

Vote Today!

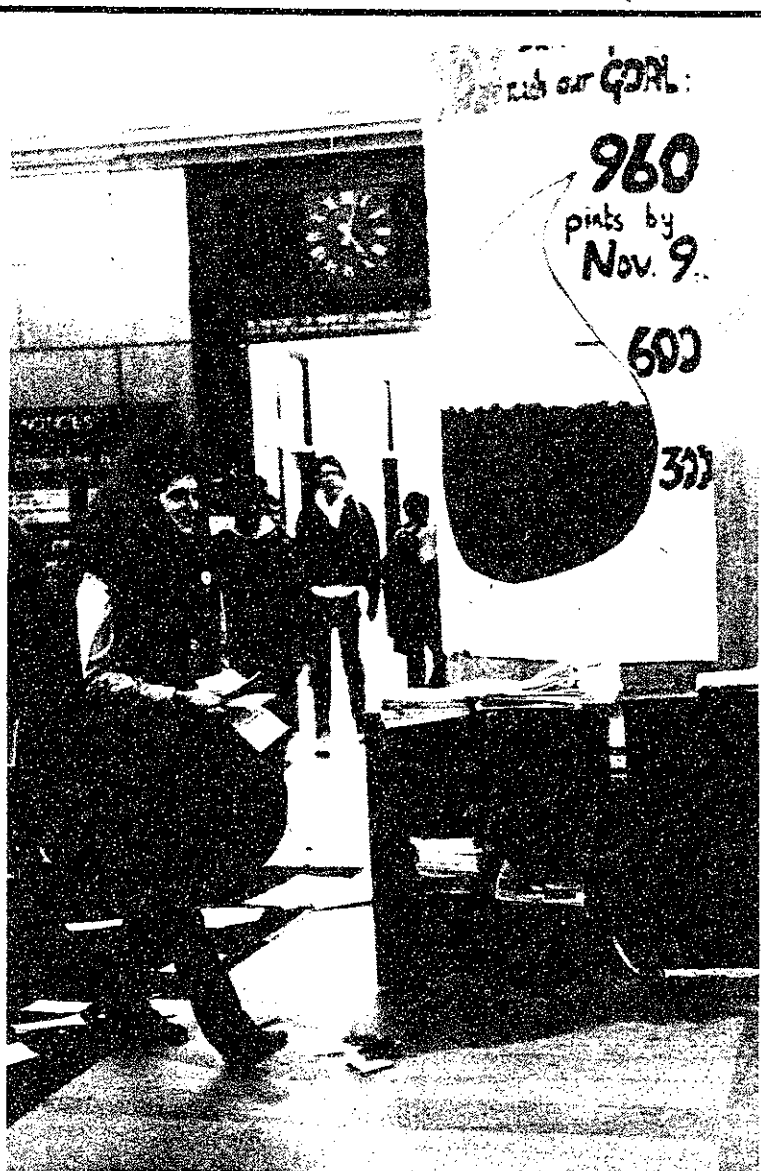
Continuous
News Service
Since 1881

Volume 108, Number 47

TheTech

MIT
Cambridge
Massachusetts

Tuesday, November 8, 1988



Kyle G. Peltonen/The Tech
The blood drop recruits people for the last two days of TCA's blood drive.

Minority concerns discussed

By Miguel Cantillo

Although the number of underrepresented minority students in the freshman class has risen this year to an all-time high of 17 percent, the MIT Corporation Visiting Committee on Student Affairs found yesterday that several issues relating to how well MIT has integrated its minority students still need to be studied. At the committee's afternoon session, the relationship between the Campus Police and minorities, minorities in fraternities, minority faculty attrition, and performance of minority students were discussed.

The committee also discussed how the changing demographics of the MIT student body has affected the housing situation on campus.

Patricia Kaurouma, head of the Office for Minority Education, told the committee — which meets periodically to review student issues and the work of the Dean's Office — that there has been a substantial improvement in the minority environment on campus in recent years. Resources for minority recruitment have been increased and some more minority faculty have been added, Kaurouma noted. Also brochures and films on racism have been issued, and the number of minority students active in the UROP program has increased.

MIT has made a special effort to recruit minority graduate students, but has not attracted that many. Kaurouma attributed this, in part, to a lack of minority students interested in graduate studies, and a lack of fellowships.

Assistant Dean for Student Affairs Marilyn Braithwaite said the ODSA met with incoming graduate students 1987 and 1988, and with the Campus Police twice this year. Both groups were interested in ways to improve the racial atmosphere at MIT, Braithwaite said. "In fact, the issue was perceived by these groups as so fun-

damental that there would be several follow-ups," Braithwaite said.

There is some difference between the academic performance of minority students and that of non-minority students at MIT, according to Director of Admissions Michael C. Behnke. He noted that, while 90 percent of the incoming class graduates on a 7-year average, only 75 percent of minorities graduate. Behnke explained that the scholastic indices that the Admissions Office uses are not as good a predictor of

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National and state elections today

Today is election day in the United States.

Governor Michael S. Dukakis and Senator Lloyd Bentsen are challenging the Republican team of Vice President George Bush and Senator Dan Quayle for the presidency and vice presidency.

Senator Edward M. Kennedy, a 26-year incumbent, is seeking reelection against a Republican newcomer, Joseph Malone.

Democratic Representative Joseph P. Kennedy II is being challenged in the 8th Congressional District by Glenn W. Ficus.

State Senator Michael LoPresti Jr., a Democrat, has been in the legislature since 1973. He is seeking reelection against Marc A. Pembroke.

Democratic nominee Alvin E. Thompson is the only candidate on the ballot for state representative in the 28th legislative district. But the incumbent, Sandra Graham, is running a write-in/sticker campaign to retain her seat.

Five public questions will be on the ballot in Cambridge, addressing a pay raise for state legislators, the state's prevailing wage law, regulation of the treatment of farm animals, closing down the state's nuclear power plants, and Israeli occupation of the West Bank and Gaza Strip.

Residents of the MIT campus registered in Cambridge can vote today between 7 am and 8 pm in the MIT Athletic Center.

Voters with questions about where and when they may vote should call in Cambridge: 498-9087; in Boston: 725-4634; in Somerville: 625-6600; and in Brookline: 730-2010.

IIG reports on international students

By Irene C. Kuo

The International Issues Group has called upon MIT to do a better job of supporting its international graduate students. General recommendations include development of strategies to overcome language barriers, increased assistance with housing, continuation of orientation throughout the year, creation of a more hospita-

ble environment, and examination of the formal support structure.

The recommendations — included in an interim report of the IIG to the MIT Corporation Visiting Committee on Student Affairs — were based on a series of interviews with department representatives and a questionnaire distributed to a sample of international and American graduate students last February. IIG has not analyzed the results of a similar survey it gave to undergraduate students.

Forty-four percent of the international graduate students surveyed expressed difficulties with English. These difficulties hindered their academic work and placed barriers between themselves and American students, some claimed. Forty percent of the students with language problems felt that the English as a Second Language classes they had taken had not been useful — citing large class sizes, incorrect placement, lack of opportunity to practice speaking skills, and intense academic workload.

In response to these concerns, IIG recommended that language standards be re-examined, programs to help students with language problems be improved, and performance of students with poor language skills be monitored. "It may be necessary for the minimum Institute requirement [on the Test of English as a Foreign Language] to be raised," the report stated. "Departments should consider the possibility of making admissions contingent upon satisfactory performance on the ESL ['English as a Spoken Language'] test or the Institute should provide more structured opportunities for developing oral and written communication skills in English."

Eighty-three percent of the in-

ternational graduate student sample mentioned problems with housing. The concern mentioned most often was high rent. Many international students living on-campus also complained about living with another student who was a "stranger" to them. IIG recommended that departments designate a staff member to assist international students with finding short-term housing and that more on-campus permanent housing be developed.

Approximately three quarters of the students questioned felt that the information that they received from the Institute before arrival was adequate, though

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Virus eliminated from computers on campus

By Andrew L. Fish

The computer "virus" which paralyzed more than 6000 computers nationwide last Wednesday and Thursday has been eliminated from MIT computers, according to Jeffery I. Schiller '79, network manager for Telecommunications Systems. Machines have been "immunized" by fixing software errors which allowed the virus to propagate, Schiller ex-

plained. The virus did no permanent damage to any systems.

Meanwhile, the author of the virus has been identified as Robert T. Morris Jr., a graduate student in computer science at Cornell University. Morris, who received an undergraduate degree from Harvard in June, has not commented on the virus and is reported to be in seclusion in the Washington, D.C., area.

The virus program Morris created took advantage of "bugs" in the Sendmail and finger daemon programs in the UNIX system, as well as entered accounts by breaking passwords. The faults in the two programs were fixed by Thursday, stopping the virus from spreading. The virus was then removed from individual machines.

News reports said that the rapid spread of the virus was unplanned by Morris, who merely intended to conduct a slow experiment. Students at MIT confirmed this possibility, noting that there were several "sleep" commands in the virus which were not properly designed. Once Morris released the flawed program, it replicated itself so widely that it overloaded several networks and spread into thousands of machines at educational, business, and government sites.

According to the *New York Times*, Morris spread the virus remotely through MIT's Artificial Intelligence Laboratory. He further attempted to hide his tracks by having the program send mes-

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Renovations of 6-120 first step in project

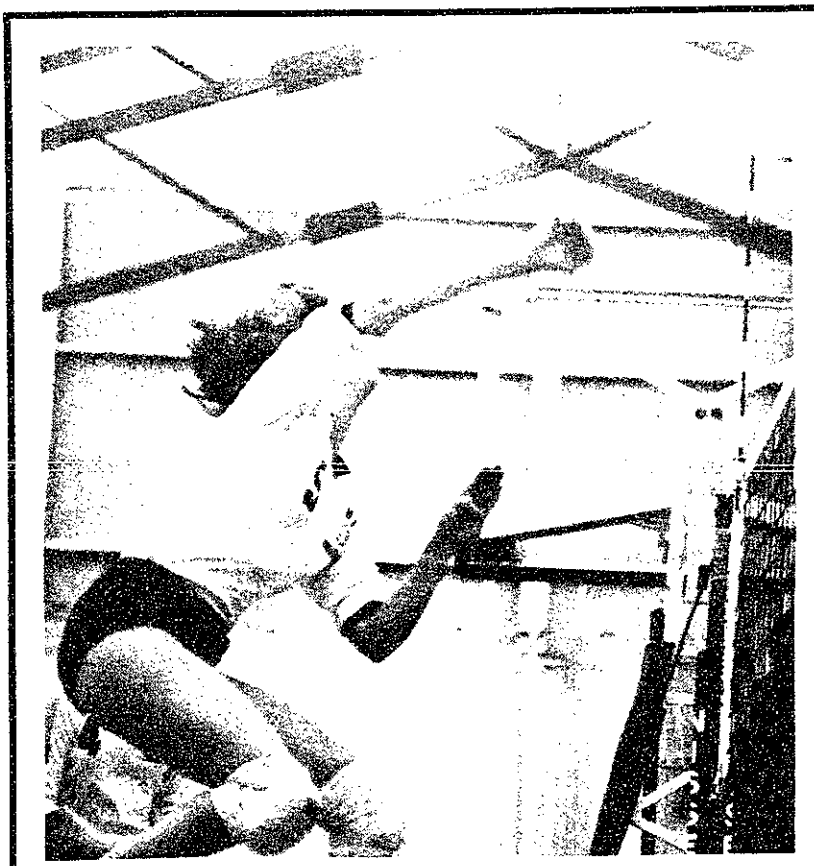
By Anita Hsiung

By now, most students have noticed the renovation of lecture hall 6-120, in which the dank, dark, ancient atmosphere has been replaced by modern equipment, brightly colored seats and blackboards that move and erase well. This is the first lecture room to be renovated as a part of an ongoing program to update and refurbish the main lecture halls.

The MIT Planning Office produced a report on "An Assessment of Classroom Facilities Needs at MIT" in July 1987. This document detailed what a classroom or lecture hall should be like, and how well MIT's classrooms measure up to that level.

There are two factors that the MIT Planning Office looks at in deciding on whether to renovate a classroom, according to Senior Vice President William R. Dickson '56. One is the condition of the room's facilities; the office looks for such things as poor lighting, falling ceiling tiles, and peeling paint. These physical conditions and the classroom vintage in part decide what priority should be given to renovating the room.

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David Rothstein/The Tech
Cindy Parrish '92 spikes the ball into Smith College's backcourt during the finals of the NEW8 championship. MIT lost 15-12, 16-14.

MIT scientists active in battle over Question 4

By Paula Maute

Today, Massachusetts voters will decide whether or not to shut down the Commonwealth's two nuclear power plants.

If the "yes" vote wins on ballot Question 4, Yankee Rowe and Pilgrim nuclear power plants will be shut down permanently on July 4, 1989 — pending possible legal challenges from the utility owners.

Proponents of Question 4 claim that the two nuclear power plants are unsafe, too expensive to operate, and easy to replace in terms of the amount of power they generate. In addition, there is no safe long-term disposal method for nuclear wastes, which remain radioactive for thousands years, supporters of the referendum claim.

Opponents argue that the shutdowns would cause electricity shortages in New England, increase the state's dependence on foreign oil, worsen the "greenhouse effect," and cost taxpayers anywhere from \$2 billion to \$4 billion to compensate the utilities for the shutdowns. Opponents of Question 4 claim nuclear power is a relatively safe and efficient energy source.

The Vote No On Four Committee, which heads the opposition to Question 4, has spent \$7.2 mil-

lion on its campaign against the proposed shutdowns. Massachusetts Citizens for Safe Energy, a grass-roots group which put the referendum on the ballot has raised about \$375,000 — five percent of the pro-nuclear group's budget — for its campaign to close down the plants, according to a Nov. 2 *Boston Globe* article.

The Vote No On 4 Committee boasts a membership of 45,000, including MIT President Paul E. Gray '54, Provost John M. Deutch '61, Dean of Humanities and Social Science Ann F. Friedlaender PhD '64, Dean of Science Gene M. Brown, Dean of the Sloan School of Management Lester C. Thurow, and many MIT professors. Governor Michael Dukakis also opposes the proposition.

The Pilgrim plant, located 32 miles southeast of Boston in Plymouth, is one of the least-safe and worst-run nuclear power plants in the country, according to Lisa Greber '87, spokesperson for Citizens for Safe Energy. Pilgrim has been closed since April 1986 due to safety and management problems. Pilgrim has an outdated and weak containment shell "which has a 90 percent chance of failure during a serious accident," according to Greber.

A serious accident could kill 3000 people immediately, and another 23,000 residents could die years later of cancer caused by high levels of radiation exposure, according to statistics from Citizens for Safe Energy, which collected over 90,000 signatures to put the referendum on today's ballot.

Opponents of the referendum claim anti-nuclear activists exaggerate the risks of nuclear power. Professor Kent F. Hansen, who is in the Department of Nuclear Engineering, said there is "one chance in a billion years" that a nuclear core meltdown of the magnitude capable of killing 3,000 people near the Pilgrim plant would occur. "What I disagree with is [that] they [Citizens for Safe Energy] pick the worst-case scenario and will talk about it without saying it's the worst case," Hansen said in an interview last week.

If a core meltdown happens at a US nuclear power plant, Hansen said there is only a one in a thousand chance that "enough radiation" would be released to "hurt a member of the public." The containment shield would stop the radiation resulting from a meltdown from leaking out, he said. A meltdown is an uncontrolled fission reaction where the reactor becomes so hot it melts,

leaving a pool of radioactive sludge on the bottom of the containment structure.

There is no way to produce electric power with zero risk, Hansen said. People fear nuclear power because they are unfamiliar with it. "Because the risk involves radioactivity, people find it frightening and exaggerate the risk," he explained.

"Accidents can and do happen" from the interplay of human error and a complex nuclear fission technology, Gerber said. Citizens for Safe Energy claims there is a 45 percent chance of a meltdown at a nuclear power plant in the United States within the next 20 years. Their claim is based on reports by the Nuclear Regulatory Commission, the agency responsible for overseeing and regulating the 102 nuclear power plants in the United States.

Hansen disagreed with this statistic. Within the next 20 years, there is a 20 percent chance of a core meltdown in a US reactor if no changes are made by the NRC, he said. But, he added, the NRC is continually monitoring and making changes to ensure the safety of US reactors so a meltdown is actually very unlikely.

An accident like the April 1986 meltdown in Chernobyl is not likely to happen in the United States, according to Hansen, because the Soviet reactor was outdated and did not have a viable containment structure. The Chernobyl reactor, made of graphite, burned for 10 days before the fire was put out. "It would never have been licensed in the US," Hansen said, explaining that reactors in the US are made of light water, and thus would not burn.

"More people have been killed from hydroelectric power — from dams bursting — than any other form of electricity production," Hansen said. "But no one thinks of hydroelectric power as dangerous." Dam failures kill about 1000 people worldwide per year, according to Hansen.

Even if no serious nuclear accident happens, Citizens for Safe Energy claim that accidental radiation leaks from nuclear plants pose a risk to workers and nearby residents. Radiation leaks in the mid-1970s from Pilgrim may have caused the higher rates of leukemia near the Pilgrim reactor, Gerber claimed. The Massachusetts Department of Public Health has found 76 percent higher rates of leukemia in men living near the Pilgrim plant in the areas including Plymouth, Duxbury and Marshfield, Greber said.

Hansen also disputed this statistic, noting that the DPH found higher rates of leukemia near Plymouth the late 1960s and early 1970s, before the reactor was completed. But Greber said Hansen's statistics are in towns upwind of the reactor versus late 1970s cancer rates affecting men living in towns downwind of the reactor.

"For us, the question is not 'What are the chances of a meltdown or of people getting cancer?' but 'What kinds of risks are we willing to take for what benefits and who will bear the risks and who will reap the benefits?'"

Greenhouse effect

If the Pilgrim and Yankee Rowe nuclear power plants are closed, the greenhouse effect will worsen, according to the Vote No On 4 Committee. They claim the shutdown will cause oil-burning power plants to burn more oil and coal which, they estimate, will "pour 15 percent more" carbon dioxide and sulfur dioxide into the atmosphere. This will increase acid rain and add to the gradual global warming, known as the greenhouse effect. The greenhouse effect, a theory predicting global temperature increases as a result of air pollutants trapping heat from the sun, is a subject of controversy among scientists and politicians.

Environmentalists claim that auto, truck, airplane and industrial factories — not fossil fuel power plants — are responsible for most of the carbon dioxide emitted in the United States. Furthermore, they claim carbon dioxide contributes to only 50 percent of the greenhouse effect.

Because Yankee Rowe, located in northwest Massachusetts, produces only about one percent of the region's electricity and Pilgrim, when operating, produces about three percent, they could easily be replaced with energy conservation methods, according to Citizens for Safe Energy.

A recent *Boston Herald/WBZ-TV* poll showed that 56 percent of voters oppose the shutdown, while 31 percent are in favor and 13 percent are undecided on the issue.

Both sides of the question have "perfectly sound" arguments, according to Professor of Mechanical Engineering James A. Fay SM '47, who specializes in acid rain and the effects of air pollution on the environment. "We can do without the two [nuclear] plants, but we have to take other steps" such as conservation measures to make up for the electricity that would be lost with the shutdowns, said Fay, who plans to vote yes on the referendum. Nuclear power plants, as they are designed today, are approaching "their natural end," he added. If nuclear power is to continue, future reactors "won't be the same kind we have today . . . they'll be safer and more economical."

