Miss Bliss perform at Johnny D's, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Telephone: 776-9687.

Buffalo Tom, Bachelor of Art, The Down Staircase, and 9 Lives perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

FILM & VIDEO

CRITIC'S CHOICE
The Somerville Theatre presents the **Festival of Animation '89** at 7:00 & 9:30. Continues through Friday, September 30. Located at 55 Davis Square, West Somerville, just by the Davis Square T-stop on the red line. Admission: \$4.50 general, \$3 seniors and children. Telephone: 625-1081.



Thursday, Sept. 22

POPULAR MUSIC, ETC.

Living Colour and Ultra Blue perform at Axis, 13 Lansdowne Street, just across from the entrance to the bleachers at Fenway ballpark near Kenmore Square. Telephone: 262-2437.

Guitarist/songwriter **J. J. Cale** performs at 8:00 & 10:30 at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$13. Telephone: 497-8200.

Tommy Conwell and the Young Rumblers perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Lethal Fury, Tommy Gun, and Manits perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 536-9438.

Knotts-n-Crosses, Don Foote's Country Jamboree, and **Crow Boys** perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

CLASSICAL MUSIC

The **Boston Saxophone Quartet** performs at 12:05 in the MIT Chapel. No admission charge. Telephone: 253-2906.

The **Muir String Quartet** performs works by Schubert, Beethoven, and Ravel at 8:30 in the Boston University Concert Hall, 855 Commonwealth Avenue, Boston. Admission: \$5 general, \$3 seniors and students, free to BU students, faculty, & staff. Telephone: 353-3345.

The **Horn Guild** performs works by Byrd, Bach, Susato, Beethoven, Brahms, Tchevoprin, Debussy, and Shaw at 12:30 in the Federal Reserve Bank of Boston's auditorium, 600 Atlantic Avenue, across from South Station in downtown Boston. No admission charge. Telephone: 973-3454 or 973-3368.

FILM & VIDEO

The Harvard Film Archive presents **Ritwik Ghatak: An Indian Filmmaker's Search for the Epic** with introduction by Gayatri Chatterjee and **The Cloud-Capped Star** (Ritwik Ghatak, 1980, Bengali) at 5:30 and **The Golden Line** (Ritwik Ghatak, 1965, Bengali) at 8:00. Located at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Admission: \$3 general, \$2 seniors & children, \$5/\$4 double feature. Telephone: 495-4700.

Friday, Sept. 23

POPULAR MUSIC, ETC.

Poison, with guests Lita Ford and Britny Fox, performs at Great Woods, Routes 140 and 495, Mansfield, Mass. Tickets: \$16 and \$17.50. Tel: 508-339-2333.

Treat Her Right, with guests Rubber Rides, No'Easters, The Merles, and Cool McCool, performs at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5.50 advance/\$6.50 day of show. Telephone: 451-1905.

Barrence Whitfield and the Savages perform at the Paradise, 967 Commonwealth Avenue, Boston. Tel: 254-2052.

THEATER

The American Clock, Arthur Miller's panoramic mural of the 1930s crafted in newsreel fashion, opens today as a presentation of the Huntington Theatre Company at the Boston University Theatre, 264 Huntington Avenue, Boston. Continues through October 16 with performances Tues-Sat at 8 pm, Wed, Sat, and Sun matinees at 2 pm. Tickets: \$13 to \$28. Telephone: 266-3913.

DANCE

The **Ramon de los Reyes Spanish Dance Theatre** presents **Bravo Flamenco** at 8 pm in John Hancock Hall, 180 Berkeley Street, Boston, near the Arlington T-stop on the green line. Also presented September 24. Tickets: \$18 and \$20. Telephone: 641-2131.

FILM & VIDEO

The MIT Lecture Series Committee presents **Alfred Hitchcock's To Catch a Thief**, starring Cary Grant and Grace Kelly, at 7:30 in 10-250 and James Brooks' **Broadcast News** at 7:00 & 10:00 in Kresge. Admission: \$1.50. Telephone: 258-8881.

The Brattle Theatre presents **Will Rogers Night** with a double bill of John Ford films, **Judge Priest** (1934) at 4:30 & 8:00 and **Steamboat 'Round the Bend** (1935) at 6:10 & 10:00. Located at 40 Brattle Street, Harvard Square, Cambridge. Admission: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

The French Library in Boston begins **The Pagnol Trilogy** with **Marius** (Alexandre Korda, script: Marcel Pagnol, 1931, France) at 8 pm. Located at 53 Marlborough Street, Boston, near the Arlington T-stop on the green line. Admission: \$3.50 general, \$2.50 Library members. Telephone: 266-4351.

The Harvard Film Archive begins its series **Images in the Shadows: A History of Spanish Cinema with Death of a Cyclist** (Juan Antonio Bardem, 1955), with introduction by Roman Gubern, at 8 pm. Also presented September 25 at 7 pm. Located at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Admission: \$5. Telephone: 495-4700.

The Museum of Fine Arts continues its series **More New Chinese Cinema** with **Dislocation** (Huang Jianxin, 1987) at 5:30 and **Old Well** (Wu Tianming, 1987) at 7:30. Screenings in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Admission: \$4 general, \$3.50 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

EXHIBITS

The **BINATIONAL: Art of the Late 80s, American Artists** opens today at the Museum of Fine Arts, 465 Huntington Avenue, Boston and at the Institute of Contemporary Art, 955 Boylston Street, Boston. **American Artists** continues through November 27. **German Artists** presented December 16 to January 29. Telephone: 267-9300 (MFA) and 266-5151 (ICA).

Saturday, Sept. 24

POPULAR MUSIC, ETC.

John Cafferty and the Beaver Brown Band, with guests Joel Gramolini, Mike Viola and Snap, and **Safety in Numbers,** performs at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$8.50 advance/\$9.50 day of show. Telephone: 451-1905.

Miriam Makeba, with guest Hugh Masekela, performs at 8 pm in Symphony Hall, corner of Massachusetts and Huntington Avenues, Boston. Tickets: \$18.50 and \$20.50. Telephone: 266-1492.

\$13.00 Haircut

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ARTS

Blunt tale of obsessive love reduced to its barest essentials

THE 4th ANNUAL BOSTON FILM FESTIVAL

Presented by USA Cinemas.
At the Copley Place Cinema.
Thursday, September 15 through
Thursday, September 22.

By TECH ARTS STAFF

THE BOSTON FILM FESTIVAL is well underway, giving cinema-goers the opportunity to see both films which will eventually get a major release in the Boston area, and films which will not enjoy weeks-long engagements at the big theaters.

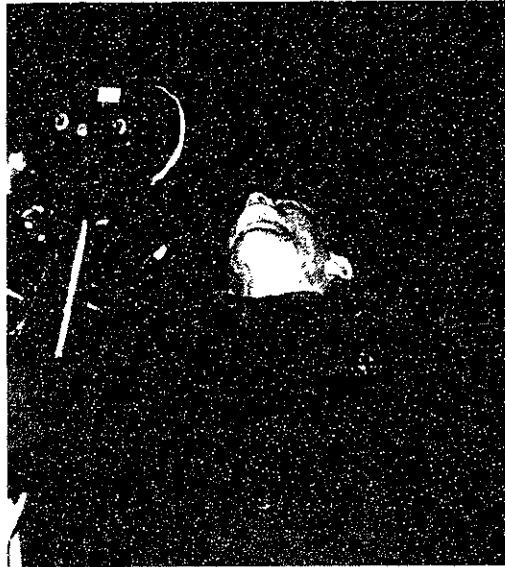
The films reviewed below will appear this week as part of the Festival. See last Tuesday's issue for more details about the Festival.

UNE FLAMME DANS MON COEUR [A FLAME IN MY HEART] The obsessive love story has been told many times before, but rarely with as much intensity as Alain Tanner's *Une Flamme*, which reduces the story to its barest and most powerful essentials. The main character, Mercedes (Myriam Mezieres), loves too much; unable to control her emotions, every relationship becomes a trap that wrecks her acting career and her sanity.