But "the opponents of the question are right in that we do need nuclear power if we simply do business as usual. We must make changes," Fay stressed.

The referendum gives voters a chance to "say whether they want to continue with a decision [to use nuclear power] made 15 to 20 years ago which many people feel was a mistake," Fay said. Nuclear power was a decision made not by voters, but by the utility companies, government and politicians, according to Fay. The public should be able "to influence the way decisions are made about our energy future," he said.

Editor's note

Due to a power failure at Charles River Publishing, distribution of the Nov. 4 edition of *The Tech* was delayed. We apologize for the inconvenience.

Classroom renovations underway



Mark D. Virtue/The Tech

6-120 after its facelift.

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The second factor is size of the room. There must be a compromise between spending \$1 million renovating a major lecture hall used by many students, such as 6-120, or dividing up that money and updating several smaller classrooms, Dickson said. There is also a need for smaller classrooms for seminar-sized classes. If necessary, larger rooms may be subdivided for these seminars.

"MIT does not have a really good 300 to 350-seat room," Dean for Undergraduate Education Margaret L. A. MacVicar '65 said. A well-constructed lecture hall, though seating several hundred, should still be able to provide an "intimate learning space," she added.

MIT wants to get all of its classrooms up to the state-of-the-art over the next ten years, MacVicar said. The Institute will then just monitor and update the classrooms periodically.

MacVicar is working with the Campaign for the Future, MIT's endowment drive, to get additional funding for improving the physical learning environment. The funds needed approximate

\$10 million over the next ten years. MacVicar is hopeful that the Institute will commit its funds to renovation, since the Student Center renovations occurred in the same spirit. Room 6-120 is also an excellent example of the results that can be achieved, she added.

Most of the classrooms to be renovated are in the main building; newer classrooms are not under consideration for renovation. The older, traditional classrooms in the main building need to be brought up to higher standards periodically. Classrooms that receive heavy usage, such as 26-100 for freshmen courses, would be higher on the priority list for periodic renovation.

According to the Planning Office's report, seating in 26-100 should be cut back to the originally-planned 400 to 450. The seat tiering should be reconstructed for more of an arc shape and separate entrances should lead to the projection room in the back for less disturbance of classes in session. The report also said that room 54-100 in the Green building needs "major re-

construction and renovation" in general.

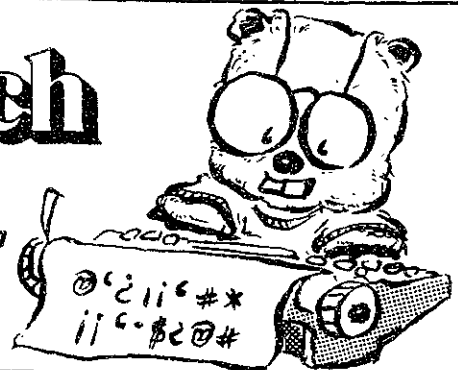
Lecture halls have been renovated in the past, such as 10-250. However, these renovations were done as "singular events, not part of a strategy of an ongoing project," MacVicar said. She would like to see a permanent commitment on the part of MIT to updating its classrooms.

One unique aspect of the 6-120 renovations is that it was done with a lot of input of MIT faculty, according to MacVicar. The need for audio-visual equipment, better blackboard styles, and a better atmosphere in classrooms were discussed in-depth between faculty and administration. So, "both sides of MIT" participated in this project, MacVicar said.

MacVicar has received informal feedback regarding 6-120, most of which has been positive. Some minor details, such as locks and finishes, still need to be attended to, but overall, the blackboards work, the high-quality slate is very effective and other equipment is in order, MacVicar said. The work progressed in a very timely manner and was completed within budget, she added.

TheTech

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news roundup

from the associated press wire

World

Solidarity threatens strike

Solidarity leaders are threatening broad protests if the Polish government makes good on its promise to shut down the Lenin shipyard. The labor federation's executive commission said it might have to call for strikes if the shipyard in Gdansk, where Solidarity was born, is shut down. The government said it will close the yard next month because it is not making money.

600 reportedly die in China quake

Two Chinese radio stations reported yesterday that an earthquake near the Burmese border has killed about 600 people. Telephone service to the remote and mountainous jungle region have been cut off, so the death toll could not be confirmed independently. Roads to the region are impassable, but the government has ordered an airlift of aid.

US vote won't affect Sandinistas, official says

No matter which candidate wins today's US presidential election, the Sandinista government of Nicaragua does not plan to change its policies. That is according to Nicaragua's former ambassador to the United States, Carlos Tunnerman. In an article published in the Sandinista's official newspaper *Barricada*, Tunnerman said Bush could be susceptible to conservative lobbying for more aid to the contras. He said Dukakis would not be able to immediately reverse Reagan Administration policies.

Philippines reels from storm

The Philippines are reeling under the 100-plus mile-an-hour winds of typhoon *Skip*. The storm has caused flooding and mudslides that have forced thousands to flee their homes. However, communications to the central part of the island chain is poor, and casualty reports are sketchy.

Soviets mark revolution anniversary

A procession of tanks and surface-to-surface missiles rolled through Red Square yesterday as the Soviet Union celebrated the 71st anniversary of the Bolshevik Revolution. But other elements were missing — such as the usual portraits of Politburo members, and slogans warning the public to beware of capitalist aggression. One float even portrayed the United States as a peacemaker — showing silhouettes of Soviet and American workers destroying nuclear missiles.

Rebels attack Kabul

The official Soviet news agency *Tass* said rebels fired three rockets into Kabul, the capital of Afghanistan, on Sunday. There is no word on casualties. The assault comes two days after the Soviet Union announced it was halting its troop withdrawal from Afghanistan because of increased attacks by Muslim rebels.

Israel strikes in south Lebanon

Lebanese police said Israeli helicopter gunships rocketed a shop in southern Lebanon suspected of renting motorboats to PLO guerrillas. The Israeli military said the target was a Palestinian guerrilla base used to launch attacks on Israel. Authorities in Sidon said five people were wounded in the attack.

India quashes Maldives attack

Indian authorities said they have captured 46 mercenaries at sea who tried to overthrow the government of the Maldives. But officials said four of the 27 hostages the gunmen were holding died before Indian Navy rescuers stormed the mercenaries' cargo vessel. Three more hostages are unaccounted for.

One more dies on West Bank

Israeli troops fired on stone-throwing Arabs during a raid of a West Bank village Sunday. Authorities said a Palestinian was killed and 12 other people were wounded in clashes across the occupied territories. Meanwhile, an Israeli newspaper reported that Prime Minister Yitzhak Shamir's conservative Likud bloc has a plan to end the Palestinian revolt by breaking up the refugee camps that have been at the center of the violence.

Concern about Hirohito increases

Emperor Hirohito's grandson has been summoned home to Japan from Britain. Imperial Palace doctors said they gave the monarch more massive blood transfusions Sunday to control his intensified hemorrhaging. The 87-year-old emperor has been ill for more than a month.

South Africa official battles reporters

South African Foreign Minister Pik Botha never made it to dessert at Saturday night's Foreign Correspondent's Association dinner in Johannesburg. Following his speech, Botha engaged in a hostile question-and-answer session with reporters. He accused them of being superficial and not knowing anything about Africa. Botha walked out after saying African blacks do not want democracy.

Nation

Sakharov in Boston

Soviet dissident Andrei Sakharov arrived in Boston Sunday, on his first visit to the West. And the winner of the 1975 Nobel Peace Prize praised Soviet President Mikhail S. Gorbachev's policy of openness, under which he was allowed to travel. Sakharov said the West should not doubt the reality of the Soviet reform drive, or fear it — but should support it. Sakharov, who is 67, is in the United States to promote a new human rights organization, to visit relatives, and to undergo a heart examination.

Court rules NY city preserved segregation

The Supreme Court ruled yesterday that Huntington, NY, officials helped continue racial segregation by keeping low-income housing confined to non-white areas. But the Court stopped short of deciding if zoning regulations indirectly violate fair housing laws. In another ruling, the Court refused to reinstate a racial quota system designed to prevent "white flight" from a New York City public housing project.

Homeless supporters rally at Capitol

A series of protests aimed at focusing attention on the plight of the homeless in America culminated yesterday in a march on Capitol Hill. Oscar-winning actress Cher was among the 2,000 participants. Dozens of people, including pediatrician and social activist Dr. Benjamin Spock, were arrested on charges of obstructing traffic on the Capitol grounds.

Amnesty program in second phase

The government amnesty program for illegal immigrants entered its second phase yesterday. But turnout was light on the first day. Those who took advantage of the program could begin applying for permanent residency. Amnesty recipients have a year to apply for a so-called green card, which allows them to leave and enter the country at will, and eventually apply for citizenship.

Campaign

Dukakis campaigns non-stop

Democrat Michael Dukakis was in Los Angeles last night for the last major campaign push before the voting. He will stop in Des Moines, IA, for a pre-dawn rally before heading home to Boston to wait for the outcome. Dukakis has stumped virtually round-the-clock for the last 48 hours in an effort to pull off an upset victory.

Bush leaves it to fate

"It's in the hands of the gods and the American people." That is how Vice President George Bush summed up the longest — and some say the nastiest — presidential race in US history. Bush ended his quest for the White House last night with an election-eve rally in Houston where he launched his campaign 13 months ago. Bush — who is ahead in every major national poll — will stay in Texas to await today's election results.

Candidates make last-minute pleas

Michael Dukakis and George Bush both took to the prime-time TV airwaves last night in a last-minute plea to undecided voters.

Dukakis addressed traditional Democratic themes such as jobs, senior citizen care, and farm issues. The half-hour commercial also featured running mate Lloyd Bentsen, who took another swipe at the qualifications of GOP vice-presidential nominee Dan Quayle. Bush's program discussed his own World War II record and the Reagan Administration economic record. Quayle was never mentioned.

Reagan journeys home

President Reagan returned to California yesterday to campaign for Bush — but it also marked a sentimental journey home. He told a crowd of supporters in Long Beach that seeing all of them again on this, his last campaign, was "like closing a circle, like sailing into harbor after a long and wonderful voyage to be greeted by old, beloved friends."

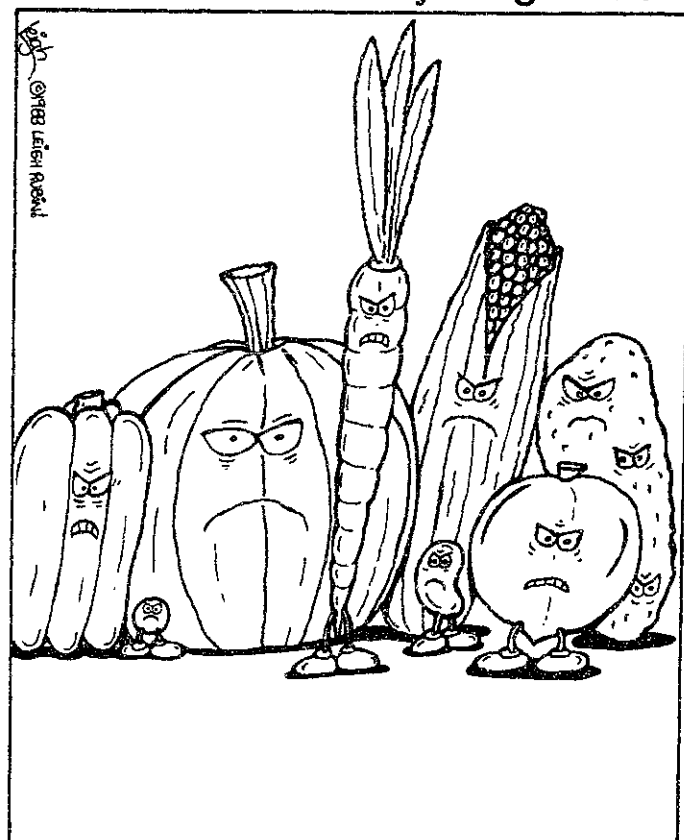
Harris poll puts Bush margin at four points

The latest in a flurry of last-minute polls put Vice President George Bush's margin over Michael Dukakis at a slim four points. The Harris survey of more than 2700 voters found 50 percent favoring Bush to 46 percent for Dukakis, with a two-point margin of error. Other polls give a wider lead to Bush — and pollsters said two reasons for the differing polling figures are voter dissatisfaction and indecision.

Dixville Notch picks Bush, 34-3

Voters in Dixville Notch, NH, cast the first ballots of the 1988 presidential election early today — and they favored George Bush over Michael Dukakis by a vote of 34-3. Dixville Notch residents came out in snowy, windy weather to carry on a longstanding tradition of casting the nation's first votes. Town officials tallied the results immediately after the last ballot was placed in the box just after midnight at the Balsams resort.

Rubes® By Leigh Rubin



Steamed Vegetables

Weather

The "M" word

While this weekend's weather was certainly a candidate for the most pleasant weather in weeks, the weather for at least the near future will be back to about "normal" in terms of temperature and above normal for precipitation. With cold air stuck at high latitudes, a broad west to east flow will keep temperatures on the mild side. If you should elect to stay inside this week you are unlikely to miss out on some of our last really good outdoor days.

Tuesday afternoon: Partly cloudy and mild. Winds southwest 8-16 mph. High 53°F.

Tuesday night: Partly cloudy. Winds northwest 10 mph. Low 40°F.

Wednesday: Partly sunny. Winds southwest 10 mph. High 50°F. Low 38°F.

Thursday: Partly cloudy with showers arriving. High 55°F. Low 43°F.

Forecast by Michael C. Morgan

Compiled by Niraj S. Desai

opinion

A CRACK IN THE DOME/Daniel J. Glenn

Do not vote for George Bush

If, when you go to the polls today, you're thinking of voting for George Bush, think again. The last time we had twelve years straight of *laissez-faire* Republicans in office was between 1921 and 1933, culminating in the deepest, darkest depression in our nation's history. Strange that a party professing "conservative fiscal responsibility" led the nation into a personal borrowing frenzy back in the roaring '20s and again in the Reagan '80s with the yuppie credit-card generation.

Fiscal irresponsibility was in both decades fostered by the "hands-off" policies of Republican administrations. This time, however, the government itself is the biggest borrower of all, leading not only the nation but the world with the largest accumulation of debt in history.

Ronald Reagan has been hosting an eight-year, non-stop black-tie dinner party with bottomless champagne glasses for all the invited guests; the nation is about to wake up with one hell of a hangover. George Bush, like fellow Republican Herbert Hoover in the election of 1928, is still too drunk on the champagne to notice that the host is slipping out

the back door, leaving he and the rest of us party-goers with an unpaid bill of nearly two trillion dollars.

Michael Dukakis, on the other hand, has his eyes wide open. Although he and his Massachusetts Miracle have been sucking down a good portion of Reagan's champagne in the form of huge DOD contracts, Mike appears to be able to handle his drink a bit better than Mr. Bush. Dukakis and Bentsen have repeatedly stated that "staying the course" can only lead to disastrous and dangerous results. They advocate a major shift in spending priorities and a serious handling of Reagan's monster debt.

Unlike 1988, in 1928 the American people had few indicators of the Great Depression looming in their future when they voted in Herbert Hoover; they voted before the devastating stock-market crash of October 1929. This time around, on the other hand, the indicators are flashing red: we've already been hit by the crash of '87, the deficit has doubled, the debt has tripled, Savings and Loans and family farms are dropping like flies, steel-workers are flipping burgers, three million Americans live in the street

and eat out of garbage cans, and economists everywhere [except George Bush's] are yelling "The sky is falling!"

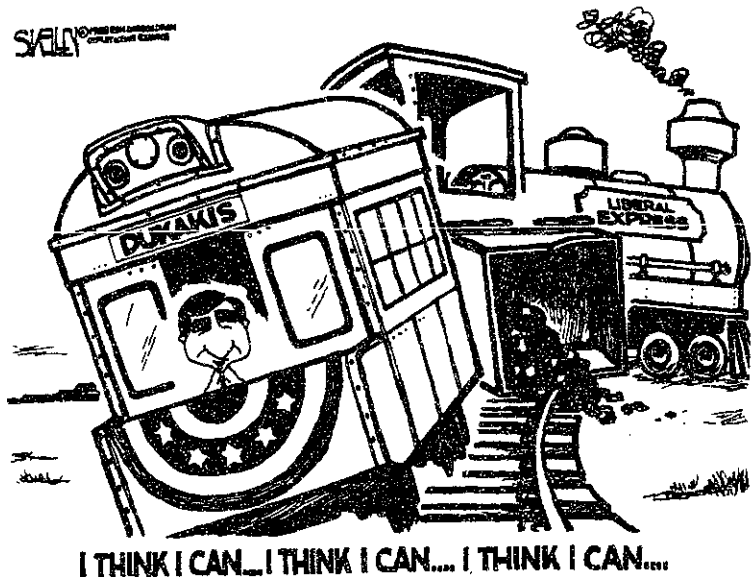
A Bush victory today can only mean that there are quite a few party-goers out there still groggily clutching their champagne glasses and hoping for just one more round, even though the band has long since departed.

Or perhaps Americans have bought the Bush/Quayle message: "Don't worry, be happy." They believe we can live forever on a credit card and the creditors won't ever come knocking. The problem is, depressions are endemic to the capitalist system. Just like recessions, unemployment, and inflation, depressions, minor and great, are part of the "business cycle." Economists all know another major depression will come, they just can't pinpoint exactly when or how great it will be.

Perhaps instead Americans have simply lost hope, and don't believe either candidate will make much of a difference, depression or not, so they don't even bother to vote. History, however, has taught us that whoever leads a nation in a crisis period, whether depression or war, has a tremendous impact on the future of that nation. After Americans got rid of Hoover back in 1933, they were led by a progressive and forward-thinking Franklin Delano Roosevelt. The same Depression swept through Western Europe, and the Germans chose a much different man than Roosevelt to lead them out of their depression; they "chose" a far-right, flag-waving conservative known as Adolf Hitler. George Bush is certainly no Hitler, but he is, I believe, much closer to Hitler ideologically than he is to Roosevelt.

George Bush would be the first ex-CIA chief to rise to Commander in Chief. There is an old saying in "The Company" that "Once CIA, always CIA." The CIA as we all should be well aware of by now, is a decidedly undemocratic organization that operates a massive black budget that is not monitored by either the US Congress or by us. They have repeatedly and with regularity broken innumerable US and international laws, including the operation of "secret wars," assassination of world leaders, the overthrow of democratically-elected governments, selling and transporting drugs, and performing secret biological and psychological experiments on innocent civilians. The CIA is obsessed with secrecy, not because their activities must be kept secret from the Soviets (they are usually the first to find them out), but because their activities must be kept secret from the American people.

CIA and NSA operatives, like Oliver North, do not believe in the democratic process. A "covert operation" is covert to subvert the democratic processes built into a representative democracy. The Iran-contra scandal has given the American people a glimpse of what a "covert government" is capable of. George Bush, following standard CIA procedure, has claimed a "plausible denial," saying that he was somehow "out of the loop." This procedure is designed to protect the President and the Vice President by implying that the CIA and the NSA are autonomous organizations, acting without the knowledge or consent of the heads of state. They are lying. The CIA and the NSA form a (Please turn to page 7)



feedback

MIT should place more emphasis on visual arts

To the Editor:

I am writing in support of Nat Seymour's letter ["Course selection method unfair to all students," Sept. 23] concerning the photography class at MIT. This semester, 18 people were picked to be able to attend Creative Photography, while over 60 people registered for the class. But Seymour was wrong in assigning the blame to the professor of the class. The problem is not that only 18 people were allowed to take that class, the problem is that there are only 2 photography classes at MIT, Creative Photography and Basic Photography for Architects. For the 8000 or so students at MIT, not to mention the Harvard and Wellesley students that cross-register for these classes, only 30 students can be accommodated.