The film begins just as Mercedes is trying to get out of one such relationship with a weasel of a man named Johnny (Aziz Kabouche) who refuses to accept that their love is over and pursues Mercedes wherever she goes. Every encounter ends in sex and/or fighting. Finally, Mercedes flees her apartment and hides out with another man named Pierre (Benoit Regent) whom she meets on a subway. But the same problem soon develops with Pierre. Starting with a one-night stand in her hotel room, Mercedes is soon unable to endure Pierre's absence for than a few hours. At the end of the film, she runs away again in an effort to reclaim her lost independence and dignity.

Upon reflection, *Une Flamme Dans Mon Coeur* is a good work of film, a fascinating study of love's triumph over reason with strong but simple characters and situations. However, if you are used to a more elaborate type of film with plenty of interesting subtexts and supporting characters, be prepared for just the opposite. The film is blown up from black and white 16mm footage, and its style is equally raw and sparse. The film's numerous sex scenes are rendered without soft focus or discreet curtain closings, the editing is choppy, and camera movement is virtually absent. All nonessentials are ruthlessly discarded, which makes for some rough viewing. Still, for those willing to accept the film on its own terms, put in some effort, and give it a chance to work, the rewards are worth it.

AARON McPHERSON

Behind the scenes at *Thin Blue Line*

THE THIN BLUE LINE The rather pretentious title of this film refers to how law enforcement officials supposedly are the only line of defense against social chaos and anarchy. The director, Errol Morris, is interested in debunking this myth, but his film is of limited interest. As journalism, it is factually incomplete and simplistic. As cinema, it's does no more than extend "60 Minutes"-style interviewing and reporting into the film world, although the music score by Philip Glass is effective.

Morris' film does make a believable case for an all-too-familiar miscarriage of justice in the aftermath of the November 1976 killing of a Dallas police officer named Robert Wood. Morris' film concludes — through extensive interviews, reenactments of the murder, and detective leg-work — that the man convicted and sentenced to death for the killing, Randall Adams, is in fact innocent. Morris' film points the guilty finger at a then sixteen-year-old already well known to the local police for his lengthy criminal record.

But that's all the film does. It virtually ignores every other larger issue that underlies the case, including how a case like this could have fallen through the cracks in the criminal justice system. And there's no sign whatsoever of any insights into how the system can be improved or revised. Morris seems content to present the results of his extensive research (he likes to refer to himself as a director-detective), but he never asks any hard questions about the fundamental nature of the legal system and the society that created it. Even worse, the film's record of Adams' case is by no means complete. Significant issues and details about the case (such as the blunders made by Adams' lawyers during his trial) can be gleaned by perusing the lengthy press materials, but are nowhere to be seen in the film.

The success of this film is limited to the personal and anecdotal dimensions of the case. Perhaps Morris' next film, about the Texas psychiatrist nicknamed "Dr. Death" for his frightening willingness to testify in favor of death sentences for convicted kill-

ly examining the numerous issues — large and small — raised by such cases. In the meantime, those seriously interested in documentary film or the criminal justice system will be left wondering why *The Thin Blue Line* has garnered unanimously favorable reviews from supposedly hard-to-please New York film critics.

MANAVENDRA K. THAKUR

EIGHT MEN OUT This summer, Hollywood is presenting audiences with four films about baseball. While the first two have been more concerned with romance than double plays, *Eight Men Out* is based on a real team — the Chicago "Black" Sox, who in 1919 conspired to throw the World Series.

The director and scriptwriter, John Sayles (*Matewan*), portrays the team members as underpaid, underappreciated young men who sell their souls and their skills to support themselves financially. The ball-players also want to avenge the shabby treatment they receive from the team's owner, Charles Comiskey (Clifton James). Each player is given a distinct per-

One of the *Eight Men Out*

sonality, which makes it surprisingly easy to keep them straight. Two performers who stand out are D.B. Sweeney as "Shoelless" Joe Jackson and John Cusack as Buck Weaver.

The pace of the film is a bit slow at times, and the second half's courtroom scenes are far less interesting than the World Series coverage which opens the film. The atmosphere of post-WWI America is beautifully recreated, though, and Christopher Lloyd is perfect as one of the gangsters behind the scam. *Eight Men Out* is a film that baseball fans will love.

MICHELLE P. PERRY

DEAD RINGERS Director David Cronenberg's (*The Fly*, *Videodrome*) first non-fantasy movie can best be described as "just interesting." The film might have a special appeal because it is based upon a true story about identical twins.

Jeremy Irons (*The French Lieutenant's Woman*, *The Mission*) plays both twins, who as adults share everything: a success-

ful gynecological practice, clothes, an apartment, and, ultimately, women. One twin is suave and cool, the other introverted and clumsy. Genevieve Bujold (*Choose Me*, *King of Hearts*) plays a patient who goes on to have an affair with both doctors. She disturbs their somewhat bizarre relationship: one turns to drugs, the other becomes jealous. This allows the remainder of the film to investigate the peculiarities of the twins.

The exact relationship of the twins, however, is never really explained. All you are left with is the cliché that they cannot live without each other. Sympathy for the twins is also lacking — one of them is a womanizer, and the other weakly stumbles into his drug addiction. Another drawback is the continual visual distraction in the film, ranging from ultra-modern decor to doctors and nurses who dress in red while operating. On the plus side, Irons' performance is good, and Cronenberg manages to produce seamless scenes that include both twins. On the whole, *Dead Ringers* is more creepy visually than psychologically. It is an interesting film, but not a must-see.

RICARDO RODRIGUEZ

JOHN HUSTON This tribute to the late film director is best described by what it isn't. It is not a documentary masterpiece, a hard-hitting expose, nor a comprehensive evaluation of Huston's film career. And it certainly isn't an in-depth biography of Huston's life. Eliminating these and other lofty options basically leaves the choice of being a conventional and nostalgic farewell to a well-known figure. And that's precisely what producer Joni Levin and director Frank Martin have made their film into.

The film features numerous testimonials by the likes of Lauren Bacall, Arthur Miller, and Michael Caine as well as film clips from *The Maltese Falcon*, *The African Queen*, and other Huston films. Narrated by Robert Mitchum in a room full of Huston memorabilia, the film surveys most of Huston's major films and mentions his failures briefly. Huston's irrepressible spirit is brought alive through several anecdotes, and clips from home movies of Huston as a child and several interviews from the 1970s are included.

But Martin's film *per se* has little to recommend itself, other than its focus on Huston. It's straightforward and conventional and feels more appropriate for television than a 35mm feature documentary. The closest the film comes to engaging in debate is when a man says that Huston "truly loved his wives, lovers, mistresses, whatever you want to call them," followed by Lauren Bacall saying that "I would hate to have been in love with him" because of the way he treated women. The film needs many more moments like this one to raise its content and depth to the level that Huston himself would have admired had he still been alive.

MANAVENDRA K. THAKUR

(Please turn to page 11)

On The Town

Compiled by Peter Dunn

Pajama Slave Dancers, *The Amazing Mudstake*, and *No Such Animal* perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Swamp rockers *The Tail Gators* and *The Neptunes* perform at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$10. Telephone: 497-8200.

Jack Smith and *The Bioegemen* perform at Johnny D's, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Telephone: 776-9687.

CLASSICAL MUSIC

ALEA III performs works by the Kucyna Competition's finalists at 7 pm in the Boston University Concert Hall, 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3340.

FILM & VIDEO

The Brattle Theatre presents *Lenny Bruce Night* with Bob Fosse's *Lenny* (1974), starring Dustin Hoffman, at 3:50 & 7:30 and *Lenny Bruce Performance Film* (John Magnuson, 1973) at 2:20, 6:00, & 10:00. Located at 40 Brattle Street, Harvard Square, Cambridge. Admission: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

The French Library in Boston continues *The Pagnol Trilogy* with *Fanny* (Marc Allegret, 1932, France) at 8 pm. Located at 53 Marlborough Street, Boston, near the Arlington T-stop on the green line. Admission: \$3.50 general, \$2.50 library members. Telephone: 266-4351.

The MIT Lecture Series Committee presents Steven Spielberg's *Empire of the Sun* at 6:30 & 10:00 in Kresge. Admission: \$1.50. Telephone: 258-8881.

The Harvard Film Archive continues its series *Images in the Shadows: A History of Spanish Cinema* with *The Sixth Sense* (Nemesio Sobrevilla, 1926) 7 pm and *The Cursed Village* (Florian Rey, 1929) at 9 pm. *The Cursed Village* also presented September 25 at 4 pm. Located at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Admission: \$5. Telephone: 495-4700.

EXHIBITS

Eidetic Memory of Summer opens today at the Kaji Aso Studio, 40 St. Stephen Street, Boston. Continues through October 20. No admission charge. Telephone: 247-1719.

Sunday, Sept. 25

POPULAR MUSIC, ETC.

Bruce Hornsby and *The Range* perform at Great Woods, Routes 140 and 495, Mansfield, Mass. Tickets: \$14.50 and \$18.50. Telephone: 508-339-2333.

The Dead Milkmen performs in an all ages show at the Channel, 25 Necco Street, near South Station in downtown Boston. Telephone: 451-1905.

JAZZ MUSIC

From Japan, *Osamu* performs at 7:30 & 10:00 at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$10. Telephone: 497-8200.

CLASSICAL MUSIC

★ ★ ★ CRITIC'S CHOICE ★ ★ ★
1. *Vari Flandi* perform music at the Court of Frederick the Great at 8 pm in Houghton Memorial Chapel, Wellesley College, Wellesley. No admission charge. Telephone: 235-0320 ext. 2028.

Boston Musica Viva, Richard Pitman conducting, performs works by Haydn and Handel at 3 pm in Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$12 general, \$10 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

The Boston Museum Trio and soprano Jane Bryden perform works by Haydn and Handel at 3 pm in Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$12 general, \$10 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

FILM & VIDEO

★ ★ ★ CRITIC'S CHOICE ★ ★ ★
The MIT Lecture Series Committee presents Alfred Hitchcock's *Rear Window*, starring Jimmy Stewart and Grace Kelly, at 8 pm in 26-100. Admission: \$1.50. Telephone: 258-8881.

The Brattle Theatre continues its Sunday film series *Capra at Columbia* with *Mr. Smith Goes to Washington* (1939), starring Jimmy Stewart and Jean Arthur, at 3:20 & 7:30 and *American Madness* (1932) at 1:45, 5:45, & 9:50. Located at 40 Brattle Street, Harvard Square, Cambridge. Admission: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

The French Library in Boston concludes *The Pagnol Trilogy* with *Cesar* (Marcel Pagnol, 1936, France) at 8 pm. Located at 53 Marlborough Street, Boston, near the Arlington T-stop on the green line. Admission: \$3.50 general, \$2.50 library members. Telephone: 266-4351.

The Harvard-Epworth Church concludes its *Yasujiro Ozu* film series with *Tokyo Twilight* (1957, Japan) at 8 pm. Located at 1555 Massachusetts Avenue, Cambridge, just north of Harvard Square. Admission: \$3 contribution. Telephone: 354-0837.

LECTURES

Mummies and Magic: The Funerary Arts of Ancient Egypt, a lecture with Peter Lacovara and Pamela Hatchfield, is presented at 2 pm in the Mabel Louise Riley Seminar Room, Museum of Fine Arts, 465 Huntington Avenue, Boston. Free tickets available at the office one hour prior to the program. Tel: 267-9300 ext. 291.

Monday, Sept. 26

FILM & VIDEO

The Brattle Theatre continues its Monday series of *Film Noir* with Alfred Hitchcock's *Dial M for Murder* (1954), starring Ray Milland and Grace Kelly, at 4:00 & 7:55 and Douglas Sirk's *My Love* (1948), starring Claudette Colbert and Don Ameche, at 6:00 & 9:55. Located at 40 Brattle Street, Harvard Square, Cambridge. Admission: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

★ ★ ★ CRITIC'S CHOICE ★ ★ ★

The Harvard Film Archive begins its Monday series of *Film Comedy* with Chaplin's *The Cure* and *The Gold Rush* at 5:30 & 8:00. Located at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Admission: \$3 general, \$2 seniors & children. Tel: 495-4700.

POPULAR MUSIC

Boston, with guests *Treat Her Right* and *Fahrenheit*, performs at 7:30 at the Boston Garden, Causeway Street, North Station, Boston. Tickets: \$22.50. Telephone: 492-1900 or 720-3434.

EXHIBITS

In *Gratitude and Admiration: A Celebration of Walter Gropius*, an exhibit of birthday cards sent to Walter Gropius on his 60th and 70th birthdays to celebrate the 50th anniversary of the Gropius House, opens today at the MIT Museum, NS2-2nd floor, 265 Massachusetts Avenue, Cambridge. Continues through December 31 with gallery hours Tues-Fri 9-5 and Sat-Sun 12-4. Tel: 253-4444.

Tuesday, Sept. 27

CLASSICAL MUSIC

Pianist David Hagan performs works by Rachmaninoff, Schumann, Husa, Gottschalk, and Farwell in a New England Conservatory Preparatory School Faculty Recital at 8 pm in Jordan Hall, NEC, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120 ext. 257.

FILM & VIDEO

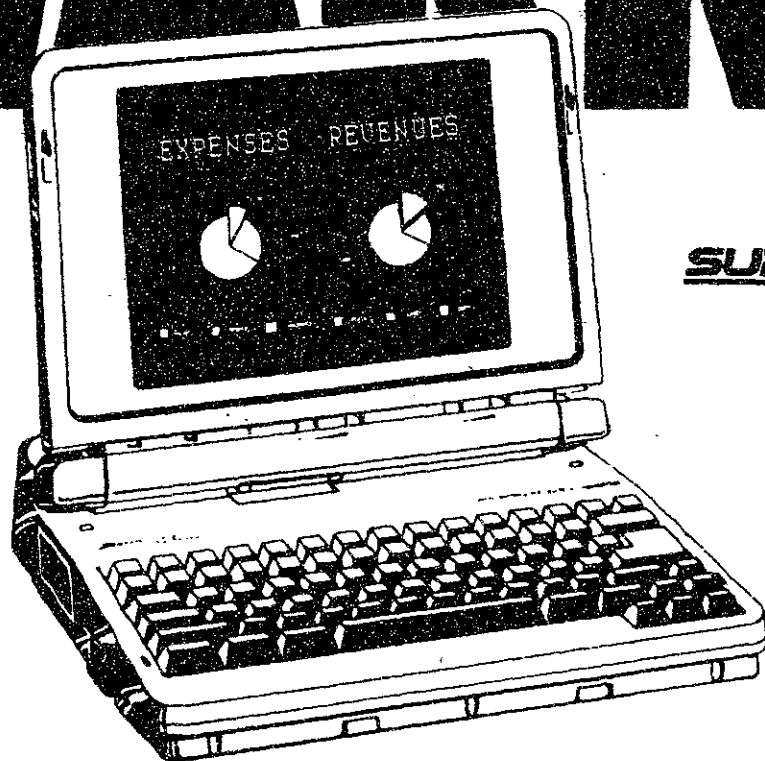
★ ★ ★ CRITIC'S CHOICE ★ ★ ★
The Harvard Film Archive begins its Tuesday series *Women and the American Cinema* with *D. W. Griffith's Broken Blossoms* at 5:30 & 8:00. Located at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Admission: \$3 general, \$2 seniors & children. Telephone: 495-4700.

The Brattle Theatre continues its Tuesday series *Showcasing New International Cinema* with *A Boy from Calabria* (Luigi Comencini, 1987, Italy) at 4:15 & 8:00. Located at 40 Brattle Street, Harvard Square, Cambridge. Admission: \$5 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

Upcoming Events

Boston Symphony Orchestra Opening Night at Symphony Hall on September 29. k. d. lang at the Berklee Performance Center on September 29. Jackson Browne at the Wang Center on October 1. Prince at the Worcester Centrum on October 5. Boston Ballet performs *La Sylphide* at the Wang Center, October 6 to 16. The Michael Brecker Band at the Wang Center on October 7. *Midnight Oil* at the Orpheum Theatre, October 8 and 9. Elton John at the Worcester Centrum, October 8 to 10. An Evening of One-Act Plays presented by MIT Drama-Shop, October 13 to 15. Penn and Teller at the Colonial, October 18 to November 13.