Photography is rewarding, relaxing and exciting. It can be as artistic or as technical as one chooses to make it. It is also a learned skill that will be used for the rest of one's life. So, why does MIT think that photography, or visual arts in general, is not worth supporting? Each semester the number of classes dwindles because more and more funds are cut. Is it MIT's goal to cut out visual arts completely?

After many failed attempts, I finally got into a photography class at the end of my sophomore year. Immediately I was drawn into the class, loving all aspects of it. The teacher, speaking a language other than one based on quantum mechanics, inspired me. The class critiques taught me how to voice my feelings (my gosh, I have feelings?!). Furthermore, they taught me how to accept criticism, because criticism doesn't mean that I'm wrong, but it teaches me how to solve a problem that I set for myself. Most importantly, I learned that at MIT, where it seems that everybody but me is bordering on genius, I can excel at something — taking photographs.

MIT is not without some talented individuals. These talents should be encouraged, rather than starved. Taking a visual arts class would give a lot of people their only chance to find a rewarding interest. And everybody should be given that chance.

Tricia Majkowski '89



TheTech

Volume 108, Number 47

Tuesday, November 8, 1988

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

opinion

feedback

Pro-choice tactics foolish

To the Editor:

America is a "free country" in the classic sense that citizens have the right to publicly express their opinions. It is unfortunate that at times some of us choose to exercise this right in a completely foolish and irresponsible manner. This was well represented by the collection of individuals brandishing coat hangers in Lobby 10 on Oct. 28.

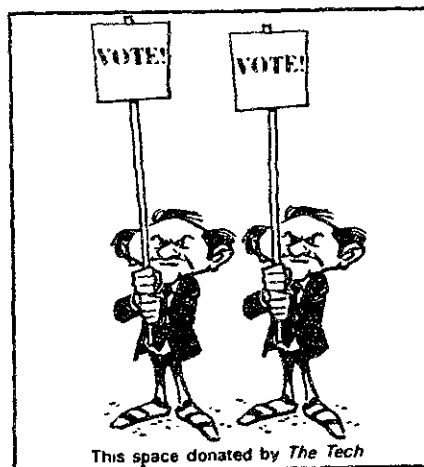
This rag-tag, unorganized clan, whom one could hardly have missed during an infinite corridor stroll between 11 am and 1 pm, seems to have decided that if the pro-life group was going to say "white," then they were darned well going to say "black."

On Wednesday, Thursday, and Friday of this particular week, MIT Pro-Life was holding a Halloween Pumpkin sale in order to raise funds for its participation in the national Right-to-Life March on the Capitol in January. We at Pro-Life see this as a very constructive and civilized approach to communicating our conviction that life is sacred, and that a human being represents a life regardless of its stage of development.

In contrast, consider our dear friends who would probably refer to themselves as the pro-choice "activists." For those who missed it, they arrived on the scene with coat hangers as their vehicle of communication. This is a completely sickening and demented means of expressing one's views on the matter. Did no one among them consider how distressing this would be to those individuals passing by who had gone through abortions themselves? It was an extraordinary display of ignorance and insensitivity.

Secondly, scribbled banners displayed by the group contained political statements opposing the Bush-Quayle Campaign. There are three things that MIT Pro-Life is not: 1) Abortion clinic bombers; 2) Exclusively Catholic; or 3) associated with any particular political group or candidate. MIT Pro-Life is not tantamount Pro-Bush (or Pro-Dukakis), and if these demonstrators had made any effort to find out about us, they would have known this.

Suggestion (from the heart): Why doesn't the pro-choice constituency at MIT form an organized group, register with Campus Activities, and plan constructive, responsible means of educating people of your views? Is this too "conformist" a thing to ask? It would certainly be a step up from assembling a gang of hecklers in a day, emptying all your closets of hangers, scribbling signs on the back of LSC schedules, and creating a scene for its own sake. Though our views are diametrically opposed to yours, we at Pro-Life fully respect your right to disagree with us as mature adults. This means to distribute literature and sponsor debates, not to make public fools and eyesores



This space donated by The Tech

of yourselves.

The pro-choice cause at MIT was not done any service by this display. Rather, it brought MIT Pro-Life, a legitimate and active organization (key word) some needed exposure. We thank you (again, from the heart). In addition,

you have managed to throw our cause in the best possible light by the contrast of our methods with your methods. Much obliged.

Chris B. Papineau '90
Assistant Vice President
MIT Pro-Life

MIT's smoking policy protects non-smokers

To the Editor:

Following Deena Anundson's letter ["MIT should offer areas designated for smokers," Nov. 4] proposing smoking areas for employees at MIT who choose to smoke, may I make an equally absurd suggestion, that the Institute provide drinking areas for employees who choose to drink on the job. Alcohol addiction and nicotine addiction are at or near the top of the list of public health problems. Alcoholism may or may not be a disease, but it is surely a life-threatening behavior

disorder.

Smoking is perhaps slightly less life-threatening than heavy drinking, but it is instantly annoying to nonsmokers. I wholeheartedly support MIT's anti-smoking policy. Perhaps the cold weather will encourage more of our students and fellow workers who smoke to reconsider this self-destructive personal choice and stop smoking.

Eve Sullivan
Senior Editorial Assistant
Physics/Communications Office

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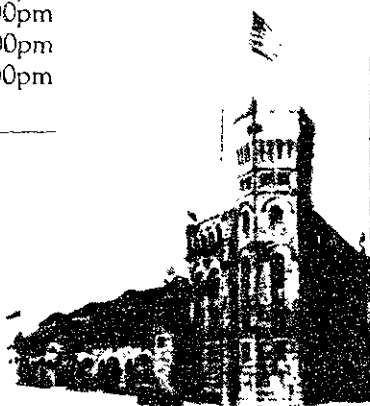
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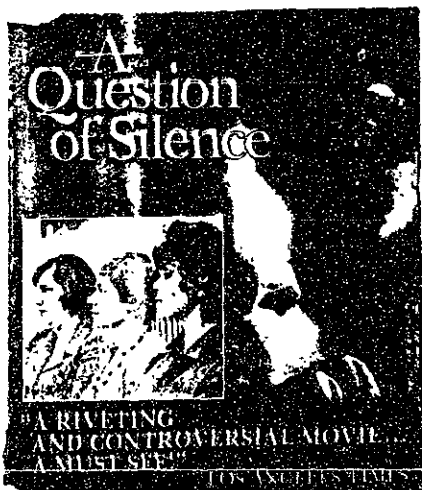
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opinion

feedback

Gov. Dukakis presenting a dishonest self-image

To the Editor:

We are writing in response to the letter submitted by Susmitha Bellam and Anu Vedantham ["Bush campaign tries to hide the truth," Nov. 4]. It is Michael Dukakis, and not George Bush, who has tried to hide the truth.

Dukakis would like us to believe that he is somehow respon-

A Bush win would be disastrous

(Continued from page 7)

large and dangerous secret government that acts autonomously not from the President, but from us, the people.

George Bush, like Ronald Reagan and Richard Nixon, is a firm believer in the value of subverting the democratic process through the use of this "secret government." He thinks he knows better than any of us what is truly in our best interest. There is an enemy of democracy in our country, and for eight years they have been in the White House.

Bush has contempt for Congress; he can't even say the word without a nasty sneer in his voice. He has contempt for the Bill of Rights. He attacks the American Civil Liberties Union as though it were a commie, subversive organization, when in fact the express purpose of the ACLU is to protect the Bill of Rights from subversion. He has contempt for the US Constitution — he, like Ronald Reagan, wants a far-right Supreme Court, that will interpret the Constitution to fit their narrow and self-interested world-view. He has contempt for the World Court; he and Reagan have refused to accept the World Court's decision condemning the US proxy war against Nicaragua. He has contempt for women; he believes he has the right to decide for them whether they should or should not give birth.

George Bush, unlike Michael Dukakis, has contempt for the people of this nation; he does not believe that we should have the right to decide with whom we will trade arms or where we shall wage war or how we shall spend our tax dollars — he wants to decide for us. If a major crisis comes like another Great Depression, George Bush and his friends might just decide for us that their secret government should be the only government, a government that subverts democracy and is unaccountable to the American people.

Today we still have a right to decide for ourselves. Michael Dukakis has ten years of successfully running a government that has been accountable to the people of the state of Massachusetts. Dukakis has consistently and adamantly condemned the actions perpetrated by the secret government in the White House. Vote for someone who believes in the democratic process, get the subversion out of the White House and vote for Michael Dukakis.

Daniel J. Glenn, a graduate student in the Department of Architecture, is a columnist for The Tech.

sible for the "Massachusetts Miracle." However, those of us who are residents of this state recall that Dukakis had nothing to do with it; in fact, the state's economic boom occurred in spite of Dukakis.

There were three causes of the "Massachusetts Miracle": 1) the strong national economy and the economic policies of President Reagan, specifically the Reagan tax cut; 2) Proposition 2½; and 3) the surging high-tech industry of Massachusetts. It is important to realize that Governor Dukakis opposed the first two and had nothing to do with the third. It was former Governor Ed King who limited spending and reduced the capital gains tax by 60 percent, thereby drawing the industry back into the state.

The claim that Dukakis has balanced 10 state budgets is misleading, to say the least:

- The Dukakis operating deficit closed at \$450 million for the fiscal year ending June 30.

- To mask the current deficit,

Dukakis has attempted a frantic cover-up, in one case attempting to drain \$27 million from the state pension fund only to be stopped by his own party in a House vote of 166-33. And this occurred after his administration underfunded the state pensions by \$8 billion to ease the deficit. Democratic State Representative Kevin Blanchette accused Dukakis of "highway robbery" and "immorality."

Dukakis would like us to believe that he is a supporter of strong educational programs and child welfare. However:

- Dukakis drastically cut funds for the Metropolitan Council for Educational Opportunities, a program which brings 3500 inner city black students to schools in the suburbs.

- Dukakis denied funds to a program which fosters lead-paint removal from low-income homes, a program aimed at protecting small children from lead poisoning.

And, of course, Dukakis is

such a "humble" man, such a friend to the poor and oppressed. So how come...

- Dukakis has \$2 million in trust funds from his "humble" parents?

- As late as 1986, a Dukakis trust fund invested \$150,000 in companies doing business in South Africa. In 1983, he urged others to divest through signing legislation divesting state pension funds. Does this sound slightly hypocritical to you?

- The number of homeless people in this state has increased by 80 percent, thanks to the Governor's "compassionate" closing of state mental hospitals as part of his attempt to balance the state budget.

And of course there is the Dukakis furlough program. But we must remember that the tragic Willie Horton case is not the exception: between 1972 and 1985, 11 first-degree murderers escaped while on furlough.

These are just some of the many lies Dukakis has tried to

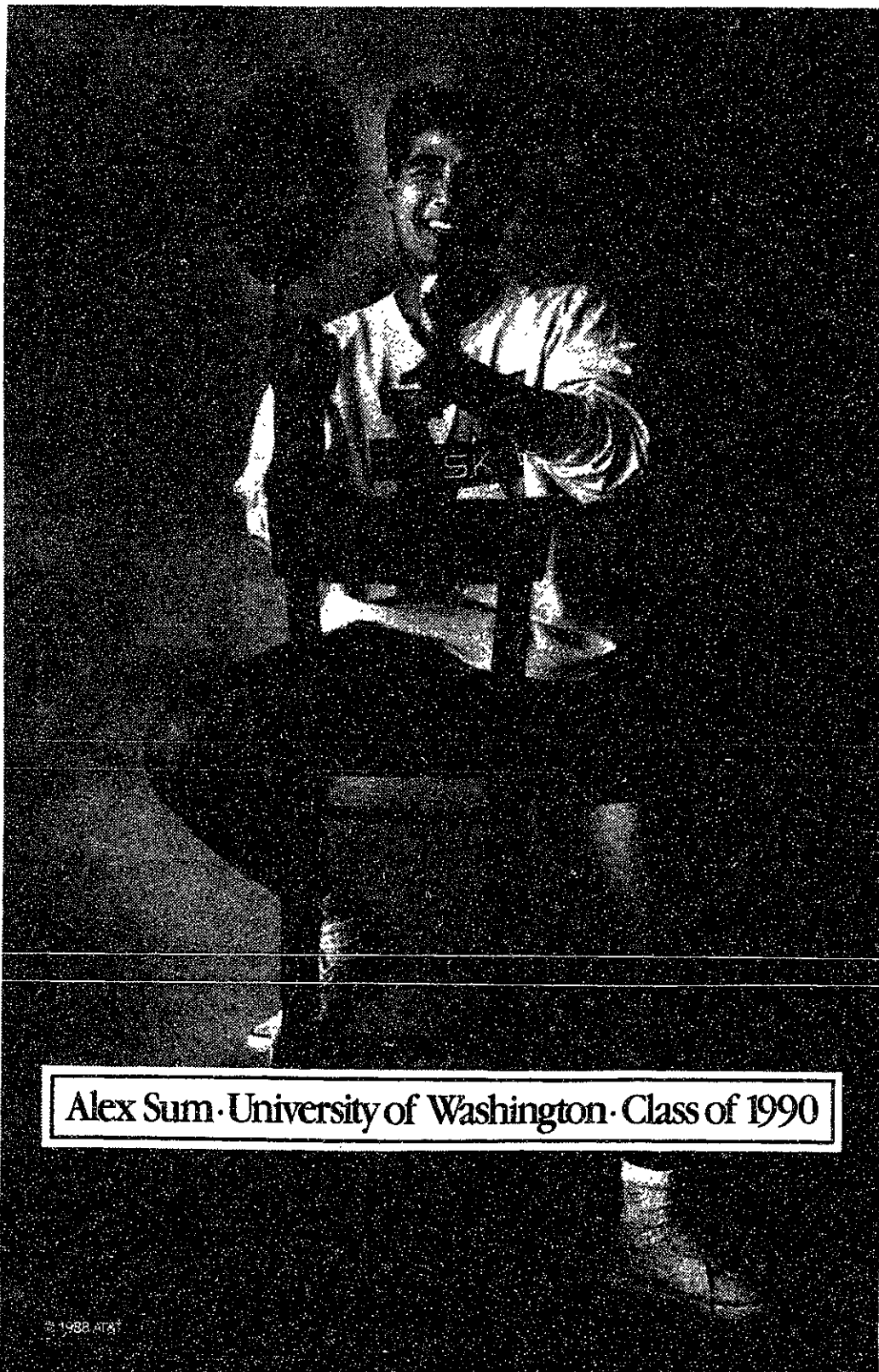
cover up.

And now let us close by stating a few more facts. Reagan has radically decreased unemployment and cut taxes, thereby increasing the standard of living for the majority of Americans. Not the rich. The majority. In fact, Reagan has angered many wealthy people by passing legislation which greatly restricted the tax write-offs traditionally employed by the rich. Those of us who come from working-class families know that by lifting the burden of high taxes from the middle class, Reagan saved millions of struggling lower and middle-class families.

Furthermore, as lifetime residents of Massachusetts, we know what a President Dukakis would mean. One has to wonder why the race is so close in his own state. Could it be that we are not the only ones who remember, and who know that a President Dukakis would mean disaster?

Lisa J. Porter '89
Lisa M. Robinson '89

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Program of works by Handel,
Wagner, Mozart and Beethoven.
Killian Hall, November 5.

By JONATHAN RICHMOND

RICHARD LARRAGA, conductor of the new MIT Chamber Orchestra, showed poor judgment in selecting the program for the orchestra's opening concert: he chose works which are both popular and hard to do well. In doing so, he demonstrated only that his new ensemble is not yet ready for the concert platform.

"The Arrival of the Queen of Sheba" from Handel's *Solomon* is a work where brilliance of tone and clarity of execution are essential to give the piece drive. Neither were present in the Chamber Orchestra's performance, which was an essay in muddle and confusion.

Things got worse, though, for the *Siegfried Idyll* by Wagner, given a very sludgy, disjointed performance, which seemed to drag on interminably. The strings — thin and scratchy-sounding — seemed to be particularly ill-prepared, but the overriding impression was that Larraga had no concept of the work as an organic whole. I bit my lip as it occurred to me what a good PDQ Bach send-up this would make.

Cynthia Woolley appeared next, to play the solo part in Mozart's *Concerto for Flute in G*. Following a nerve-jarring cacophony that served as the work's orchestral introduction, Woolley's sound — bright, clear and flighty — was most welcome. Woolley's fluency was attractive and

uplifting; and, although she came at the piece from the angle of a Papageno rather than a Tamino, several passages of the *Adagio non troppo* were playfully played and with elements of beauty.

The concert ended with a shapeless account of Beethoven's *Symphony No. 2*. Tempi were on the fast side, but uneven, and the ensemble sound came across as both boomy and strained. The strings had particular trouble keeping up, and did not seem to be coordinated in any way.

There was, nonetheless, some good work from the wind section — flutes, oboes, clarinets and bassoons each shone at least briefly. There were, also, spells during the middle two movements where a sense of balance was achieved and the music came to life; they were short-lived, however.

Until his departure at the end of last term, the efforts of Roland Vazquez to organize and conduct myriad MIT students played an important role in supplementing the work of musical institutions such as the MIT Symphony Orchestra. He proved he could achieve inspiring results with only the barest of resources.

Larraga, Saturday night, didn't come anywhere near Vazquez' level of attainment. The Chamber Orchestra could have an important part to play in filling the gap Vazquez left behind, allowing students who are not in the Symphony Orchestra to play together. But serious questions need to be asked about what the agenda of the new ensemble should be; about what they should play and how they should prepare to do so; and, given Saturday night's lamentable showing, about which conductor should lead them in this endeavor.



The MIT Chamber Orchestra

Tech photo: Jonathan Richmond

From the soporific to the atonal Muir Quartet concert is painful

MUIR STRING QUARTET

With Marcus Thompson.
Kresge Auditorium, November 4.

By DEBBY LEVINSON

THE MUIR STRING QUARTET are not neophytes in the classical music world; they have won many prestigious awards, including First Prize at the Evian International String Quartet Competition and the 1981 Naumburg Chamber Music Award. With such an impressive pedigree, I was expecting an evening of truly sublime classical music last Friday night. I was sorely disappointed.

It was not that the musicians were incompetent (far from it — all four members of the quartet are clearly accomplished technicians) so much as the pieces were truly abysmal. From the soporific strains of Kreisler's *Quartet in A Minor* to the grating atonalities of Bartok's *Quartet No. 4*, it became almost impossible to squeeze any enjoyment out of this painful performance.

The Kreisler began innocently enough, with a low, striking cello line and high,

mournful violins, the whole giving an impression of 1930s or 1940s film scores. Violent phrases were alternated with melancholy ones, and occasionally the first movement, *Fantasia: Moderato* seemed a little disjointed. Further problems ensued as the cello squeaked once or twice during the faster sections and the movement began its descent to self-indulgent sentimentality. The *Scherzo: Allegro vivo, con spirito* offered hope of rescue with its short, quick notes recalling Mussorgsky's *Ballet of the Chickens in Eggs*. The music relaxed suddenly, then tensed once again with nervous viola and cello. Yet the same cinematic quality of the first movement persisted, and the pizzicato ending seemed clever to the point of preciousness.

The third movement, *Einleitung und Romanza (Introduction and Romance)*, hearkened back to the bathos of the *Fantasia* but attempted a more rigid and box-like structure that almost saved it. Although both the light cello pizzicato and the final fade over a high violin harmonic were well done, some of the harmonies were slightly strained and the over-emoting became increasingly tiresome. By the time

(Please turn to page 11)



Jana Reiss W'89 and Michael Friedhoff '90 rehearsing for MTG's *South Pacific*, which opens Friday.

Stephen P. Berczuk/The Tech

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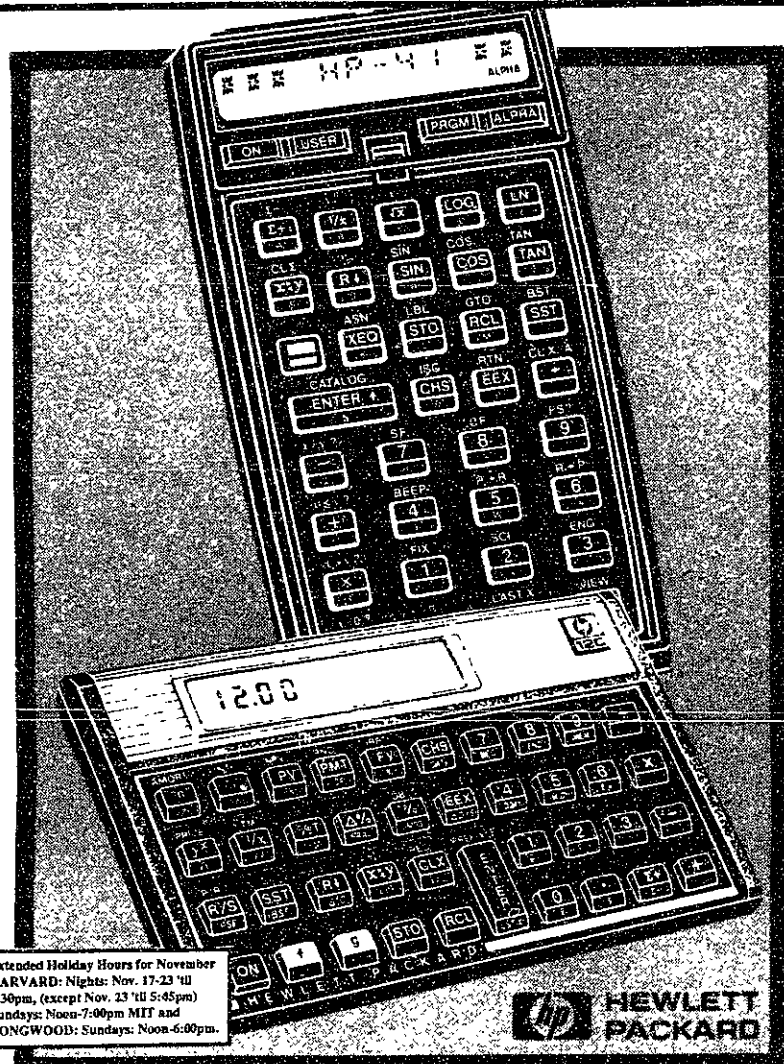
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Open to all undergraduates

Monday, November 14, 1988
Main Building, Room 4-149
7:00 p.m.

ARTS

Muir & Thompson's Mozart was terrific, but too little, too late

(Continued from page 9)

the *Finale: Allegro moderato* rolled around, its ominous cello rumbles and good chromatic *glissandi* were mere teasers of brilliance in an otherwise boring piece of inexcusable length (nearly 45 minutes).

As a fan of Bartok, I had high hopes for Muir's rendition of Bartok's *Quartet No. 4*. Unfortunately, the first movement's dark, atonal double stops and spooky, stilted phrases were miserable even for Bartok. Odd *glissandi* gave a woozy impression of stretching out of shape, and some of the quieter spots were a little out of tune. The *Prestissimo con sordino*, with its far-away sound of fractured violins over a sea-sick cello and viola was terrible and too quiet to be even remotely effective. Further movements, such as the *Non troppo lento* and the *Allegretto pizzicato* were tolerable, the performers managing to cull some emotion from them without falling into the traps of excess laid by the Kreisler. The latter movement was the best part of the piece; it was delivered entirely in pizzicato that was so beautifully done it often sounded like bowing. The performers put a lot of themselves into the piece—as one must in Bartok—but in the end, they could not overcome its fundamental

musical flaws.

With MIT's favorite son Marcus Thompson assisting on viola on Mozart's *Quintet in E Flat*, K. 614, the Muir String Quartet found a chance to redeem themselves. They recovered with grace, delivering the first movement, *Allegro di molto* with a delicacy of form and tone the Bartok could not dream of approaching. Gentle and balanced, this movement soared above the overbearing first half of the program. *Allegro di molto* was followed by *Andante*, a musical love poem that was at once controlled yet passionate, structured yet still emotionally accessible. Layered with repeating and overlaying refrains from Thompson's viola and descending staccato scales that mimicked laughter, the *Andante* was pleasantly refreshing. *Menuetto* was a standard minuet, but the final movement, *Allegro*, was inventive and challenging. Violinist Peter Zazofsky should be complemented for his flawless execution of some hellishly difficult *glissandi* at breakneck speed.

Sadly, the terrific Mozart was far too little too late. It was the only worthwhile moment in a nearly endless parade of emotional and musical excess. Perhaps future performances will live up to their previous fine standard.

The Tech Performing Arts Series presents. . .

BEETHOVEN VIOLIN CONCERTO

Tamara Smimova-Sajfar, Concertmaster of the Boston Pops Orchestra, will be soloist in a performance of the Beethoven *Violin Concerto*, with the Pro Arte Chamber Orchestra conducted by David Gilbert. Thomas Haunton will be soloist in Mozart's *Horn Concerto*, K. 412 & K. 514, and Stravinsky's *Dumbarton Oaks* and Beethoven's *Coriolanus Overture* will also be on offer. **MIT price: \$6**

Sanders Theatre, November 9 at 8 pm.

PETER CHILD WORLD PREMIERE

MIT professor and composer Peter Child will have his new work *Estrella: The Assassination of Augusto César Sandino* given its first performance by the Cantata Singers & Ensemble, directed by David Hoose. The composition, a setting of poetry by Pablo Neruda, Ernesto Cardinal and Pablo Antonio Cuadra, examines the circumstances surrounding Sandino's death in Nicaragua in 1933. Two Bach cantatas, BWV 21 and BWV 39, will also be performed. **MIT price: \$5**

Jordan Hall at the New England Conservatory, November 12 at 8 pm.

SALZBURG MARIONETTES

The delightful Salzburg Marionette Theatre performs *The Barber of Seville* on November 11 and *The Nutcracker* on November 12. **MIT price: \$8.**

Berklee Performance Center, November 11 & 12 at 8 pm.

GIDON KREMER

Violinist Gidon Kremer will perform works by Brahms and Busoni. **MIT price: \$5.**

Symphony Hall, November 11 at 8pm.

SHURA CHERKASSKY

Pianist Shura Cherkassky will perform works by Liszt, Mozart, Chopin and Ravel. **MIT price: \$5.**

Jordan Hall at the New England Conservatory, November 18 at 8 pm.

Tickets are on sale at the Technology Community Association, W20-450 in the Student Center. TCA offices are not open all day.

Office hours are posted on the door; alternatively, you can call x3-4885 before walking over.

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Talk Radio is replete with bad acting and bungled cues

TALK RADIO

By Eric Bogosian.
Directed by Paul Dervis.
Alley Theatre, Cambridge.
Thursdays - Sundays,
October 27 - December 10.

By MICHELLE PERRY

TALK RADIO is a witty, contemporary play about the staff of WTLK, an all-talk radio station in Cleveland, Ohio. Unfortunately, the Alley Theatre's production is burdened with bad acting and bungled cues, which detract from a strong lead performance by Charlie Broderick.

Most of the performance plays from center stage, where Barry Champlain (Broderick) occupies the broadcast booth. Champlain is host of "Night Talk," a show where listeners call in to express views on whatever they feel like discussing and Champlain generally blasts them into oblivion with his more than acerbic tongue. As this evening's show progresses, he eventually has to face a question that has obviously been hounding him: after all the abuse he gives his listeners, why do they keep calling him back?

Broderick gives the best performance of the evening. The obnoxious, ex-hippie-turned-conservative facade his character presents often cracks to reveal a man who is concerned about his listeners and the mixed-up world he shares with them. Coupled with a strong directorial decision that allows to play directly to the audience during his monologues, Broderick saves an otherwise doomed production.

The supporting characters, who function as foils for Broderick's character, give underdeveloped, nervous performances, with the exception of Patricia Madden as Linda MacArthur and George Saulnier III as Kent. Saulnier is particularly funny as a heavy metal worshiper who idolizes Champlain's radio persona.

The Alley Theatre is an intimate house that does not lend itself to elaborately staged productions. The set for *Talk Radio* is accordingly simple: a center stage table and chair equipped with a microphone to represent a broadcast booth, a second, glassed-in booth to the side from which the combination stage manager/sound/light person operated, a table and chair in front for an engineering booth, and a glass partition on the other side which serves as an entry/exit point. Various objects (coffee machine, dart board, plastic



Charlie Broderick as Barry Champlain in *Talk Radio* at the Alley Theatre.

plant, random tables and chairs) decorate the set, and a neon sign announces the call letters of the radio station — WTLK. The set does not offer much to the play other than places for actors to stand or sit while performing.

Hopefully, the next couple of performances will allow the cast to work on their lines and improve their cues. Unfortunately, it will take a monumental effort to improve the acting quality so that it warrants a \$12 admission.

Movie duplicates the energy of a live U2 performance



U2: RATTLE AND HUM

Directed by Phil Joanou.
Starring U2.
At the Assembly Square and Sack Cheri.

By MICHELLE P. PERRY

WHY did U2 decide to make a concert film/documentary to follow the phenomenal success of their 1987 album *The Joshua Tree*? Bassist Adam Clayton: "We just wanted to capture this period of the band." What conceptual point of view did the band hope to achieve? Lead guitarist the Edge: "It's a musical."

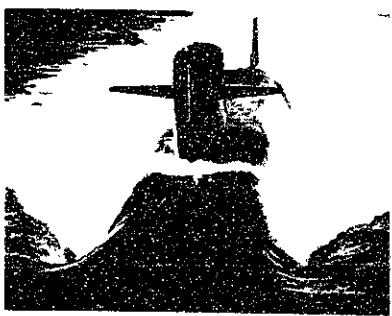
Do not expect much from the documentary portion of *Rattle and Hum*. The interviews, filmed in pebbly textured black and white, are too few and usually too brief to gain any real insight into the members of the most popular and successful band of the late eighties. Do, however, expect a lot from the concert footage. With up to eight cameras covering each concert, the film almost duplicates the energy and intensity of a live U2 performance seen from the best seats imaginable.

It should come as no surprise to U2 fans that the majority of the film is black and white. (Please turn to page 15)



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ARTS

Friends' Doctor is riotously funny, musically inspired

THE DOCTOR OF ALCANTARA

By Julius Eichberg
Performed by The Friends of Dr. Burney,
Charlotte Kaufman, Director.
Stage direction by Dennis Krausnick.
Remis Auditorium, Museum of Fine Arts,
November 6.

By JONATHAN RICHMOND

CHARLOTTE KAUFMAN is known as a careful researcher of the origins of English language musical theater, and her productions, — performed by The Friends of Dr. Burney — show a keen devotion to authentically recreating the original performance, while telling the audience about the social climate at the time of composition. But make no mistake: the works she stages may be obscure, but they are invariably entertaining. The latest on offer, Julius Eichberg's *The Doctor of Alcantara*, performed on Sunday afternoon at the Museum of Fine Arts, was, above all, riotously funny, while musically inspired as well as informed.

Eichberg was an immigrant violinist who arrived in America in 1857 at the age of 33. Two years later he settled in Boston, and worked on bringing musical theater to the city. *The Doctor of Alcantara* opened in 1862. Clearly the product of European operatic traditions, there is nonetheless something particularly American about *The Doctor's* sentimental ballads, parlor songs and melodrama.

The story concerns Isabella's attempt to avoid the arranged marriage her mother has set up for her to a man she has never met; she has a lover hidden up her sleeves who she wishes to wed instead. Unknown to one and all, the object of her desires turns out to be the same man her mother intended her to take, providing plenty of excuses for laughter and guaranteeing a happy ending.

Kaufman's production smiles and teases, entertains and pleases, and works because of her appreciation of the need to empha-



The Friends of Dr. Burney perform in *The Doctor of Alcantara*.

size the theatrical as well as the musical. To this end, she has assembled a cast who are not only accomplished singers, but who sing with uncommon clarity and wit.

Choosing Boston Shakespeare Company director Dennis Krausnick to preside over the staging was also a good move, for the radiance and good humor he drew from Dr. Burney's acting singers was only matched by the gleeful playing of the musical trio: ripe with naughty musical innuendo, undeniably guilty of aiding and abetting the larking about on stage, and of ensuring that everyone had a capital good time.

William Cotten made for a deliciously wicked Doctor of Alcantara — a man who becomes distraught when the wrong person samples his lethal sleeping potion since his intention is to poison only his patients, not his friends. Cotten bounces on stage, mortar and pestle in hand to declare in "Here comes the Doctor," that "To kill or cure's all one to me; I am the great MD."

(Please turn to page 16)

Passion carries '60s debates into the 1980s

THE PASSION OF REMEMBRANCE

Written and directed by
Maureen Blackwood and Isaac Julien.
Starring Anni Domingo, Joseph Charles,
Antonia Thomas, and Carlton Chance.
Plays Friday, November 11 at 7 pm,
Bartos Theater, Wiesner Building.
Sponsored by the
Program in Women's Studies.
Free admission.

By MANAVENDRA K. THAKUR

NEARLY A DECADE OF Thatcher rule in England has created a wave of well-known angry films by noted British film directors like Stephen Frears, Alex Cox, and Ken Loach. But another form of expression has arisen through the presence of film co-operatives, and the work coming out of

such groups has only recently begun to attract popular and critical attention.

The Passion of Remembrance, made by the Sankofa Film & Video Collective, a group founded to bring blacks interested in exploring their culture through cinema together, takes up where the 1960s civil rights movements left off and, in a remarkably short 80 minutes, succeeds in carrying into the 1980s and beyond the debate over the black experience. By addressing the questions of gender, sexual orientation, and cultural self-expression, the film pays badly needed attention to longstanding problems that have all but been swept under the rug in recent years.

A major theme is the systematic exclusion of women from planning and strategy sessions of the civil rights movement and the subsequent subservience of black women. The film's most successful moments are during a confrontation between the Fe-

male Speaker (Anni Domingo) and the Male Speaker (Joseph Charles). They function as imaginary spokesmen for black women and men, respectively, who suddenly meet on a sandy landscape without knowing how they got there.

The Male Speaker reverts to the rhetoric of the 1960s to justify the Black Power movement and its accomplishments. Just as forcefully, the Female Speaker points to the mistreatment of black women in that movement. Alternately combative and sarcastic, the Female Speaker pulls no punches in showing that for women the 1960s struggle in many ways replaced the domination of whites with the control of black men.

The imaginary Speakers' verbal tussle takes place as Maggie Baptiste (Antonia Thomas), a young black woman, tries to come to an understanding about the posi-

(Please turn to page 16)

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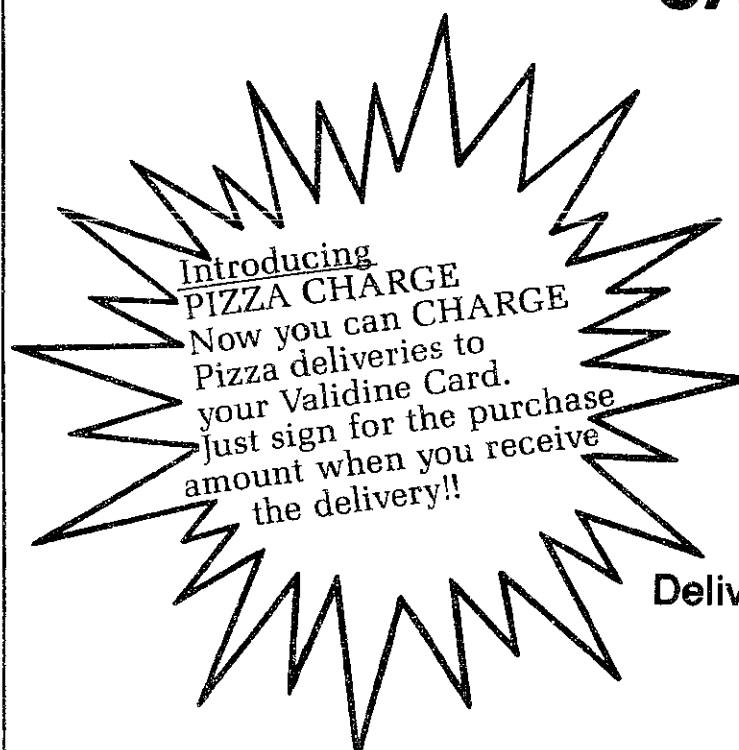
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Crime Wave fails as contemplation of personal crises

CRIME WAVE

Written and directed by John Paizs.
Starring John Paizs and Eva Kovacs.
Plays Thursday, November 10,
at 8 pm at the Museum of Fine Arts.
A program of John Paizs' short films
will be screened at 5:30 pm.
John Paizs will be present
at both screening times.

By MANAVENDRA K. THAKUR

JOHN PAIZS' WORKS HAVE BEEN both severely chastised and greatly praised. Upon watching *Crime Wave*, his first feature film, it's easy to understand why. It succeeds at incorporating unconventional styles and off-beat ideas; but it fails as a contemplation on the personal crises that can accompany artistic creation. Because it invokes this theme and then does absolutely nothing with it, the film raises hackles far more often than it provokes laughter.

The film concerns a young filmmaker named Steven Penny (John Paizs) who wants to become the king of color-crime-wave movies. His problem is that he can come up with beginnings and ends but stumbles on the middles. Thus the film spends much of its time making this point by showing alternate beginnings and endings. In fact, *Crime Wave* begins with one of these beginnings. The film is narrated by the young girl named Kim (Eva Kovacs), who is the daughter of the landlord renting his garage to Penny. She becomes his supporter and helps motivate him when the chips are down.

The most offbeat element of this unconventional film all is the plot, which includes a sadistic doctor, parents who make love loud enough for their children to hear, an Elvis look-alike, chemical fallout severe enough to force complete quarantine, a pointed reference to Steven Spielberg's rise to fame in Hollywood, some gory special effects, a wee bit of sex, and various other sundry items. Needless to say, this is an eclectic mix, and it is to Paizs' credit that he incorporates them seemingly with little effort.

The film goes from resembling a bunch of short films stuck together to horror films to silly adventure movies to religious



inspirational films. As Penny, Paizs says not one word in the film, relying instead on his peculiarly wooden version of silent film techniques that seems all the more

strange in a sound film. The music draws on themes from "Popeye" cartoons, "The Addam's Family" television show, the tune "For He's a Jolly Good Fellow," and others.

There are a few somber moments, as well as a few slow ones. And it is in these that the furious pace of the film simply does not serve its ostensible theme. There are many moving film testaments to the pain of artistic creation. If *Crime Wave* had parodied these, it would have been acceptable. But to center the film around this theme and then treat it with such silliness is offensive.