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A R T S

Documentary films do not always ignite controversy or fuel debate

(Continued from page 9)

SINGING THE BLUES IN RED Both the writer and director (Trevor Griffiths and Ken Loach) of this British film have impeccable Leftist credentials, and their film is a fascinating example of the political nature of so much European art. The fictional film provides a rare glimpse to Americans of how a decade of conservative rule has forced a critical reevaluation in many European Socialist circles. Unfortunately, the film does not work well on a narrative level. The filmmakers go astray when they also try, as part of the ongoing reassessment, to encompass the human and personal concerns that so many Socialists have traditionally neglected or downplayed.



Singing the Blues in Red

Klaus Drittemann (Gerulf Pannach) is an East German *Liedermacher* (a writer and singer of protest songs) who is forced to defect to the West by his government. Once in West Berlin, Klaus finds himself just as alienated from his new home and new acquaintances as he was in the GDR. The film is at its best in these scenes. Except for some ludicrously heavy-handed examples of Western decadence, Pannach draws on his own experiences, when he was forced to leave East Germany under similar circumstances in 1977, to build a true-to-life portrait of Klaus.

In the film's second half, however, Klaus embarks on a long search for his father (Sigfrit Stein) who also had to defect thirty years earlier, when Klaus was a young boy. The film stumbles as the filmmakers attempt to explore Klaus' feelings of betrayal when he discovers that his father was a Nazi collaborator. The filmmakers are obviously still on shaky ground when it comes to intimate and personal emotions. Nevertheless, their inclusion of the personal material in the first place speaks eloquently of their longing for political reaffirmation and critical self-assessment. By finding a voice through art for their political concerns, Loach and Griffiths come close to redeeming both.

MANAVENDRA K. THAKUR

THE CRUEL EMBRACE This film is supposed to be "an emotionally wrenching drama about a mildly retarded boy locked in an attic for many years by his mother." In reality, there's nothing wrenching about it. It could have been shocking or sensitive, but it isn't. Instead, the film plays as a pretentiously artsy prequel to *Psycho* that explores what Norman Bates was like as a kid. It's difficult not to guffaw when Ludo, the young boy, buys a large kitchen knife "for Mother's Day."

The film could have been extremely powerful had it fleshed out Ludo's relationship with his mother. But she remains a cipher for most of the film, yelling and screaming at eight-year-old Ludo for no particular reason. The film's eventual revelation that Ludo's mother was gang-raped when she was young seems an unlikely and gratuitous explanation for all the histrionics that occur in the film. It is possible that some film out there about a mentally deranged mother abusing her retarded child could be enlightening or perhaps even entertaining in some way, but this film isn't it.

MANAVENDRA K. THAKUR

GROUND ZERO This Australian film is a reasonably entertaining suspense thriller with a flimsy premise and little suspense. The resolution can be guessed halfway through the film, and the film keeps tugging at the leash to become yet another *Road Warrior* clone.

Colin Friels (*Kangaroo*, *Malcolm*) stars as Harvey Denton, a cameraman who makes television commercials. The film's premise is that Denton's father, a documentary filmmaker during WWII, hid a film he made of the effects of 1950s nuclear test bombings on Aborigines. Denton's mission is to find the film so it can be used as evidence in a pending investigation. Of course, with the stakes so high, numerous parties are interested in prevent-



Search for lost film in Ground Zero

ing Denton from finding the footage.

It's all pretty standard political-thriller material and shouldn't be taken seriously even though in 1984 the Australian Royal Commission did investigate the Maralinga bomb tests. The film does, at least, respect Aborigine culture and taps into Australians' identification of the Outback with their national identity. Beyond that, the film shows yet again that Australia is brim-full of excellent cinematographers who know how to shoot a film in Cinemascope. While it's disconcerting to see such a serious topic as nuclear test fallout being treated with such hamminess, the film manages to avoid being offensive and therefore can be enjoyed by those who like this sort of thing.

MANAVENDRA K. THAKUR

AN AFRICAN DREAM After having criticized *The Kitchen Toto* for focusing too much on whites in Africa, there's nothing left to do but seethe in quiet disgust after watching *An African Dream*. It blatantly and shamelessly focuses on the white liberal angst of Katherine Armstrong (Kitty Aldridge), who goes to Africa to marry her fiancée Reginald (Dominic Jephcott). Once in Africa, she realizes how fundamentally pompous and racist her compatriot Britons are toward the natives when she befriends an educated black named Khatana (John Kani).

This material, apparently based on a true story, could have been an interesting footnote to the history of black/white relationships in Africa, but the film spoils itself with ludicrously sentimentalized shots of Katherine and Reginald adoring their quaint new home that conveniently happens to be bathed in golden sunlight. (The frequent long shots of the countryside led one critic at the press screening to quip "Posters available in the lobby.") Furthermore, the romantic music that rises and swells during these scenes is clichéd beyond belief.

The film isn't a total waste, as Katherine eventually rejects her roots and becomes a recluse, following the brutal murder of Khatana by white hooligans. But the film does not explore this theme at all; after an hour and a half of meaningless blather, Katherine's rejection is mentioned in a title card at the very end of the film. This film deserves to be buried in its own liberal tears before it drowns the audience with its overwrought sentimentality.

MANAVENDRA K. THAKUR

CASTAWAY Imagine a thoroughly offensive couple deliberately retreating to a deserted island for a year to get away from society. Let them abstain from sex and give both of them wild and rapid emotional swings. Have them meet through the newspaper "personal" ads, make her almost half his age, have her constantly whine and moan the whole time, and make him instigate loud shouting matches

because he wants to have sex. Randomly edit in some loving but chaste moments together amidst gorgeous tropical scenery. Result: two completely neurotic characters in a thoroughly incoherent film that goes nowhere and is almost unwatchable.

The director of *Castaway*, Nicolas Roeg, may have actually started out with an idea about examining how people behave once removed from society — the woman (Amanda Donohue) takes off her clothes as soon as the boat they came on departs — but Roeg's film strikes out on two accounts.

First, many films have already covered the "desert-island" idea, ranging from *Lord of the Flies* to *The Blue Lagoon*, and Roeg's film says nothing new. Second, Roeg's characters are so offensive and his cinematic style so inconsistent that the film's few intriguing scenes cannot sustain interest in the rest of the film, even if broad allowances for directorial discretion are made. It is possible for incoherence to be interesting, but Roeg's weirdness seems fashionably gratuitous and renders his film devoid of any serious artistic content or value.

MANAVENDRA K. THAKUR

This week's Festival offerings not yet seen by The Tech's critics include the following:

CHRONICLE OF A DEATH FORETOLD This is a film adaptation of the novel by Nobel Prize winning author Gabriel Garcia Marquez. Directed by Francesco Rosi.

TRILOGY Terence Davie's film is a highly acclaimed collection of three short black and white films that follows a family's development over the span of a few years.

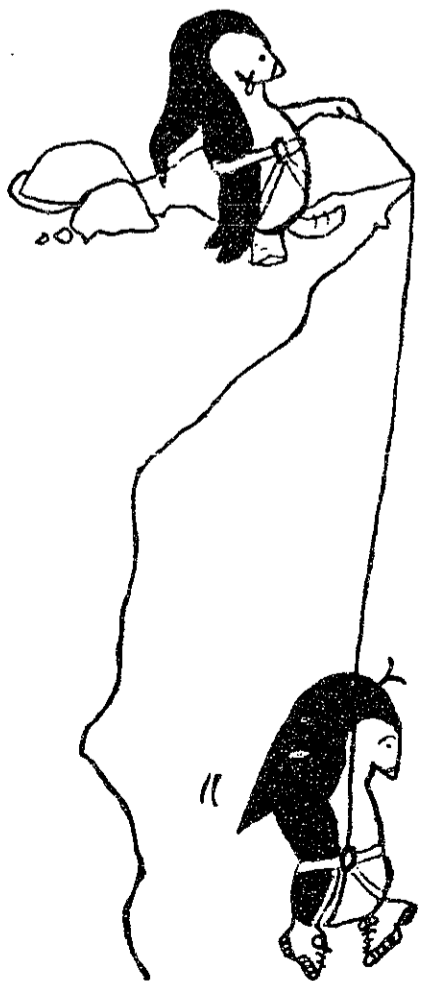
NIGHT IN HAVANA This is yet another concert film in the Festival. This one concentrates on jazz-great Dizzy Gillespie's visit and concert in Cuba. Directed by John Holland.

REEFER & THE MODEL Irish themes abound in Joe Comerford's romantic thriller about the leader of a band of ex-IRA members, an ex-hooker, and a cargo heist.

THE BROAD In conjunction with Canadian David Cronenberg's newest offering, the Festival will show *The Brood*, one of Cronenberg's earlier films. It promises to be much more gory and disgusting than *Dead Ringers*.

FULL MOON IN BLUE WATER Directed Peter Masterson (*The Trip To Bountiful*), this film stars Gene Hackman and Teri Garr. All we know is that it's about the relationship that develops between the two of them. It's your last chance to take a chance in the Festival.

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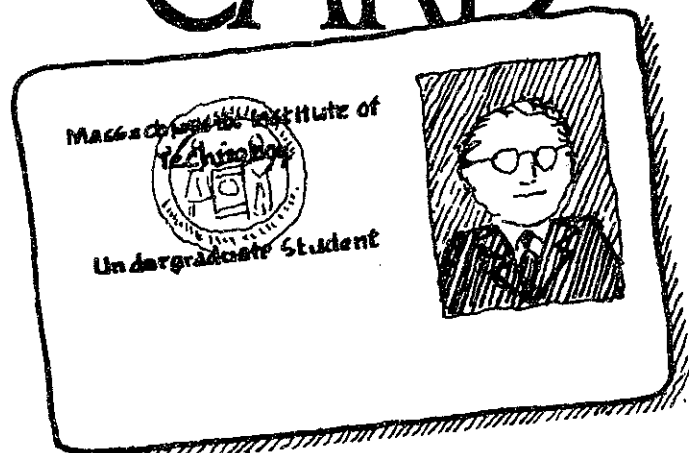
Student Activities

The following groups have not submitted ASA Recognition forms. The deadline for submitting ASA Recognition forms is **Thursday, September 22**. Groups failing to submit forms by the deadline will lose ASA Recognition and will not be included in the student activity section of the MIT phonebook.

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| <input type="checkbox"/> Amiga Users Group | <input type="checkbox"/> Lebanese Club |
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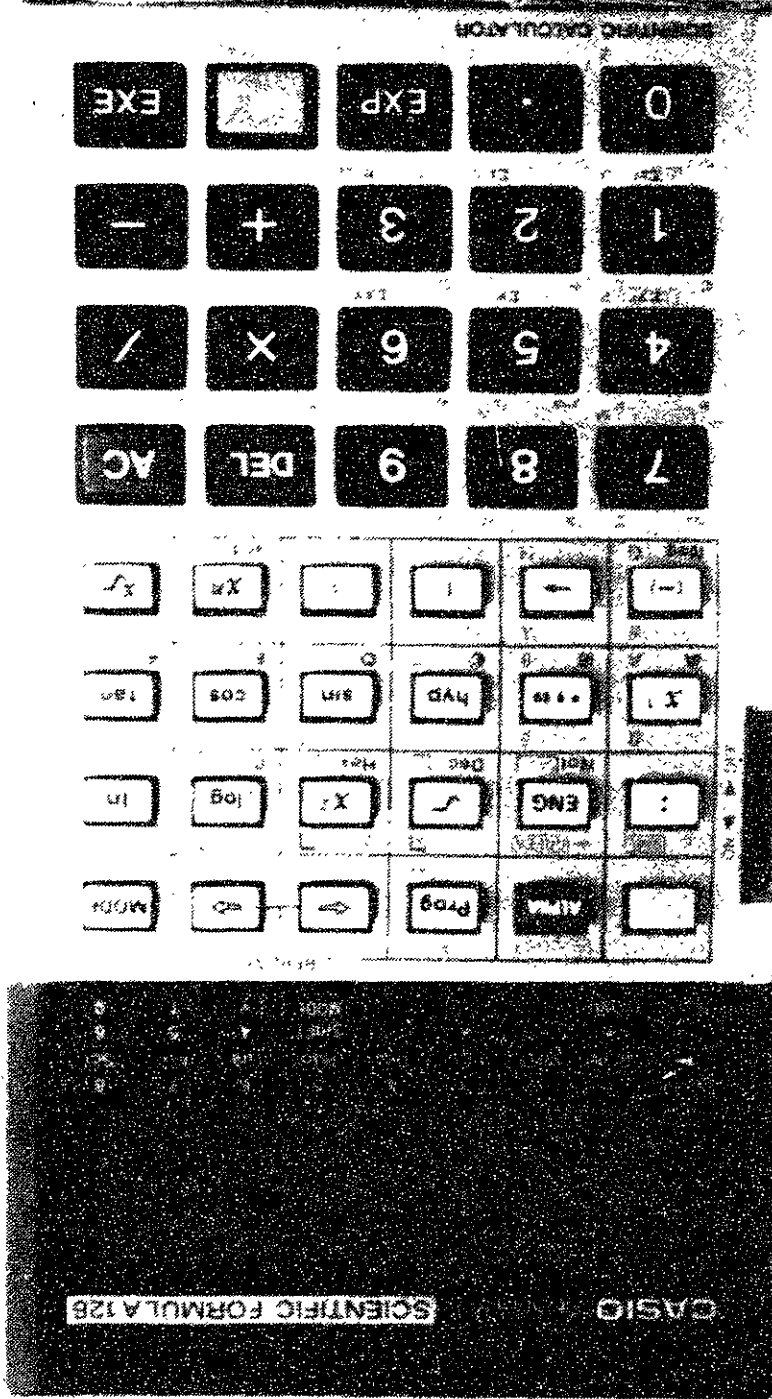
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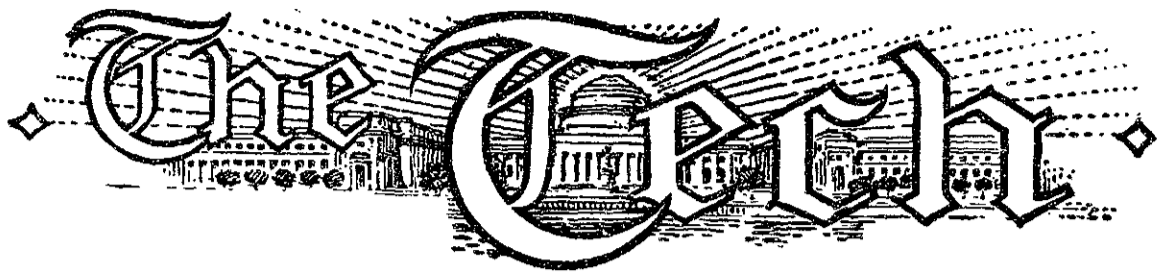
Sign-Up Deadline: Tuesday, October 11

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Student Center food court will open Thursday

(Continued from page 1)