Apparently, Paizs is planning to reshoot the film's last half hour, which concerns Penny's misguided trip to Kansas to find a script-doctor. Responding to extensive criticism of the ending by public and critics alike, Paizs told *Flare Magazine* in February 1986 that "*Crime Wave* has the potential to work from beginning to end." Perhaps. Either he should make it more silly (Please turn to page 17)

Noi Vivi one of few good films released in '88

NOI VIVI

Directed by Goffredo Alessandrini.
Screenplay by Anton Giulio Majano from
the novel by Ayn Rand.
Starring Alida Valli, Rossano Brazzi, and
Fosco Giachetti.
Opens today at the Coolidge Corner.

By MANAVENDRA K. THAKUR

IT'S FORTUNATE that the Fascist authorities did not destroy the negatives when they banned *Noi Vivi* ("We the living") five months after its original release. *Noi Vivi*, a 1942 Italian film adaptation of the popular Ann Rand novel turns out to be one of the few good films to be released this year: despite World War II Fascist censorship, it is well-acted, lavishly produced, and expertly directed.

Set in Russia during the turbulent early 1920s, this tragi-drama is about a romantic and political triangle that develops when a young college student named Kira

Argounova (Alida Valli), who despises the new political order, falls in love with Leo Kovalensky (Rossano Brazzi). Because Leo is a fugitive from the GPU (the secret police) due to his upper-class background, no state-run institution will admit him when he becomes ill with tuberculosis. So Kira has to raise enough money to send him to an expensive private sanatorium.

Faced with these pressures, Kira gets the money by duping a dedicated communist and idealistic Party official named Andrei Taganov (Fosco Giachetti), whom she had met earlier, into thinking she loves him. Andrei's feeling of betrayal come to the forefront when he comes to Leo's apartment to arrest Leo for his black market dealings and discovers Kira's dresses hanging in the closet.

Although the above account sounds straightforward, the film is a romantic tragedy, political tract, and historical document in one. It does remarkably well at weaving complex themes; and it achieves an effective balance between the personal

and the political. Because *We the Living* is Ann Rand's first and most autobiographical novel, the film gains an added personal dimension as well.

The film was originally made as two films because the filmmakers had to write the script at the same time as they were filming. The director, Goffredo Alessandrini, and his assistant Anton Giulio Majano were absent while "two important Italian writers" (Orio Vergani and Corrado Alvaro) adapted the novel into a screenplay. The filmmakers were greeted, upon their return, with a botched script but, with cast and crew ready to shoot there was no time for a re-write before filming began.

This forced the filmmakers to follow the book relatively closely. With a relatively straightforward plot, the narrative adaptation presented little problem. The translation into Italian was poor, however, and dialogue incongruous with Rand's Objectivist philosophy was mixed in to mollify (Please turn to page 17)

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Room 4-270
7:00 PM



The Libraries

Massachusetts Institute of Technology



November, 1988

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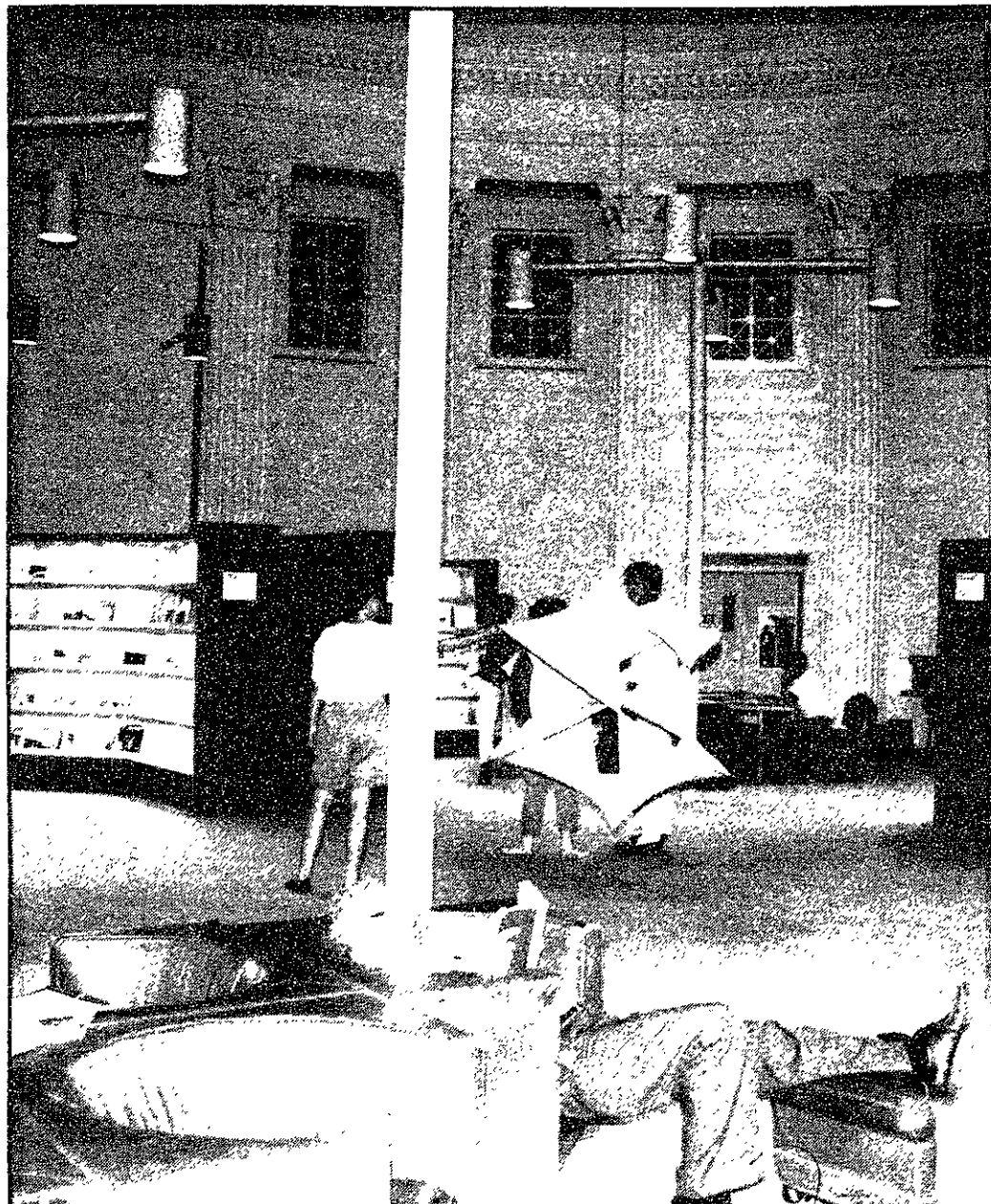
As you can see from the enclosed guide to the Libraries, there is not just one, but a variety of libraries to meet your study needs. The MIT Library System includes five major subject libraries: Engineering, Science, Dewey (social sciences and management), Rotch (architecture and urban studies), and Humanities. To find the library which covers the subject in which you are interested, please consult the subject guide enclosed. There are also several branch libraries specializing in areas such as aeronautics and astronautics, medical and neurosciences (Schering-Plough), earth, atmospheric and planetary sciences (Lindgren), visual collections in architecture and urban studies, industrial relations, music, and the history of MIT (the Institute Archives and the MIT Museum).

Library staff members are ready to assist you with a full range of services: information and reference, interlibrary borrowing, computerized literature searching, photocopying, and, of course, instruction in library research methods. Please ask in any library about library tours and seminars.

The Libraries' online catalogue, called "Barton," is available through workstations in each library. That means that current material (catalogued since 1974) can be searched online in all libraries. Earlier material can be searched in our manual catalogues; just ask a reference librarian for assistance. Please come in and try out Barton — and get your "stripes," your barcoded library borrowing card. You can get your card at any of the libraries, any time.

We hope you enjoy the rest of your year at MIT!

Jay K. Lucker
Director of Libraries



Raymond Charbonneau

NEW THIS FALL: INFORMATION ON CD-ROM

This fall the Libraries will add a new tool to its information gathering toolbox. Joining the already familiar Barton, our online catalogue, and quick reference database searches are several CD-ROM products. CD-ROM is the acronym for Compact-Disk Read Only Memory. Although it looks like the familiar musical compact disks, it is designed for high density text storage and retrieval. Its capacity allows us to offer to the MIT community direct computerized access to indexes.

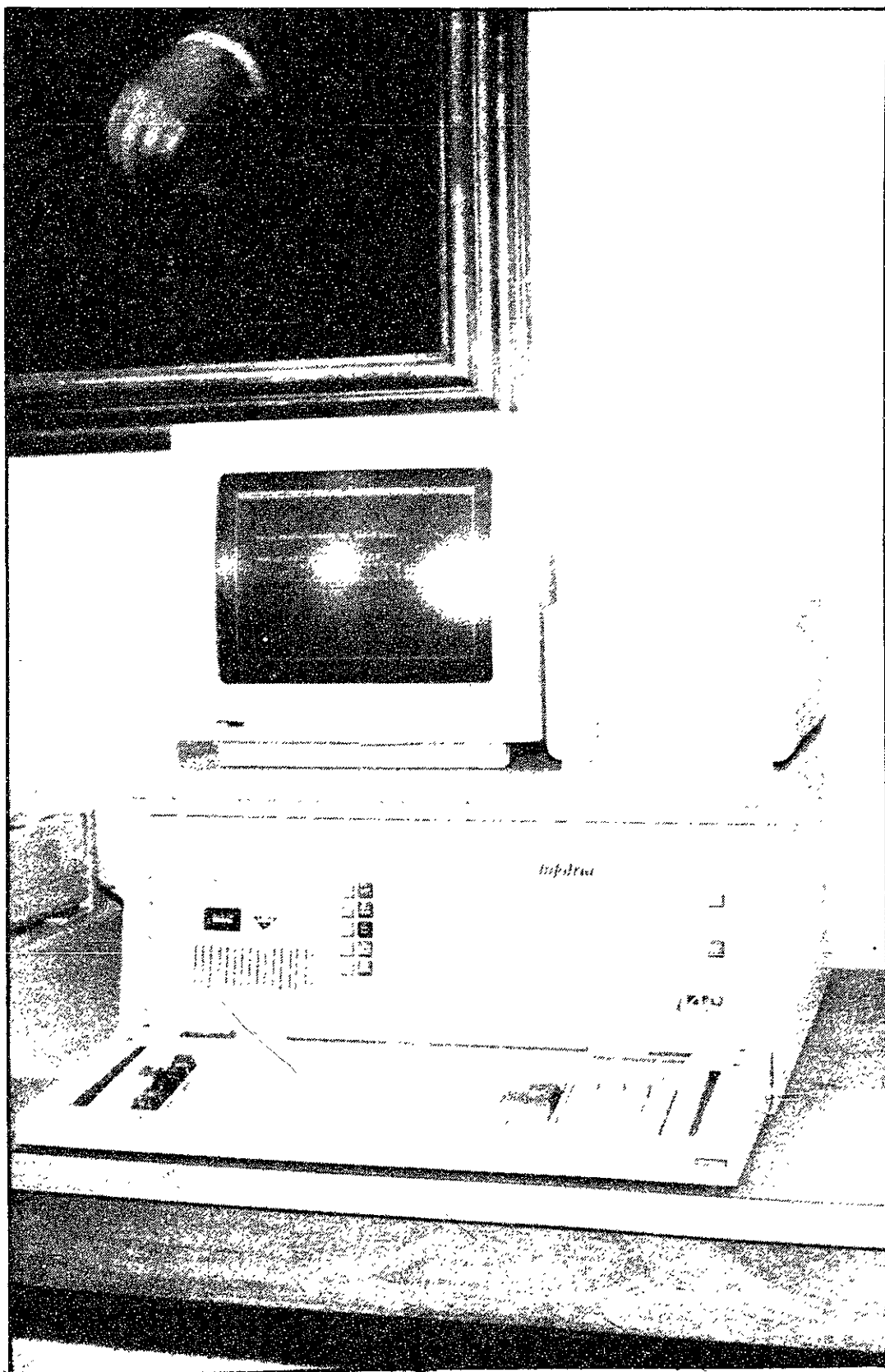
The Humanities Library is the first library to offer the new databases. Already installed and running are: *Academic Index*, and *Books In Print*. The former allows you to do the same research that you did in the *Reader's Guide to Periodical Literature*. Use it to find recent citations to newspaper and magazine articles and to movie and book reviews. The actual articles will be in publications which are on the Libraries' shelves.

The Engineering and Science Libraries will soon have more technical databases available. The Science Library will have *Science Citation Index*, while the Engineering Library will have an index to National Technical Information Service documents.

The Dewey Library has acquired the most unusual of the CD-ROM products. Called CD-Corporate, a section of LotusOneSource, it provides not only citations to articles on all aspects of business, but also includes full-text 10K reports, marketing analyses, and business directories. The ability to search full-text databases allows the creation of spread sheets, charts and graphs from the data contained on the CD-Corporate disk. Additionally, the *PAIS, Public Affairs Information Service*, database will be available in Dewey later in the semester.

Rotch Library will soon have two new databases related to its subject areas: art, architecture, and urban planning. *Art Index* replicates the print form of the index, providing citations to articles in art, architecture, and art history journals. Though the same articles are available in the print and CD-ROM indices, searching is made easier by the ability to combine search terms and search articles from multiple years at the same time. The other database, *Supermap*, contains the 1980 U.S. Census data.

The Libraries are no longer only structures which house books. Instead, we are a gateway to a world of information inside and outside our walls. The next step will be to give you access to this world from your offices and dorms. We are working on a plan to offer our own database, Barton, through the campus network. Later, bibliographic databases, just like the ones we offer at the reference desks, will be available. The future holds many changes. Come and see what the Libraries can do for you now and tomorrow.



Raymond Charbonneau

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MIT Museum
Building N52-2nd floor
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Hart Nautical Collections (by appointment) 253-5942
Exhibit information 253-4429
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ARTS

Duranduran's Boston concert shortchanges audience

DURANDURAN

The "Clubland USA" tour.

Wednesday, November 2 at Citi.

By PAULA CUCCURULLO

1988 HAS SEEN the metamorphosis of Duran Duran from teen-idol pop group to Duranduran, a group with a shaky identity at best. Lead singer Simon LeBon professed a dislike for the bubble gum pop that the band still embraced openly in concert and, after the release of their latest album, *Big Thing*, they decided to play clubs in nine cities to get back to their roots. There is a humorous irony in the \$8 tour "program" (really just a foldout poster) proudly announcing that "... it's been over eight years since

DURANDURAN played Clubland USA." When they played clubs like Boston's Rathskellar in the early '80s, they had nowhere to go but up. This latest tour was intended to test the waters, to see if the public was still interested.

If last Wednesday night's concert is any evidence, the public still cares, at least those young females in the 13-20 age group. Coming the day after an in-store appearance at Tower Records, where thousands of people lined up in the pouring rain and near-riots broke out when the autograph session ended, the general-admission concert was announced — and sold out — only days before.

All in all, was it worth it? The club setting was intimate and much more interesting than a large venue such as Boston Garden. The eight-piece group (LeBon, bassist

Joh Taylor, keyboardist Nick Rhodes, and a five-piece backup band) looked and sounded excited about the show, and meshed well together as the show progressed. The set was varied, highlighting the new album — a mix of loud funk (*Big Thing*, *All She Wants Is*) and atmospheric ballads (*Palomino*) — but returning to old favorites like *Hungry Like the Wolf* and *The Reflex* when the crowd started to tire of the newer songs.

However the concert was much more a near miss than a success. Many of the older songs (*Planet Earth*, *Rib*) were played as medleys with newer songs, leaving the audience wanting more. The band members, LeBon in particular, seemed to disregard the crowd for much of the performance, as if the show were more a rehearsal than a public event. After play-

ing for only an hour, the band left the stage at 11 pm and didn't return. Loud cries of anger could be heard when the house lights came up a minute later — the management must have feared a riot as many could be heard bemoaning paying \$15 (or up to \$70 on the street) for a mere hour's worth of entertainment.

Young girls could still be seen in front of the stage almost an hour later, trying in vain to grab a memento of the band. It is a shame that Duranduran couldn't have given the crowd more to remember them. Fans of their music and those who saw their exciting live shows in the past can only hope that this club tour is just a dress rehearsal for something better, perhaps an arena tour in the new year. Unfortunately, the fans may be reluctant to give the band another chance.

Black-and-white filming makes for sharp, clear images

(Continued from page 12)

white. While colorization wimps may be scared off, the result is remarkably sharp, clear images that bypass the faded, muddy coloring of most concert footage. The mundane is transformed into the spectacular: faces glow against black clothing, spotlights shine like beacons from heaven, and cigarette lighters twinkle like stars in the audience.

Occasionally a really spectacular image is presented, such as bass player Adam Clayton backlit by brilliant streams of white light. Such effects should have been more abundant to fully take advantage of the unique visual opportunities presented by black and white film.

The pace of the concert footage leans towards the fast and furious, with short shots cut in rapid succession. When the pace eases up for a slower tune like "Into the Night," where slow motion shots fade in and out of one another, it is a noticeable and welcome change of tempo.

For anyone not familiar with U2's political inclinations, Adam Clayton makes it clear: "There are people who say you shouldn't mix music and politics. I think that's BS." It should therefore come as a

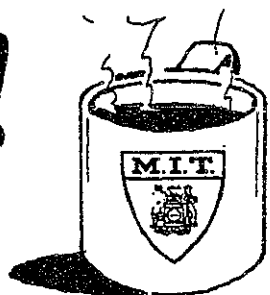


great surprise that there is very little political diatribe in the film, and it is almost all a part of concert footage.

One subject about which Bono chose to express his point of view is the political situation in Ireland: "I've had enough of Irish-Americans who haven't been back to their country in 20 or 30 years come up to me and talk about the glory of dying for the revolution — F the revolution! No one ever talks about the 'glory' of killing for the revolution." This speech came before a passionate performance of "Sunday, Bloody Sunday" hours after a bomb killed 11 people during a parade in Enniskillen, Northern Ireland.

Rattle and Hum has several live performances which should have been placed on the album, most notably "Sunday, Bloody Sunday," "With Or Without You," and "Into the Night/Surrender." It also has some great footage of the band chatting it up with B. B. King before performing together on "When Love Comes to Town." U2 fans will love it, and people dragged to it by U2 fans should enjoy it as well (unless, of course, they hate black and white film).

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Passion of Remembrance succeeds as a work of cinema

(Continued from page 13)

tion of blacks, and black women in particular, in Britain today.

The film also deals with overt hostility towards homosexuals in the black community. Of course, whites are no less prejudiced; in one scene, Gary (Carlton Chance), who is a gay friend of Maggie's, finds himself and his lover being accosted and threatened by a group of three white men. The bobby on patrol lets the three men go, saying "They're only kids."

Although the film is overly didactic at moments such as these, it does succeed as a work of cinema, and the cinematic style does present moments of interest in its own right. For example, the camerawork during the Female and Male Speakers' confrontation is particularly effective: the camera never stops roving around the two speakers as it dramatically counterposes them against each other. In their final scene, the two are not even shown together in the same shot for a long time — with the result of heightening the sharp split that marks their eventual separation.

Other techniques — employed with professionalism rather than great originality

— include employing psychedelic colors and surreal camera angles to create visual distortions in footage of protest marches, a music score by Tony Remy that pulsates along with the footage, and numerous sets, props, and costumes.