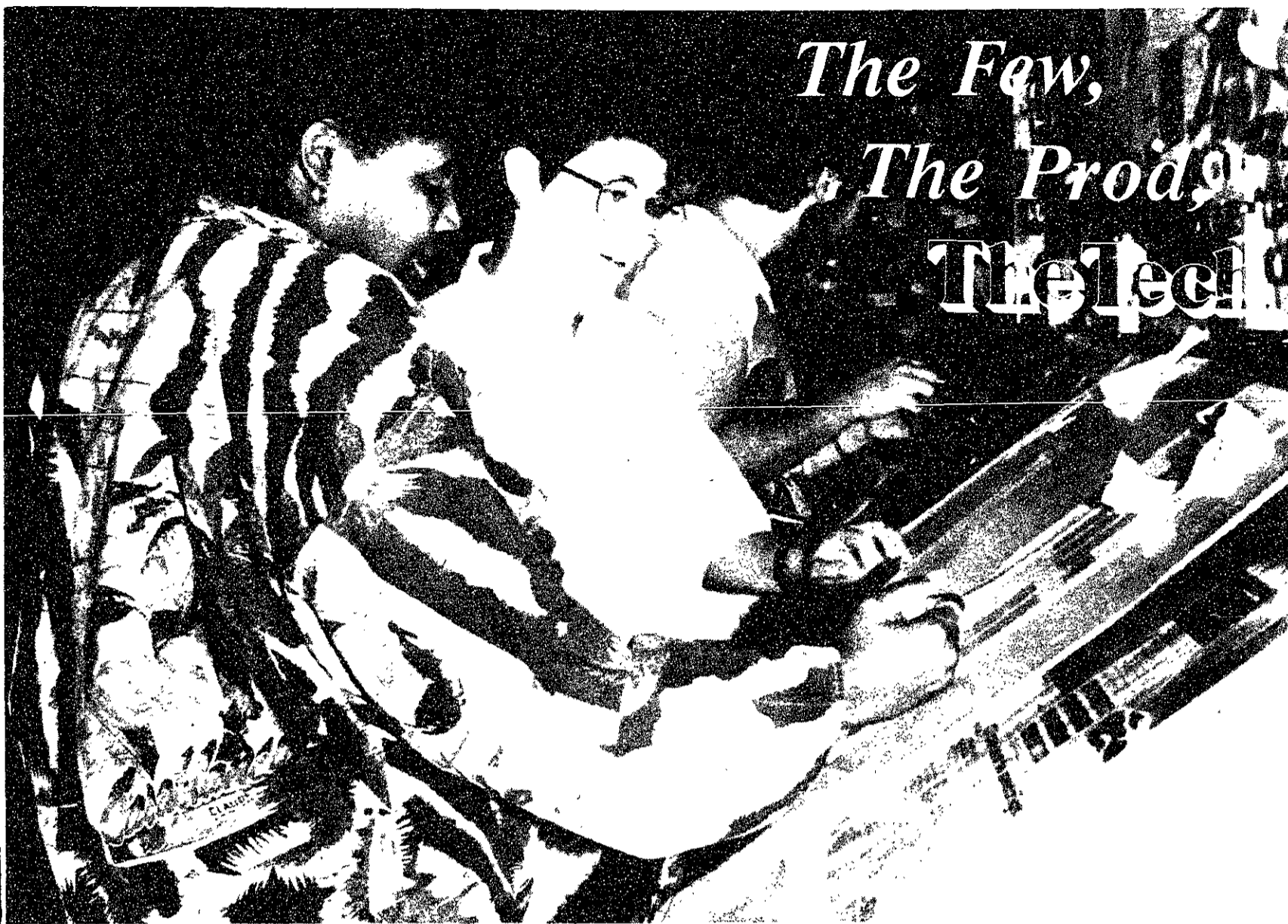
sure there will be some discussion about it after the Student Center opens.

MacNeil observed that in designing the food court, planners were aware they should try not make it too "glitzy," and based their design on surveys of students and community people. But "it's a new building," he said. "It's going to definitely stand out."

In fiscal year 1987, MIT Food Services (except for the Faculty Club) had a \$6 million budget and \$5 million in actual revenues, MacNeil said. He called the deficit "expected," and also pointed out that because the Student Center was closed this year, and dormitory meal plans have changed over the past few years, long-term comparisons are difficult.

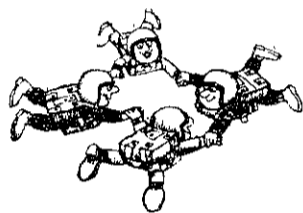
Miller estimated that renovating the food court cost \$3 million in all, and renovating Network's space cost \$600 thousand.

ARA Services has run MIT's dining halls since 1986 and the Kosher Kitchen since Sept. 2.



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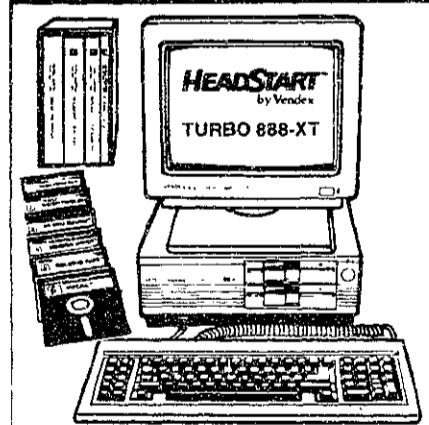
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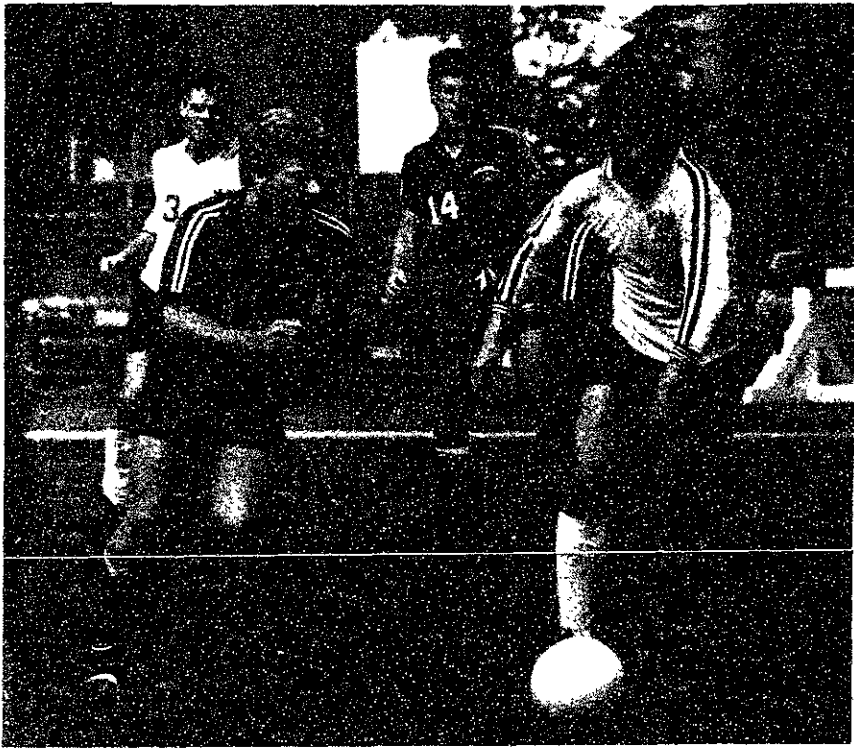
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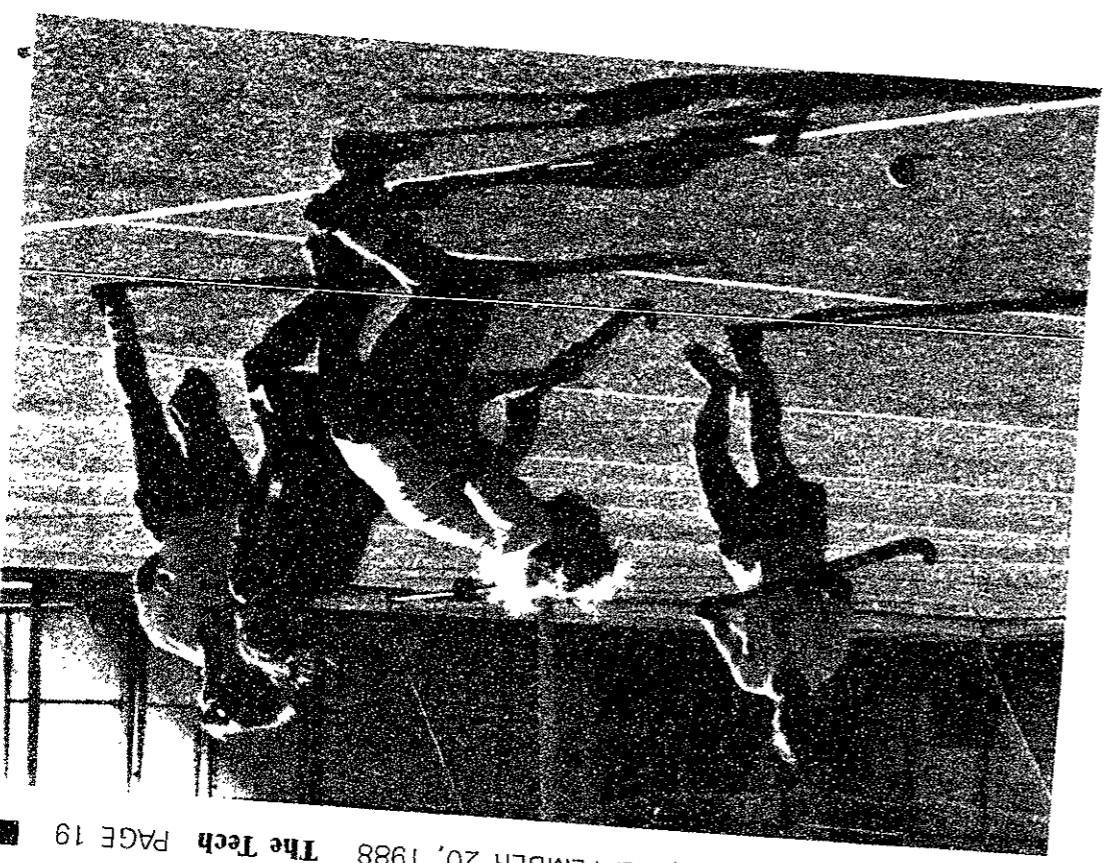
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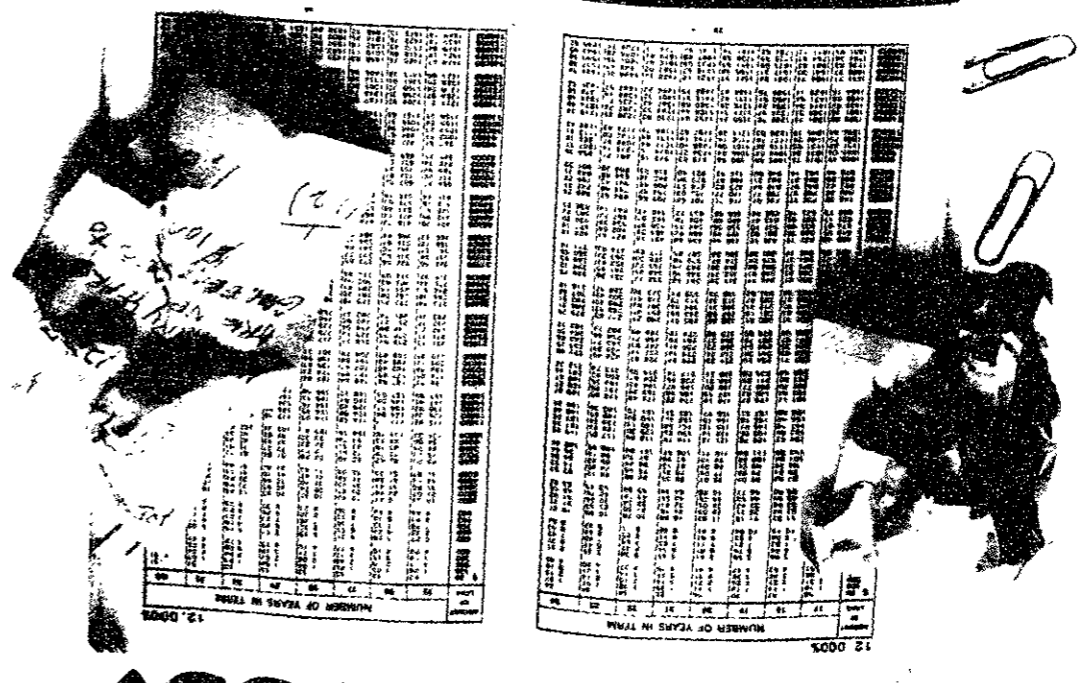