The Passion of Remembrance began as a 30-minute documentary project, and has gained from expansion into a feature film. But, perhaps as a consequence of its origins, the film is weakest in its portrayal of day-to-day life for blacks in England. The family members' human side has been heavily deemphasized to focus on the political element, making for flat characterization. Because of this, the few segments depicting family life end up calling attention to the absence of such daily interaction elsewhere in the film, rather than adding balance to the political content.

The Passion of Remembrance nonetheless stands out a prime example of how the synthesis of filmmaking and cultural studies can produce fascinating results. It gives Americans an account of relations between and within races in a different country, and in doing so gives them a different perspective on their own racial problems.



Characterful singing, and Kaufman's 1894 Steinway Grand was a character actor, too

(Continued from page 13)

With adrenal energy, he saucily sold the audience on his licentious craft (I bet The Friends could raise money by selling his potion in the MFA gift shop). But it was not only his frenetic darting about which was funny: his singing was bursting full of life, a captivating elixir, indeed.

Rockland Osgood was cast as the diffident lover, Carlos, and his singing was impressive, too: every syllable enunciated was inflected so as to bring out maximum wit. Carlos arrives "gift-wrapped" in a big box, and the antics — and catalog of facial expressions — of this overgrown Cherubino (did Eichberg steal from Figaro the idea of "hiding" Carlos under the very couch where his father is to sleep) were on the level of high farce.

Lynn Torgove, in the role of Isabella, put in much fine, mellifluous singing, particularly in the florid "Ah, woe is me." Her voice and acting were simultaneously animated.

Sue Ellen Kuzma donned a host of suitably-exaggerated airs and graces as she

swooned her way through the role of a concerned matriarch, Lucrezia, who really wouldn't mind a little bit of romance on the side. Her "The Knight of Alcantara" was beautifully sung and, accompanied by the rhythmic lilt of Kaufman's piano, was affecting, too. As for Pamela Dellal — playing the maid, Inez — pure naughtiness was her domain.

Donald Wilkinson and Herman Hildebrand together generated some of the greatest mirth as porters as well as in other roles. Wilkinson's "I'm Don Hypolito Lopez Pomposo," was a concoction of the best elements of Rossini and Gilbert & Sullivan combined.

Shannon Snapp Natale's cello playing was always warm and characterful; Judith Shapiro's violin alert and flowing. Kaufman's piano playing was crisp and perennially conspiratorial. Her 1894 Steinway Grand displayed less resonant tones than Steinways of the 1980s. The sharper focus of its sonorities, when under the influence of the all-knowing hands of Charlotte Kaufman, made it more of a character actor. Bravo!

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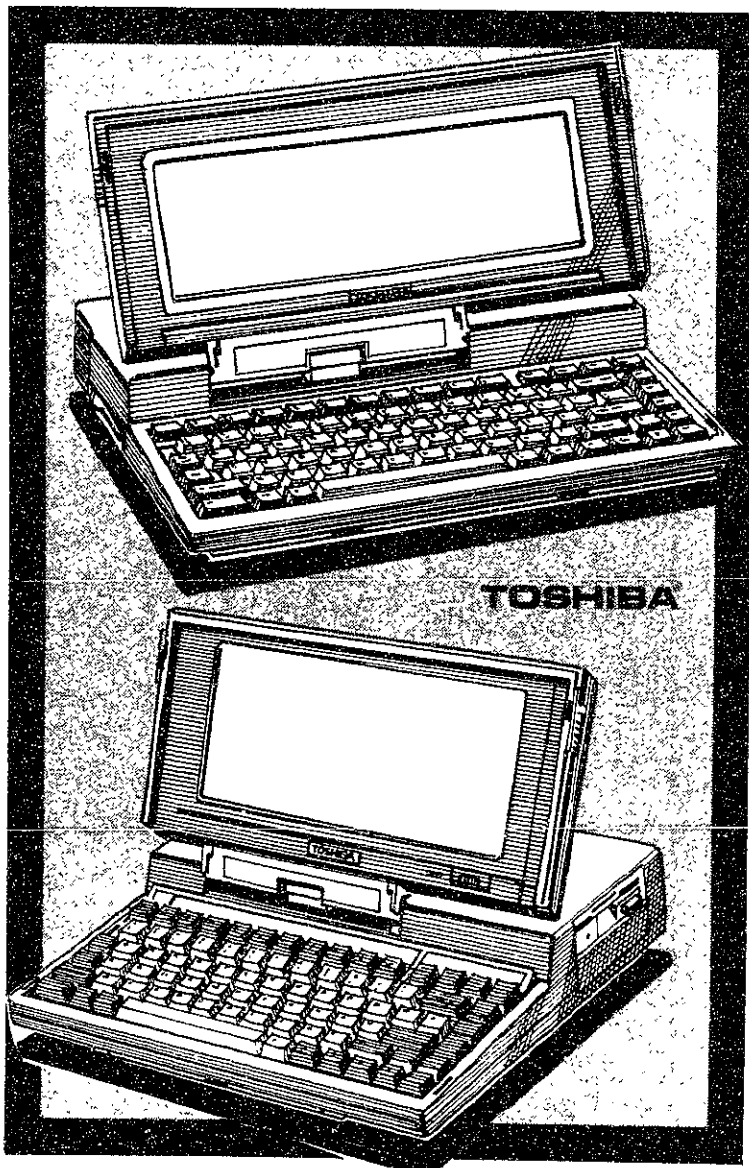
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ARTS

Noi Vivi retains a power and value of its own

(Continued from page 14)

the Fascist censors. The film closed with a thirty-second mish-mash of footage that obscured the political intent of Kira's thoughts in the novel as she tried to escape across the Soviet border.

Happily, these defects are gone from today's version. From the time in 1968 when the original negative was discovered until her death in 1982, Ann Rand intermittently worked at correcting the mess. For Andrei's inquisition scene a new script — in line with Rand's original intentions — was dubbed onto the original. The English subtitles were also redone to better reflect Rand's meaning. Finally, the thirty-second shot at the end of film was dropped entirely; the scene that originally preceded it is now the last scene of the film.

Running time is now about three hours (the two original films ran for four hours), the story is tighter, the narrative flow better and the film is truer to Ann Rand's novel: it's much the better for the changes. It's unfortunate, though, that nowhere in the film is the audience informed of the changes; it's something they should know about.

Some weaknesses, such as an often goopy score by Renzo Rossellini, remain, and, with the necessity to remodel the film to overcome the filmmakers' mistakes, the film is by no means a timeless classic of international cinema. Nevertheless, it certainly retains a power and value of its own that few of today's Hollywood films can hope to match.

Alida Valli as Kira in Ann Rand's *Noi Vivi*.

Short Paizs works are minor masterpieces in themselves

(Continued from page 14)

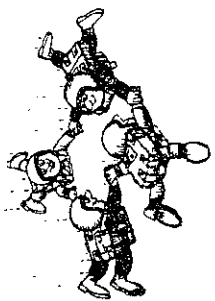
or more serious; in its current version, the attempted balance the two is precariously unstable.

SHOWING AT 5:30PM on Thursday is a selection of short works by Paizs, which are often more successful than his full length feature. The most entertaining of the shorts is *Ode to Ivy and Other Dead Elm* (1980), which is a tongue-in-cheek story. Appropriately shot in black and white, it's about a small clique of college students led by Brock West (Peter Jordan, in an excellent performance where he looks, sounds, and acts like a young Harrison Ford) who idolize the old days when that bastion of conservatism called the Coathroom produced respectable and prominent members to society. Nick (John Paizs) is the silent new student who observes the often humorous struggle between the West-ites and the liberal candidate for student council (Greg Klymkiw). There is also a flashback sequence that powerfully evokes West's childhood fears.

Other shorts being shown are *Dreamer* (1979), *Springtime in Greenland* (1981), and *The Obsession of Billy Botsky* (1982). John McCulloch's music for all these shorts is amazingly effective; they are minor masterpieces in of themselves.

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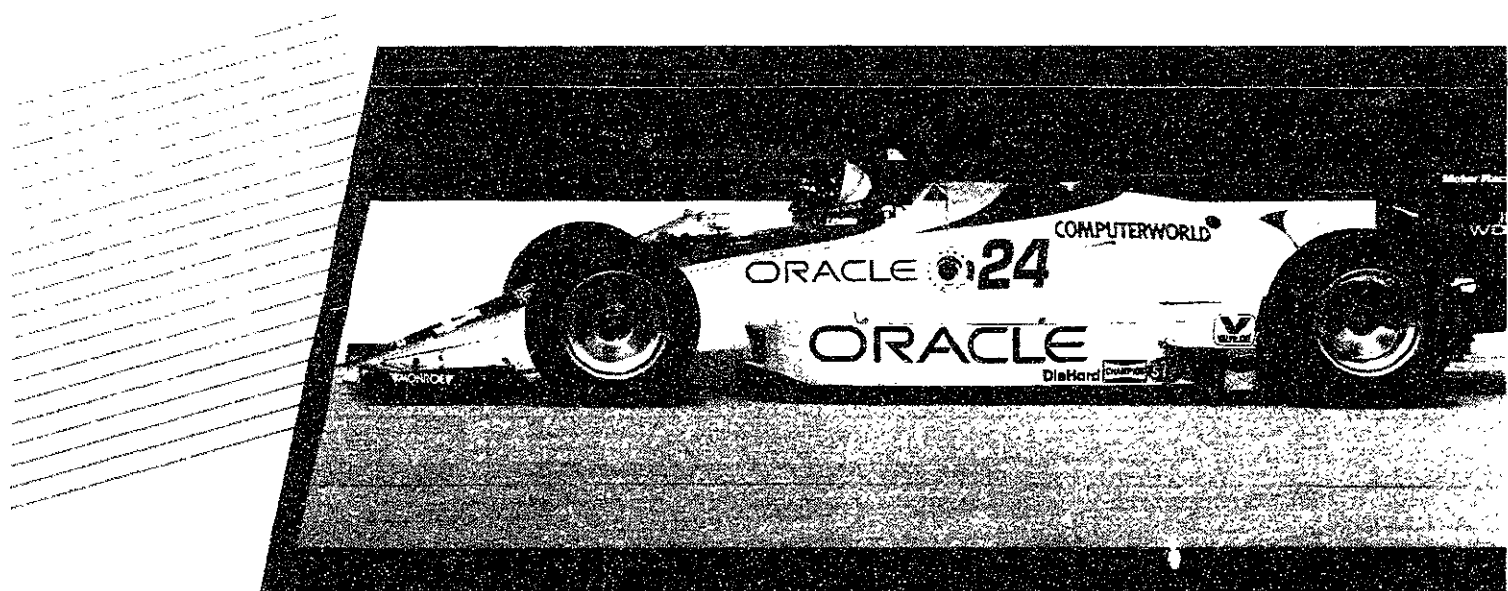
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ARTS

On The Town

Compiled by Peter Dunn

Tuesday, Nov. 8

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Soviet avant-garde pianist Sergei Kurikhin performs at 7:30 at the Wang Center, 270 Tremont Street, Boston. Admission: \$5 donation. Telephone: 482-9393.

DANCE

Betty Fain and Dancers perform *Moving Scenes, Heartbreak, and Esther's Solo* 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 Somerville Theatre presents *Something Wild* at 5:40 & 9:45 and *Married to the Mob* at 7:45. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Admission: \$4.50 general, \$3 seniors and children (good for the double feature). Telephone: 625-1081.

The Brattle Theatre presents *Metamorphosis* (Ivo Dvorak, 1975, Sweden) at 4:00 & 8:00 and *The Trial* (Orson Welles, 1962) at 5:45 & 9:50. Continues through November 10. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

Wednesday, Nov. 9

POPULAR MUSIC, ETC.

Los Lobos performs at 8 pm at the Berklee Performance Center, 136 Massachusetts Avenue, Boston. Tickets: \$17.50. Telephone: 266-7455.

Bongos Bass and Bob, featuring Penn Jillette (of Penn & Teller fame), Dean J. Seal, and Rob Elk, perform at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$8.50. Telephone: 497-8200.

Liz Story performs at 7:30 at the Fens Common, Simmons College, 300 The Fenway, Boston. Tickets: \$3.

Roy Rogers and the Delta Rhythm Kings and Paul Genema perform at Johnny D's Uptown, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Telephone: 776-9667.

Johnny Saliba, September Reign, T.B.A., Open Perception, Subject To Change, Rapid Star, and Don't Try This At Home perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$3.50. Telephone: 451-1905.

Surrender Dorothy, Bachelors of Art, The Down Staircase, and Scatterfields perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

JAZZ MUSIC

Quartet West performs at 9 pm at the RegattaBar, Charles Hotel, Harvard Square, Cambridge. Also presented November 10, 11, and 12. Tickets: \$6.75 to \$9.75. Telephone: 876-7777.

CLASSICAL MUSIC

Pro Arte Chamber Orchestra performs works by Beethoven, Mozart, and Stravinsky at 8 pm in Sanders Theater, Quincy and Kirkland Streets, Harvard Square, Cambridge. Tickets: \$6 to \$18. Telephone: 661-7067.

New England Conservatory Orchestra performs works by Druckman, Barber, and Hindemith at 8 pm in Jordan Hall, 290 Huntington Avenue, Boston. Tickets: \$8 general, \$5 seniors and students. Telephone: 262-1120.

FILM & VIDEO

The Somerville Theatre presents *Tom Waits' Big Time* at 5:15, 6:45, 8:30, & 10:00. Also presented Thursday, November 10. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Admission: \$4.50 general, \$3 seniors and children. Telephone: 625-1081.

Thursday, Nov. 10

POPULAR MUSIC, ETC.

SCC's Strat's Rat presents *Cavedogs and Galaxie 500* in Lobdell Dining Hall. No admission charge.

Hertix and Tribe perform in an all ages show at 8 pm and a 21+ ages show at 11 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$7 and \$8. Telephone: 497-8200.

Big Dipper, with Blood Oranges, performs at Axis, 13 Lansdowne Street, Boston, across from the entrance to the bleachers at Fenway ballpark, near Kenmore Square. Tickets: \$6 advance/\$7 day of show. Telephone: 262-2437.

Rick Berlin — The Movie performs at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$3.50. Telephone: 451-1905.

Mike Viola and Snap, Delusions of Grandeur, and Big Train perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

The Promise, Shy Five, Rim Skala Bim, One People, and Dogzilla perform in an 18+ ages show at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

The George Grizbach Band performs at Johnny D's Uptown, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Tel: 776-9667.

Reducers, Anastasia Screamed, Buffalo Tom, Masters of the Obvious Good, and Mr. Butch perform in an 18+ ages show at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 536-9438.

JAZZ MUSIC

8 Bold Souls performs as part of the *New Music/New Jazz* series at 8 pm at the Institute of Contemporary Art Theater, 955 Boylston Street, Boston. Tickets: \$10 general, \$8 ICA members, seniors, and students. Telephone: 266-5152.

The New England Conservatory Jazz Orchestra performs "*Blues for Yna Yna*," featuring the big band sound of guest conductor Gerald Wilson, at 8 pm in Jordan Hall, 290 Huntington Avenue, Boston. Tickets: \$8 general, \$5 seniors and students. Telephone: 262-1120.

CLASSICAL MUSIC

Wendy Greene, mezzo-soprano, and Robert Paul Sullivan, viola and guitar, perform at 12:05 in the MIT Chapel. No admission charge. Telephone: 253-2906.

Boston Symphony Orchestra, Leon Fleisher conducting, performs works by Copland, Mozart, and Rachmaninoff at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Also presented Friday, November 11 at 2 pm. Tickets: \$16 to \$42.50. Telephone: 266-1492.

Alea III presents "*Those Wonderful Americans*," works by John Cage, Jacob Druckman, Robert Hall Lewis, Edward Cohen, George Perle, Richard Danielpour, Dan Welcher, and Earle Brown, at 8:30 at the Boston University Concert Hall, 855 Commonwealth, Boston. Tickets: \$6 general, \$3 seniors and students. Telephone: 353-3345.

THEATER

Othello, by William Shakespeare, is presented by the Wellesley College Shakespeare Society at 7:30 at Shakespeare House, Wellesley College. Also presented November 11 and 12 at 7:30 and November 13 at 4:00. Tickets: \$5 general, \$3 Wellesley students.

Evita is presented by the Harvard-Radcliffe Dramatic Club at 8 pm at the Loeb Drama Center, 64 Brattle Street, Cambridge. Also presented November 11-13 and 17-19. Tickets: \$7 general, \$5 students. Telephone: 547-8300.

So Sad, So Sorry, So What, Jane Gillooly's slide/audio piece, is presented as part of *The Big SIM Show: A Generation of Media Artists* at 8 pm at Space 46, Longwood Building, Massachusetts College of Art, 364 Brookline Avenue, Boston. Tickets: \$4. Telephone: 232-1555 ext. 258 or 731-2040.

FILM & VIDEO

The Harvard-Epworth Church presents Ernst Lubitsch's *The Man I Killed* (1932) at 8 pm. Located at 1555 Massachusetts Avenue, Cambridge, just north of Harvard Square. Admission: \$3 contribution. Telephone: 354-0837.

The Museum of Fine Arts presents films by Canadian John Paizs, *Dreamer* (1979), *Ode to Ivy and Other Dead Elm* (1980), *Springtime in Greenland* (1981), and *The Obsession of Billy Botsky* (1982) at 5:30 and *Crime Wave* (1987) at 8:00. Screenings in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Tickets: \$4 general, \$3.50 MFA members, seniors, and students, \$6/\$5 for the double feature. Telephone: 267-9300.

POETRY

Poet Robert Pinsky reads from his works at 8 pm in MIT Room 6-120. No admission charge. Telephone: 253-7894.

EXHIBITS

Emanuel Swedenborg: 18th-Century Scientist, models of the inventions of the famous Swedish inventor, statesman, and religious writer, opens today at the MIT Museum, N52-2nd floor, 265 Massachusetts Avenue, Cambridge. Continues through December 31 with gallery hours are Tuesday-Friday 9-5 and Saturday-Sunday 12-4. Telephone: 253-4444.

Drawings Based on Travels in Japan, by John Ziemba, opens today at Kaji Aso Studio, 40 St. Stephen Street, Boston. Continues through December 8. No admission charge. Telephone: 247-1719.

Friday, Nov. 11

JAZZ MUSIC

Cab Calloway, with Either/Orchestra, performs at 8 pm at the Strand Theatre, 543 Columbia Road, Dorchester, near the JFK/UMass/Columbia T-stop on the Ashmont red line. Tickets: \$15.50 and \$17.50. Telephone: 282-8000.

POPULAR MUSIC, ETC.

Robert Cray, with Ivan Neville, performs at 8 pm at the Wang Center, 270 Tremont Street, Boston. Tickets: \$17.50 and \$19.50. Telephone: 972-6000 ext. 6060 or 6061.

The Zulus, Slaughter Shack, Loving Six, and Meltdown perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 536-9438.

O Positive and Whoville perform in an 18+ ages show at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

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

Roomful of Blues performs at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$12. Telephone: 497-8200.

The Neats, The Amazing Mudsharks, and Trip Shakespeare perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Extreme, with guests Kid Crash, Catharsis, and In The Pink, performs at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$3.50. Telephone: 451-1905.

THEATER

MIT Musical Theatre Guild performs Rodgers and Hammerstein's *South Pacific* at 8 pm in Kresge Auditorium. Also presented November 12 to 13 and 17 to 19. Tickets: \$8 general, \$6 seniors and students, \$7 MIT faculty and staff, \$5 MIT students. Telephone: 253-6294.

The MIT Gilbert and Sullivan Players perform *The Pirates of Penzance* at 8 pm in 54-100. Also presented November 12-13 and 18-20. Tickets: \$6 general, \$5 MIT community. Telephone: 494-1618.

The Salzburg Marionette Theatre performs *The Barber of Seville* at 8 pm in the Berklee Performance Center, 136 Massachusetts Avenue, Boston. *The Nutcracker* is presented on Saturday, November 12 and *The Magic Flute* is presented on Sunday, November 13. Tickets: \$18, \$20, and \$22. Telephone: 266-7455.

An Evening of Performed Sound, featuring works by Sam Kimball, Cliff Myers, Jay Havighurst, Tucker Stille, Keith Kurman, and Eam White, is presented as part of *The Big SIM Show: A Generation of Media Artists* at 8 pm in the Longwood Theater, Longwood Building, Massachusetts College of Art, 364 Brookline Avenue, Boston. Tickets: \$4. Tel: 232-1555 ext. 258 or 731-2040.

DANCE

Beth Soil and Company perform *A Shaker Dance* and other works as a presentation of Dance Umbrella at 8 pm at the Cambridge Rindge and Latin School, 1690 Cambridge Street, Cambridge. Also presented Saturday, November 12. Tickets: \$12 general, \$10.50 DU members and students. Telephone: 492-7578.

CLASSICAL MUSIC

*** CRITIC'S CHOICE *** Violinist Gidon Kremer performs works by Brahms and Ferruccio Busoni at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$20, \$23, and \$25 (reduced-price tickets also available through *The Tech* Performing Arts Series). Telephone: 266-1492.

Banchetto Musicale performs works by Schein, C.P.E. Bach, J.S. Bach, and Handel at 8 pm in Jordan Hall, New England Conservatory, 290 Huntington Avenue, Boston. Tickets: \$10, \$15, and \$19. Telephone: 965-0165.

Trio Bell'Arte presents "*C.P.E. Bach Meets The Modern*," works by Takehito Gokita, William Thomas McKinley, and C.P.E. Bach, at 8 pm in First and Second Church, 66 Marlborough Street, Boston. Tickets: \$10 general, \$5 students. Telephone: 566-2373.

FILM & VIDEO

*** CRITIC'S CHOICE *** The MIT Lecture Series Committee presents *Meet John Doe*, starring Gary Cooper, at 7:30 in 10-250 and *Hope and Glory* (John Boorman) at 7:00 & 10:00 in 26-100. Promotional posters, tickets, and soundtracks to the film *Scrooged* will be offered before the 7:00 film in 26-100. Admission: \$1.50. Telephone: 258-8881.

*** CRITIC'S CHOICE *** The French Library in Boston continues its film series *Revolutionary Godard with Vive sa vie* (*My Life To Live*, Jean-Luc Godard, 1962), starring Anna Karina, at 8 pm. Also presented November 12 and 13. Located at 53 Marlborough Street, Boston, near the Arlington T-stop on the green line. Admission: \$3.50 general, \$2.50 Library members.

The Somerville Theatre presents *The Thin Blue Line* at 5:30, 7:30, & 9:30. Continues through Thursday, November 17. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Admission: \$5 general, \$3 seniors and children. Telephone: 625-1081.

The Institute of Contemporary Art presents *The Sudden Wealth of the Poor People of Kombach* (Volker Schlöndorff, 1970) as part of "*New German Cinema — Made in the USA?*" at 8 pm in the ICA Theater, 955 Boylston Street, Boston. Tickets: \$4.50 general, \$3.50 ICA members, seniors, and students. Telephone: 266-5152.

Saturday, Nov. 12

POPULAR MUSIC, ETC.

'til Tuesday, with guest Buddy Judge, performs in an 18+ ages show at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Also presented Sunday, November 13. Tel: 536-9438.

Our Tax Dollars Pay For Israeli Violence Against Palestinians



© George Azar 1988

FACTS:

Since 1967, the United States has given Israel about \$45 billion in military and economic aid. This year alone, Israel is getting \$3 billion--almost one-half of all U.S. foreign aid, at a rate of over \$8 million a day!

THIS IS WRONG.

WE CAN AND MUST STOP IT.

Question 5 calls on our government to:

"Demand that Israel end its violation of Palestinian human rights and its occupation of the West Bank and Gaza;

"Stop all expenditure of U.S. taxpayers' money for Israel's occupation of the West Bank and Gaza;

"Favor the establishment of an independent Palestinian state in the West Bank and Gaza, with peace for all the states in the region including Israel."

(Actual wording of resolution.)

VOTE YES

ON QUESTION 5

Today

Coalition For Palestinian Rights 661-9167

(Paid Advertisement)

ARTS

On The Town

Compiled by Peter Dunn

Ian Hunter and Mick Ronson, with guests The Not-Elvises and The Thrifts, 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.

Gang Green, Last Stand, and Chaotic Past perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Koko Taylor and Her Blues Machine, with guest Elvin Bishop, performs at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$12.50. Telephone: 497-8200.

Rory Block, with the Silver Lining Gospel Singers, performs at 8 pm at the Old Cambridge Baptist Church, Cambridge. Tickets: \$10. Telephone: 547-6789.

Even Johns and the H-Bombs and The Merles perform at Johnny D's Uptown, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Telephone: 776-9667.

CLASSICAL MUSIC

*** CRITIC'S CHOICE ***
Boston Symphony Orchestra, Seiji Ozawa conducting, performs Strauss' "Elektra" in an open rehearsal at 7:30 in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Performances are November 15 at 8 pm and November 18 at 2 pm. Tickets: \$16 to \$42.50 (\$10 open rehearsal). Telephone: 266-1492.

*** CRITIC'S CHOICE ***
The Cantata Singers and Ensemble performs MIT Professor Peter Child's "Eurelia: The Assassination of Augustus Caesar Sandino" and works by Bach at 8 pm in Jordan Hall, New England Conservatory, 290 Huntington Avenue, Boston. Tickets: \$6 to \$18 (reduced-price tickets also available through The Tech Performing Arts Series). Telephone: 267-6502.

PERFORMANCE

*** CRITIC'S CHOICE ***
The Flying Karamazov Brothers perform at 8 pm at the Strand Theatre, 543 Columbia Road, Dorchester, near the JFK/UMass/Columbia T-stop on the Ashmont red line. Also presented Sunday, November 13 at 4 pm. Tickets: \$12.50 and \$15. Tel: 282-8000.

A Big Night of Performance, featuring works by Elaine Slavov, Roxann McKinnon, Kathie Izzo, Joanne Guertin Rice, Victor Young, and Larkin Van Alst, is presented as part of The Big SIM Show: A Generation of Media Artists at 8 pm in Space 46, Longwood Building, Massachusetts College of Art, 364 Brookline Avenue, Boston. Tickets: \$4. Telephone: 232-155 ext. 258 or 731-2040.

Plays for Miniature Theater, by Jack B. Yeats performed by Tia Kimber, is presented as part of The Big SIM Show: A Generation of Media Artists at 6 pm and 7 pm in Room 309, Longwood Building, Massachusetts College of Art, 364 Brookline Avenue, Boston. Free with required reservations. Tel: 731-2040.

FILM & VIDEO

The MIT Lecture Series Committee presents Manon of the Spring at 7 pm & 10 pm in 26-100. Admission: \$1.50. Telephone: 258-8881.

The MIT Student Center Committee presents Clockwise at 11 pm in Lobdell Dining Hall. No admission charge.

The Brattle Theatre begins its Saturday/Sunday film series *Hepburn and Tracy Together Again with Libeled Lady* (Jack Conway, 1936) at 2:00, 6:00, & 10:00 and *Woman of the Year* (George Stevens, 1942) at 3:50 & 7:55. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

The Institute of Contemporary Art presents Werner Fassbinder's *The American Soldier* (1970) as part of "New German Cinema — Made in the USA?" at 8 pm in the ICA Theatre, 955 Boylston Street, Boston. Tickets: \$4.50 general, \$3.50 ICA members, seniors, and students. Telephone: 266-5152.

Sunday, Nov. 13

A Native American Festival, with gallery exhibits, video presentations, storytelling, a pow-wow, and other events, opens today at the Cambridge Multicultural Arts Center, 41 Second Street, East Cambridge, near the Lechmere T-stop on the green line. Continues through December 31. Telephone: 577-1400 for more information.

POPULAR MUSIC, ETC.

The Richard Thompson Band performs at 8:30 at Sanders Theater, Quincy and Kirkland Streets, Harvard University, Cambridge. Tickets: \$17.50. Telephone: 641-1010.

The Ritz and The Cheryl Hodge Quintet perform at 9 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Telephone: 497-8200.

CLASSICAL MUSIC

Wellesley College Choir, with the Worcester Polytechnic Institute and Union College Glee Clubs, perform Hogg's *King David* at 3 pm in Houghton Memorial Chapel, Wellesley College. No admission charge. Telephone: 235-0320 ext. 2028.

*** CRITIC'S CHOICE ***
Nancy Knowles, soprano, and Frank Wallace, lute, perform 16th and early 17th century Dutch music as a presentation of the Friends of the Harvard Art Museums at 5:30 in Memorial Church, Harvard Yard. Tickets: \$5. Telephone: 603-588-6121.

Newton Symphony Orchestra, with pianist Jeffrey Kahane, performs works by Saint-Saëns, Sibelius, and Brahms at 8 pm at Aquinas Junior College, 15 Walnut Park, Newton. Tickets: \$12. Telephone: 965-2555.

Soprano Pamela Jordan and Friends performs works by Charles Ives, Thea Musgrave, Lee Hobbie, Dexter Morrill, Elizabeth Vercoe, Jean Eichelberger Ivey, and Seymour Barab as part of *American Music Week* at 3 pm in the Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. Tickets: \$9 general, \$5 seniors and students. Telephone: 437-0231.

PERFORMANCE

I Was A Teenage Shop-Aholic, by Alison Pilcher and La Group, is presented as part of The Big SIM Show: A Generation of Media Artists at 8 pm in the Longwood Theater, Longwood Building, Massachusetts College of Art, 364 Brookline Avenue, Boston. Tickets: \$4. Tel: 232-1555 ext. 258 or 731-2040.

FILM & VIDEO

The MIT Lecture Series Committee presents On Her Majesty's Secret Service, with George Lazenby as 007, at 8 pm in 26-100. Admission: \$1.50. Telephone: 258-8881.

The Brattle Theatre continues its Saturday/Sunday film series *Hepburn and Tracy Together Again with Libeled Lady* (Jack Conway, 1936) at 2:00, 6:00, & 10:00 and *Woman of the Year* (George Stevens, 1942) at 3:50 & 7:55. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

The Harvard-Epworth Church presents Eric von Stroheim's *The Merry Widow* (1925) at 8 pm. Located at 1555 Massachusetts Avenue, Cambridge, just north of Harvard Square. Admission: \$3 contribution. Telephone: 354-0837.

DANCE

The State Dance Ensemble of Armenia performs at 4 pm at the Boston Opera House, 539 Washington Street, Boston. Tickets: \$10 to \$35. Tel: 426-5301.

Monday, Nov. 14

FILM & VIDEO

The Brattle Theatre continues its Monday series of *Film Noir* with *Out of the Past* (Jacques Tourneur, 1947) at 3:45 & 8:00 and *The Bad and the Beautiful* (Vincent Minnelli, 1952) at 5:40 & 9:55. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double feature). Tel: 876-6837.

Tuesday, Nov. 15

POPULAR MUSIC

*** CRITIC'S CHOICE ***
Leonard Cohen performs at 7:30 at the Opera House, 539 Washington Street, Boston. Tickets: \$17.50. Telephone: 426-5300.

Push Push performs in a record release party at 8 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$5. Telephone: 497-8200.

Tax Collectors, 3-D, and Purple Stars Sound perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

CLASSICAL MUSIC

Musicians from the Marlboro Music Festival perform works by Beethoven, Dvorak, and Shostakovich at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. Tickets: \$9 general, \$6 seniors and students. Tel: 734-8742.

THEATER

Driving Miss Daisy, the Pulitzer Prize-winning drama starring Julie Harris, opens today at the Colonial Theatre, 106 Boylston Street, Boston. Continues through December 4 with performances Tuesday-Saturday at 8 pm, matinees Thursday and Saturday at 2 pm, Sunday at 3 pm. Tickets: \$22.50 to \$37.50. Telephone: 426-9366.

FILM & VIDEO

The Brattle Theatre begins its Tuesday film series *Stylistically Sixties* with an Albert & David Maysles triple feature, *What's Happening! The Beatles in the USA* (1964) & *With Love from Truman* (A Visit with Truman Capote) (1966) at 8:00, and *Salesman* (1968) at 6:00 & 9:15. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the triple feature). Tel: 876-6837.

Ongoing Theater

Cole Porter's musical, *Anything Goes*, continues through November 19 at the Schubert Theater, 265 Tremont Street, Boston. Performances are Monday-Saturday at 8 pm, Saturday matinees at 2 pm. Tickets: \$27.50 to \$45. Telephone: 426-4520.

Fool for Love, Sam Shepard's scorching portrait of a tragic love affair, continues through November 20 at the New Elrick Theatre, 539 Tremont Street, Boston. Performances are Thursday-Friday at 8 pm, Saturday at 5 pm & 8:30, and Sunday 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 Tuesday-Friday at 8 pm, Saturday at 7 pm & 10 pm, and Sunday at 3 pm & 6 pm. Tickets: \$16 to \$22.50. Tel: 357-8384.

Guys and Dolls, a collaborative production of the Boston University Opera Theatre and the BU School of Theatre Arts, continues through November 12 at the Boston University Theatre, 264 Huntington Avenue, Boston. Tickets: \$8 & \$12 general, \$4 & \$6 BU faculty, staff, students, and seniors. Telephone: 266-3913.

Hollandia '45, Sarah Dreher's drama of a 70-year-old World War II veteran reliving the memories of her lesbian love affair in the war-torn jungles of New Guinea, continues through November 20 as a presentation of Theatre Nouveau at the Boston Center for the Arts, 543 Tremont Street, Boston. Performances are Thursday to Sunday at 8 pm. Tickets: \$6. Telephone: 451-6360.

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

The Mysterious Case of the Wolf-Man, wherein Sigmund Freud, Sherlock Holmes, and Lon Chaney journey through turn of the century Vienna, continues through December 3 as a presentation of Theatre S, at the Performance Place of Elizabeth Peabody House, 277 Broadway, Somerville. Performances are Thursday to Saturday at 8 pm. Tickets: \$8 and \$10 general, \$2 discount to students. Telephone: 623-5510.

The Mystery of Irma Vep, Charles Ludlam's high-camp horror comedy, continues through November 20 as a presentation of the Triangle Theater Company at the Paramount Penthouse Theatre, 58 Berkeley Street, Boston. Performances are Thursday-Saturday at 8 pm, Sunday at 6 pm. Tickets: \$15. Tel: 426-3550.

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 Tuesday-Friday at 8 pm, Saturday at 6 pm & 9 pm, matinees Thursday at 2 pm and Sunday at 3 pm. Tickets: \$15.50 to \$26.50. Telephone: 426-6912.

*** CRITIC'S CHOICE ***
Penn and Teller, shocking magicians/comedians extraordinaire, continues performances through November 13 at the Colonial Theatre, 106 Boylston Street, Boston, near the Boylston T-stop on the green line. Performances are Tuesday-Saturday at 8 pm, Sunday at 5:30, with matinees Saturday-Sunday at 2 pm. Tickets: \$20 to \$32.50. Telephone: 426-9366.

Present Laughter, Noel Coward's comic romp about a vain, middle-aged actor pursued by a silly, young woman, continues through November 27 at the Lyric Stage, 54 Charles Street, Boston Hill, Boston. Performances are Wednesday-Friday at 8:00, Saturday at 5:00 & 8:30, and Sunday at 3:00. Tickets: \$12.50 to \$15.50. Telephone: 742-8703.

Shear Madness, the long-running comic murder mystery, continues indefinitely at the Charles Playhouse, 74 Warrenton Street, Boston. Performances are Tuesday-Friday at 8 pm, Saturday at 6:30 & 9:30 pm, and Sunday at 3 & 7:30 pm. Tickets: \$16 and \$19. Tel: 426-6912.

The Sound of Music, based on the uplifting story of the von Trapp family's flight from Nazi-occupied Austria, continues through November 20 at the Wheelock Family Theatre, 200 The Riverway, Boston, near the Fenway T-stop on the 'D' green line. Performances are Friday and Saturday at 7:30, Sunday at 3:00. Tickets: \$6. Telephone: 734-5203 ext. 147/8.

Talk Radio, Eric Bogosian's sardonic play jabbing at call-in-show hosts and their fans, continues through December 10 at the Alley Theatre, 1253 Cambridge Street, Cambridge [see review this issue]. Performances are Thursday-Sunday at 8 pm. Tickets: \$12 general, \$10 seniors and students. Tel: 491-8166.

Yankee See, Yankee Do, an off-beat, irreverent look at how New Englanders act and think, continues indefinitely at the Boston Baked Theatre, 235 Elm Street, Davis Square, Somerville. Performances are Thursday-Friday at 8 pm and Saturday at 8 pm & 10:15. Tickets: \$11 to \$14. Telephone: 628-9575.

Ongoing Exhibits

ON CAMPUS

Heinrich Hertz: The Beginning of Micro-waves continues through December 31 at the MIT Museum, N52-2nd floor, 265 Massachusetts Avenue, Cambridge. Gallery hours are Tuesday-Friday 9-5 and Saturday-Sunday 12-4. Tel: 253-4444.

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, and Billy Budd, Sailor: Bound to Vary, a Guild of Book Workers exhibition of unique bookbindings, continue through December 31 at the MIT Museum, N52-2nd floor, 265 Massachusetts Avenue, Cambridge. Gallery hours are Tuesday-Friday 9-5 and Saturday-Sunday 12-4. Telephone: 253-4444.

Progetti per Napoli, 22 architectural designs for the city of Naples focusing on the problem of change in a historic setting, continues through November 11 at the MIT Museum Compton Gallery, between lobbies 10 and 13. Gallery hours are weekdays 9-5. No admission charge. Telephone: 253-4444.

Works Since 1950, examining the work of the New York-based feminist artist Nancy Spero; Visual Impressions of an Invisible Sculpture, mechanical and environmental sculptures by Santa Monica artist Carl Cheng; and The Bear in the Marketplace: Anticomunism and Patriotism in Recent American Advertising, a visual essay by the Boston artist Richard Bolton analyzing the influence of superpower politics on advertising, continue through December 4 at the List Visual Arts Center, MIT Wiesner Building E15, 20 Ames Street, Cambridge. Gallery hours are weekdays 12-6 and weekends 1-5. No admission charge. Telephone: 253-4680.

Go in' Fishin', an exhibit of photographs, models, and equipment examining Boston's fishing industry, continues through January 15 at the MIT Museum, N52-2nd floor, 265 Massachusetts Avenue, Cambridge. Gallery hours are Tuesday-Friday 9-5 and Saturday-Sunday 12-4. Telephone: 253-4444.

OFF CAMPUS

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

*** CRITIC'S CHOICE ***
A Preposterous Past: The Sumptuous Still Life in the Netherlands 1600-1700 continues through November 27 at the Fogg Art Museum, Harvard University, 32 Quincy Street, Cambridge. Telephone: 495-2387.

One Family: An Extended Portrait, photographs by Vaughn Sills of the Toole family of Georgia, continues through November 30 at the Trusman Art Gallery, Simmons College, 300 The Fenway, Boston. Gallery hours are Monday to Friday 10-4:30. Telephone: 738-2145.