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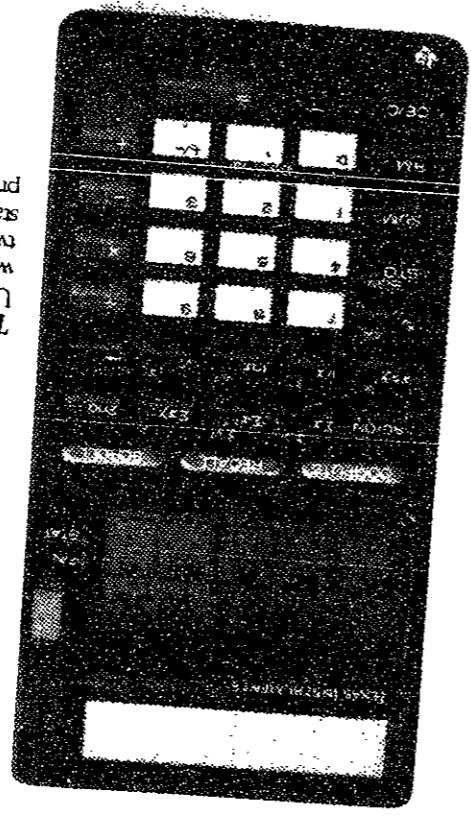


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sports

Batsmen come from behind to beat North Shore

By Manish Bapna
Shawn Mastrian
and Kevin Hwang

Despite playing "a little flat," in the words of head coach Fran O'Brien, the MIT varsity men's baseball team came away with their second victory in as many tries. On Friday afternoon the Engineers came from behind to beat North Shore Community College 6-3 in dramatic fashion, with a four-run explosion in the bottom of the seventh.

Charlie Freeman '91 pitched masterfully for the first three innings, allowing no hits and only two baserunners. But MIT was not able to take advantage of the situation as they were unable to



Lisette W. Lambregts/The Tech

produce any hits off the opposing pitcher.

Offense picked up on both sides in the fourth inning. North Shore scored an unearned run, aided by an error by Freeman's replacement, James R. Gort '89, who nevertheless pitched well enough to limit the damage to a single score. In the bottom of the inning, Pillan K. Thirumalaisamy '90 belted an opposite-field single, and then promptly stole second. After a fly-out and a walk, Scott E. Williams '90 looped a double down the right field line, driving in Thirumalaisamy. Unfortunately, the Engineers could not bring home the runners from second and third.

The fifth and sixth innings mirrored the first three as Matthew D. Gimre '92 went through

the gut of the NSCC line-up, yielding only one hit. Again MIT was unable to take advantage of this opportunity to break the deadlock. North Shore's pitcher fanned four in these two innings, overpowering everyone with his incredible fastball.

MIT 6, North Shore 3

North Shore	0	0	0	1	0	1	0	-	3
Engineers	0	0	0	0	0	4	1	x	-

In the top of the seventh, North Shore pulled a delayed double steal to take the lead temporarily 2-1. But MIT rebounded strongly in the bottom of the inning, sending seven men to the plate and bringing home four of them. Michael L. O'Conner '92 walked on four pitches to lead off the inning. David J. Cote '89 attempted to move the runner to second with a nice sacrifice bunt, and reached first as a bonus when the pitcher couldn't cleanly field the ball.

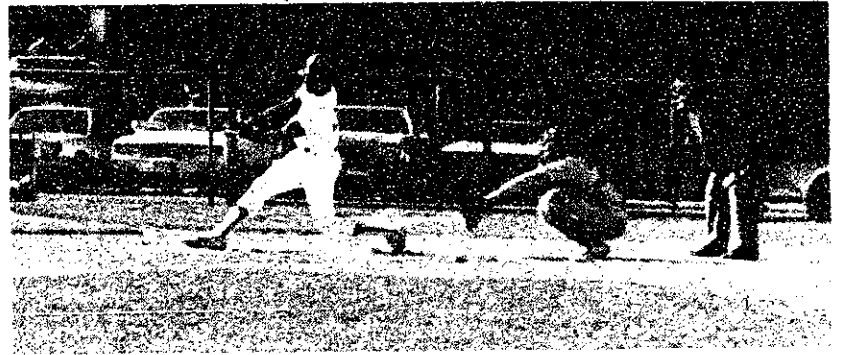
The next batter, Michael J. Griffin '89, forced out the runner at first, leaving runners on first and third. The NSCC pitcher, obviously rattled by the situation, uncorked a pitch that bounced three feet in front of the catcher and then rolled all the way to the backstop. O'Conner scored and Griffin took second on this miscue. Timothy J. Collins '90 added to the damage by drilling an RBI single to right, and then taking second on the late throw home. Thirumalaisamy walked to put runners on first and second when the NSCC manager decided he had seen enough and changed pitchers.

After a quick foul-out to the catcher, a passed ball allowed both runners to move into scoring position. Jayme T. Smith '92 produced an infield hit which plated Collins and left runners on first and third. O'Brien then

called the delayed double steal again, as he had done in the first game of the season. Smith drew a throw from the catcher after he broke from first, which allowed Thirumalaisamy to score his second run of the game. Smith, however, was thrown out at second and the Engineers had to settle for a 5-2 lead.

NSCC had closed to within two runs in the top of the eighth, but Williams, the offensive hero of the day, extended the lead to 6-3 in the bottom part of the inning. Leading off, he drilled a pitch approximately 370 feet to left-center field over the fence for MIT's first home run of the year.

Francis R. Patterson '89 kept the lead right there as he came on



Lisette W. Lambregts/The Tech

to pitch the top of the ninth for the Engineers. Patterson's fastball was far too much for the out-gunned NSCC batters as he impressively struck out the side, sealing the victory for MIT.

The following day, the Engi-

neers played against the team's alumni. The alumni won that game, 5-3, dropping MIT's record to 2-1. The next game will be played at home against Wentworth Institute at 3:30 pm on Tuesday.

Women's tennis gets off to a quick start with two convincing victories

By Paul McKenzie

The MIT women's tennis team got off to a fast start last week, winning its first two contests on consecutive days last Friday and Saturday. Both MIT victories were convincing, as the team won 15 out of the 18 matches played. On Friday the team defeated Assumption College 7-2 at Assumption, taking five of six singles matches and two of three doubles matches.

Women's Tennis

9/16	MIT 7	Assumption 2
9/17	MIT 8	Rutgers 1

The team then took on Rutgers University here at MIT the following day. The women from Newark, NJ, probably wished they hadn't made the four hour journey as MIT defeated their opponents eight matches to one. The MIT women again overpowered their opponents, winning five of six singles matches and

sweeping the doubles.

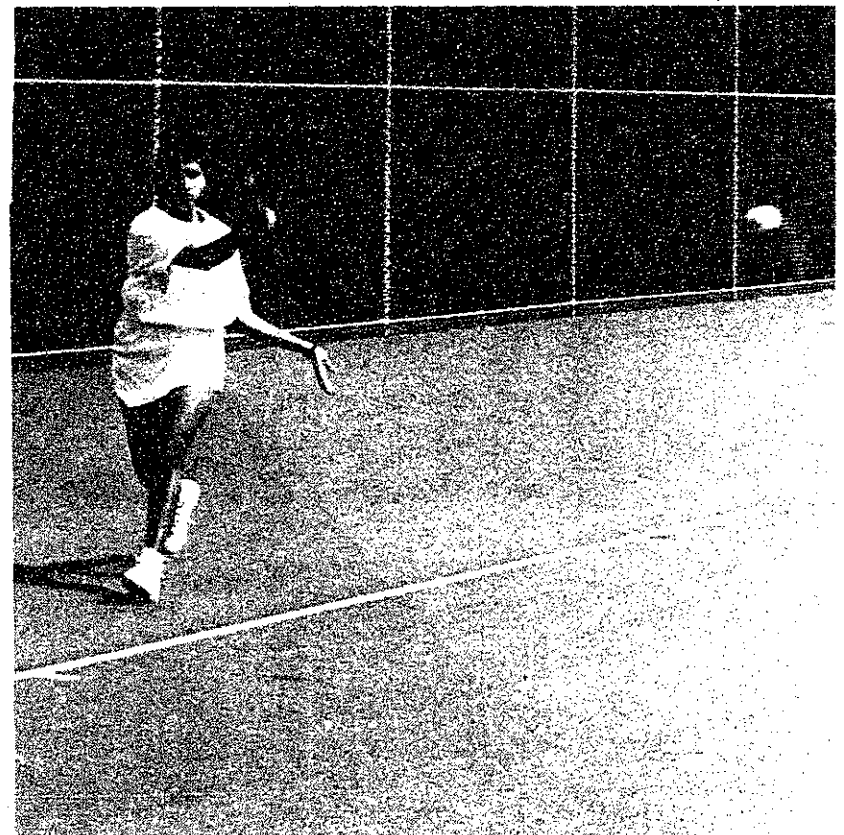
In the number one match Fiona Tan '91, a transfer from Mills College, CA, rolled over her Rutgers opponent in straight sets, 6-4, 6-1. She seemed to start off slowly using the first set to size up her opponent, then she really got into her game in winning the second set. The number two match was characterized by long points as Christina M. Alvord '89 also downed her opponent in straight sets 6-2, 6-4. Alvord hit consistent drives, but sometimes had trouble putting one away.

In the exciting number three match Dheera Ananthakrishnan '90 had some trouble with her

of lobs. Gupta dropped the next two sets, 4-6, 3-6.

The singles players then paired up as partners for doubles; the Engineers swept all three of these matches in straight sets. Ananthakrishnan and Alvord teamed up to win the number one match with aggressive net play 6-4, 6-2. Chinn and Tan defeated their opponents 6-2, 6-1 with impressive serving and volleying in second doubles. In the final match Gionnetti and Gupta overwhelmed their opponents 6-2, 6-4.

Head Coach Candy Royer was pleased with her team's performance in both matches, affirming that both of their opponents had stronger teams than in the



Sarath Krishnaswamy

Dheera Ananthakrishnan '90 returns a shot during a tough match against Rutgers University on Saturday. She won in three sets 6-4, 1-6, 6-4. MIT won the match 8-1.

somewhat unorthodox left-handed opponent in a tough three set match. Ananthakrishnan won the first set 6-4. Then she seemed to lose concentration, making too many errors, as her opponent took control of the game and won the second set 6-1. But Ananthakrishnan regained her composure and made some impressive winning shots to take the deciding third set 6-4.

Also winning for MIT in singles play were Catherine M. Gionnetti '90, who won the number four match (6-4, 6-1), and Stacey D. Chinn '89, who won the number five match (6-3, 7-6). Amita Gupta '91, playing sixth, suffered the only loss of the day for MIT. She won the first set 6-4, but she said she became frustrated with the slow pace of the match and her opponent's style of play, which consisted mainly

year before. She was also pleased to see good tennis play from Carolyn A. Zehner '89 and Jessie Wong '90, the number seven and eight players, who both won in exhibition matches Saturday. "I think we have more depth on the team this year," Royer said.

Royer also noted that the team still has a lot of work to do, but "I'm glad to see that we were able to beat them without playing our best tennis," Royer said. "It's very early in the season and the line-up is not yet stable," she added. She hopes the team will peak for the tougher matches against Colby College and New England Women's Eight Conference rivals Wellesley College and Smith College later in the season.

The team will be away today at Clark University; their next home match is against Wellesley on September 27.

Women's volleyball opens year with 3-2 victory

By Karen Koyama
and Cecilia Warpinski

The MIT women's volleyball team began its season Saturday with a 3-2 victory over New England Women's Eight Conference rival Smith College, and followed it up with a 15-0, 15-4 trouncing of North Adams State College.

Getting off to a strong start, MIT took the first game against Smith 15-9, led by returning players Athena M. Cozacos '89, Teresa L. Lowenstein '89, and Jennifer A. Harris '90. Adding new height to the team this year are freshmen Susannah E. Gardner, Nyla J. Hendrick, and Cynthia A. Parrish. And juniors Tami L. Jacobsen and Deborah S. Nungester have returned to the team after taking a year off.

Women's Volleyball

9/17	MIT 3	Smith 2
9/17	MIT 2	N. Adams St. 0

MIT dropped the second game, but came back to win a close third game, 18-16. In the fourth game, MIT recovered from a 9-0 deficit, but fell short to lose by the same 18-16 score. With renewed determination and aggressive net play, the Engineers won the decisive fifth game, 15-7. Following the Smith match, MIT played non-conference opponent North Adams, winning both games easily.

MIT plays conference opponent Wheaton College today at 6 pm and Salem State College on

Thursday, both at home. The Engineers host Gallaudet University, Gordon College, Eastern Connecticut College, and Bates College this weekend at the MIT Invitational on Friday and Saturday

at DuPont Gymnasium.

(Editor's note: Karen K. Koyama '89 and Cecilia H. Warpinski '90 are co-captains of the women's volleyball team.)

Upcoming Home Events

Tuesday, September 20

3:30 Baseball v. Wentworth Institute

6:00 Women's Volleyball v. Wheaton

Wednesday, September 21

3:00 Men's Tennis v. Boston University

7:00 Water Polo v. Harvard University

7:00 Women's Volleyball v. Salem State