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.

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.

Involvement: The Graphic Art of Antonio Frasconi, a survey of works by the artist credited with reviving the woodcut as a fine-art medium, continues through December 18 at the Boston University Art Gallery, 855 Commonwealth Avenue, Boston. Gallery hours are Monday-Friday 10-4, Friday 7-9, Saturday-Sunday 1-5. Telephone: 353-3345.

*** CRITIC'S CHOICE ***
Paintings by Fitz Hugh Lane, presenting a comprehensive showing of the work of the much-admired New England painter, continues through December 31 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

*** CRITIC'S CHOICE ***
Special Effects: The Science of Movie and Television Magic continues through January 5 at the Museum of Science, Science Park, Boston, near the green line T-stop of the same name. Gallery hours are Tuesday-Sunday 9-5. Admission: \$3 general, \$3 seniors and children. Telephone: 742-6088 or 723-2500.

The Boston Museum of Science presents Speed (Greg MacGillivray) and New England Time Capsule at the Mugar Omni Theater, Museum of Science, Museum Park, Boston, near the green line T-stop of the same name. Continues through March with screenings Tuesday-Thursday at 11 am, 1, 2, 3, 7, & 8 pm, Friday also at 9 & 10 pm, and Saturday-Sunday every hour from 10 am to 8 pm. Admission: \$5 general, \$3 seniors and children. Tel: 742-6088 or 723-2500.

Upcoming Events

Devo at the Channel on November 16. The Lyres and The Titianes at Johnny D's on November 16. An Evening of One-Act Plays presented by MIT Drama-Shop, November 17 to 19. The Pat Metheny Group at Nightstage, November 17 to 19. The National Dance Company of Senegal at the Strand Theater November 18 and 19. Garrison Keillor at the Wang Center on November 19. Sonny Rollins at the Charles Hotel on November 20. Tracy Chapman at Symphony Hall on November 25. The Nutcracker, presented by Boston Ballet, November 25 to December 31. James Brown at the Channel on November 27. Warren Zevon at the Paradise on November 29. Roy Orbison at the Channel on December 2. Cabaret, with Joel Grey, at the Colonial Theatre December 6 to 31. Photographs by Christopher J. Andrews at the MIT Wiesner Gallery beginning in February.



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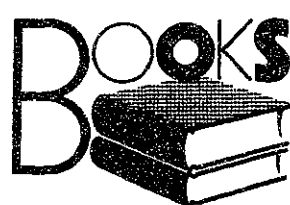
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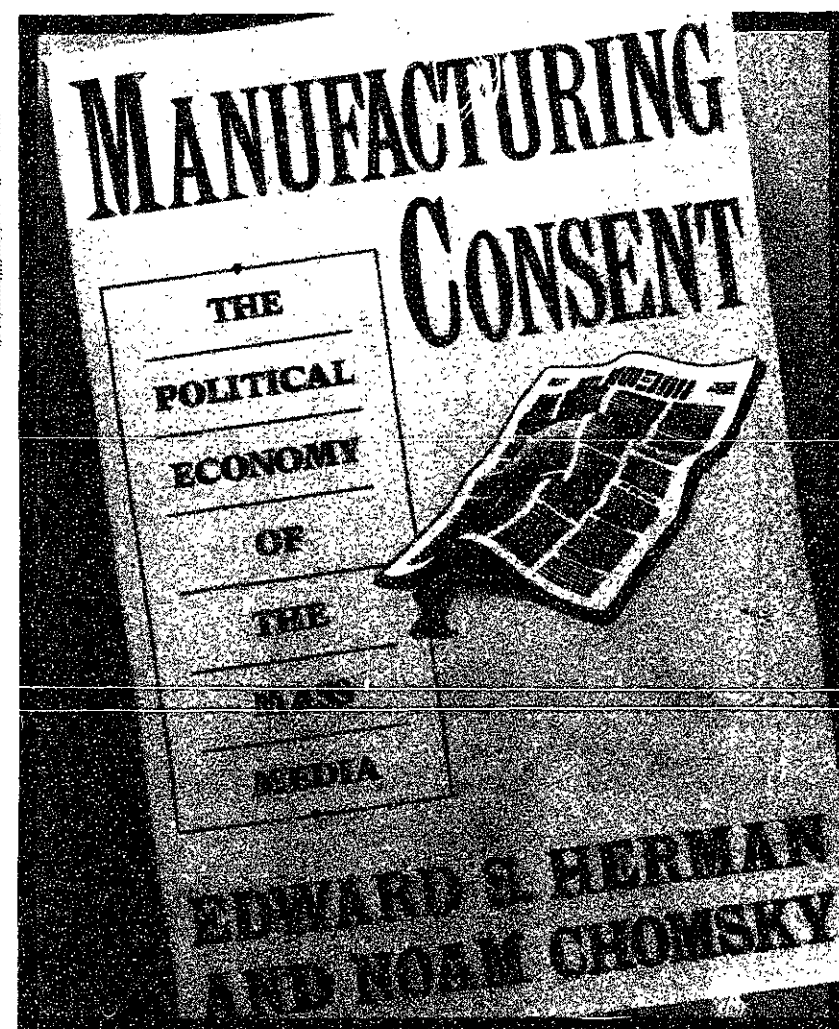


Manufacturing Consent The Political Economy of the Mass Media

By Edward S. Herman
and Noam Chomsky

This pathbreaking work shows how an underlying elite consensus largely structures all facets of the news. It reveals just propagandistic our mass media are, and how we can learn to read them and see their function in a radically new way.
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— *Mike Koss, Software Design Engineer*
MIT SM (6-3) 1983

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— *Bill Johnson, Program Manager*
MIT SB (16) 1988

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MIT (6-3) 1989

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Representative Joseph Kennedy speaks at MIT

By Niraj S. Desai

"This country is not going to change on its own," said US Rep. Joseph P. Kennedy II. If citizens care about their nation and have a cause in which they believe, it is their responsibility to get involved, Kennedy said.

Kennedy's remarks came before a crowd of about 80 people in 54-100 yesterday at a forum sponsored by the MIT Committee on Central America. Kennedy has represented the 8th Congressional district, which includes MIT, for two years, and is running for re-election against Republican Glen Ficus today.

People often credit many of the advances in civil rights and other social issues during the 1960s to a few individuals, Kennedy noted. In particular, the achievements of Martin Luther King Jr. and the congressman's father and uncle, Robert F. Kennedy and John F. Kennedy, are often singled out. But regardless of individual accomplishments, it was years of patient struggle by many people that forged the victories of that decade, Rep. Kennedy said.

In the same way, it is up to every citizen to help the United States make progress toward a

better society. "It is so important for you to get involved in the country," Kennedy told the group.

A member of the audience claimed that the kind of grassroots political action Kennedy espoused was best represented at present by Jesse Jackson's "Rainbow Coalition," and that it would be logical for Kennedy to support Jackson for president in four years. "I have been a tremendous admirer of Jackson," Kennedy replied. But picking a candidate for 1992 on election eve would be premature, he added. Kennedy also questioned how broad-based the Rainbow Coalition's support was, saying that, while it can win against a divided field, it would lose an election "one-on-one."

Nevertheless, Kennedy did defend liberalism. When a Democratic candidate restricts his message to go after "Reagan Democrats," he loses the heart-and-soul of his campaign, Kennedy said. Kennedy believed that old-fashioned liberalism does sell well in this state and in many parts of the country. He thought people did want government to provide a "helping hand" to those who needed it.

Opposes contra aid

On Central America, the congressman voiced his opposition to any aid to the Nicaraguan contra rebels. He also claimed co-authorship of an amendment that would tilt US aid to countries like El Salvador away from military aid, and more towards economic and humanitarian aid. The root cause of the problems in Central America is not Nicaragua's Sandinista government, Kennedy argued, but poverty, illiteracy, and disease.

Kennedy criticized the Reagan Administration policy in the region. "In the past, we were the country that was willing to send doctors and food [to impoverished regions]." Now, America's present leaders are more interested in grabbing a few quick votes through "red-baiting" than seriously addressing problems, Kennedy claimed.

Asked if his support for Israel — in light of the current troubles in the occupied territories — was inconsistent with his denunciation of human rights abuses in Central America, Kennedy said it would be presumptuous for people sitting in Cambridge to second-guess the Israelis. Moreover, he blamed Palestinian unwillingness to recognize Israel and renounce violence for the poor prospects for a peace settlement. Kennedy has voiced strong opposition to ballot Question 5, to be voted on today in Cambridge and Somerville, that calls for an independent Palestinian state and an end to US aid for the Israeli occupation.

Kennedy: Get tough on allies

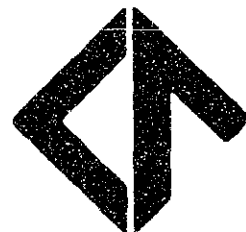
Noting that neither of the pres-

idential candidates has been willing to call for new taxes, Kennedy did call for more taxes, saying it was a necessary component in an attack against the federal deficit. Noting that the United States has become the largest debtor nation in the world, Kennedy said the deficit undermined world respect for the United States.

Kennedy argued that the United States had to "get tough" on its European allies and Japan. He noted that the United States

spent 6.7 percent of its gross national product last year on defense, while European countries on average spent only 3.3. "Japan spent more money on pinball and video games than on national defense." Until the United States stands up to its allies, "we will get walked on."

Kennedy also said the country needed to tighten up the defense budget, and go after people and companies that cheat on their taxes.



COUNCIL FOR THE ARTS AT MIT Grants Program

ARTS FUNDING AVAILABLE

The Grants Program of the Council for the Arts at MIT is now accepting applications for its second deadline of the 1988-89 academic year, on **Monday, November 14.**

The Grants Program has been established to promote cultural activity at MIT by providing financial and administrative support to arts projects in all disciplines. The Program welcomes proposals which offer members of the MIT community opportunities to create, participate in, and learn about the arts. Typical projects include the design and production of new work, performances, exhibitions, film/video screenings, and cultural programs. Grant awards may range from a few hundred to several thousand dollars. Applications submitted by students receive primary consideration in the review process. Previous experience in the arts is not a requirement for funding. Remaining deadline dates are February 13 and April 10, 1989.

Please stop by the Council officer (E15-205, Wiesner Building) for application forms and Grants Guidelines brochures, or call Mark Palmgren for more information (x3-4003).

Report: international students need support

(Continued from page 1)

many wished they had received a manual like HowToGAMIT. The same proportion expressed satisfaction with departmental orientations and the orientation sessions sponsored by the International Students' Office. Many students, however, felt that the orientation period could be improved. Specifically, some mentioned the need for a "buddy system," so that a newly-arrived international student would have someone they could call on for assistance, preferably a "veteran" student from his home country. Students also recommended that small, informal orientation activities be held intermittently throughout the year.

Though roughly three quarters of the students surveyed felt that the MIT community tries to make them feel at home, some students with language problems commented that Americans in all categories (students, faculty, administrators, and staff) were impatient and rude when talking

with them. IIG recommended that the MIT community become more sensitized to the concerns of students who cannot speak English fluently. IIG also recommended that the community promote development of intercultural relationships. It conceded that "lasting change remains elusive" despite the many other MIT reports that have documented the issue.

IIG also stressed the need for an examination of the formal support structure. Specifically, it recommended that the responsibilities of the International Students' Office be reviewed, since some students felt they were "hurried" and were sometimes treated in an "impersonal" way as a result of the office's huge workload. Lastly, IIG recommended that each department designate a faculty member, an administrator, support staff member, or graduate student to assist international students with their concerns.

Class of 1990

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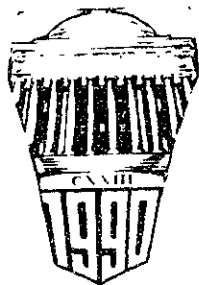
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CONTINENTAL

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Visiting committee talks about minority concerns

(Continued from page 1)

minority performance as they are of the overall student body performance.

Some have expressed concerns that many minority faculty members have left during past years. Kaurouma said that the ODSA report on minority faculty recruitment is well behind schedule.

Kaurouma noted that only 12 minority freshmen pledged fraternities in 1984. This figure increased to 48 this year. However, even this year's figure is not good enough, Kaurouma said. Minority students have also pledged at a higher rate than non-minority students, she noted.

Changing demographics

Associate Dean for Student Affairs James R. Tewhey discussed the change in the demographics of the student body and how this has affected housing at MIT. In 1980, the incoming freshman class had 782 white males; in 1988, that number has dropped to 398. The number of women has jumped from 212 to 336 in those eight years, Tewhey said. The number of underrepresented minority students increased to 169 in 1988.

Tewhey believed that the relationship between men and women at MIT has at times been difficult. Noting that women are a minority in all of the coed dormitories, he said they were denied a voice in some issues. "There are 40 percent women in the dormitory system, and [the ODSA] should find a way to make the voice of women and minorities be better heard," he said. As an example, he said some women in Senior House objected to the showing of sexually-explicit films earlier this year; but, because they were in the minority, their "voice" did not prevail, he claimed.

Tewhey believed there is a need to educate students about "safe sex" given the "appalling ignorance" that some have on these

Virus removed from machines on campus

(Continued from page 1)

sages identifying their location as the University of California at Berkeley.

Morris took advantage of a "back door" accidentally left in the Sendmail program by its developer, the *Times* reported. The program was shipped with a debug option that allowed programs to be mailed and then executed. He also utilized a bug in the finger daemon which allowed extra commands to be executed. These two processes, combined with a password cracking program, caused what the *Times* called "the worst computer virus attack in the nation's history."

While Schiller "wouldn't call the damage minimal," he said MIT has no plans to sue any party because of the virus. There is "no quantitative measures on time loss," he said.

Karen R. Sollins, research scientist at the Laboratory for Computer Science said the program "was more like a worm" than a virus, as it did not damage files and existed independent of other code. She said computers at LCS were operating by Thursday afternoon. In addition, some students spent Thursday night disassembling code, she added. But time loss was generally limited to half of Thursday, and then only for people working with a network or the UNIX operating system, Sollins said. The impact of the virus at MIT seemed to be mainly limited to LCS, the AI lab, and the Media Lab.

issues.

The independent living groups are composed of 84 percent white males, 11 percent women, and 5 percent minority students, Tewhey said. "Although more fraternities are accepting minorities, there are nine fraternities who haven't made any attempt to bid for minority students," Tewhey added. He saw little possibility of making fraternities go coed, because MIT does not own the fraternity buildings, and the national chapters of many fraternities express strong opposition to houses admitting women.

"There is at least one-third of the freshman class that is excluded from the fraternity rush, because they are women," Tewhey said. Janet Brown, one of the committee members, argued that MIT must radically alter its housing program in the face of changing demographics, rather than modifying the present arrangements. "By modifying the present situation, you're really building on crumbs," she argued.

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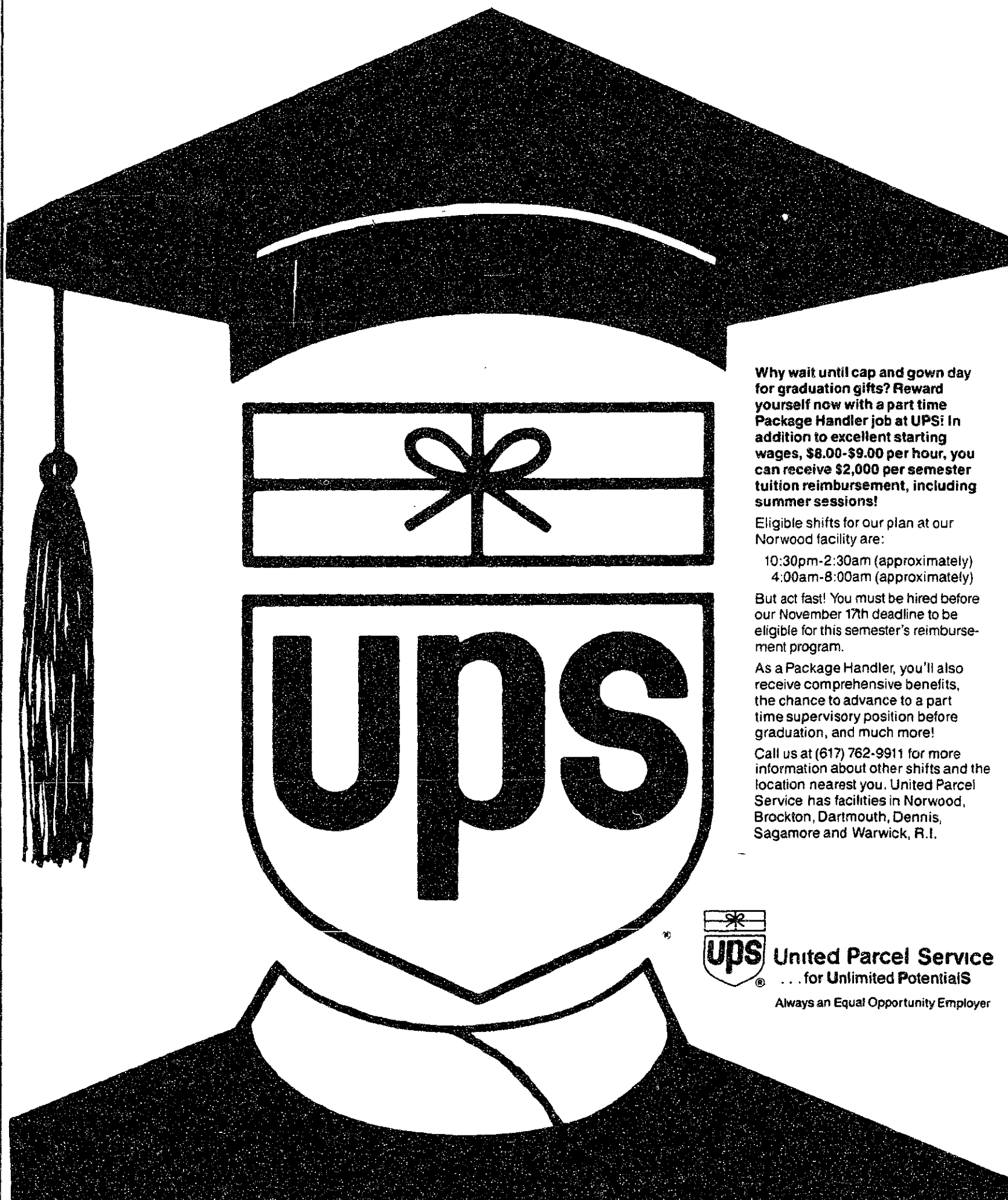
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Offense unable to move the ball, fails to score in game

(Continued from page 28)

and through the Beavers untouched.

Reenstierna was not so lucky, as he was buried in a storm of gray jerseys and yellow flags. The kick was downed on the five, however, and since the 15 yard penalty for roughing would not have given the Greyhounds a first down, they declined the penalty.

After three more unsuccessful runs up the middle Lapes again dropped back to punt, this time from his own end zone. But he got off a booming punt which pushed the ball into hyperspace left Ron Kubick calling for a fair catch at the MIT 44.

On the next series, Dandini broke a tackle by Darcy Prather '91 in the backfield and ran for a 13-yard gain. This set up first and 10 on the 30, and the Greyhounds ran a pitchout left to Biafore, who ran down the sideline until he was finally knocked out by Prather at about the 8½ yard line.

MIT's defense then stiffened up tremendously, holding the Greyhounds to 2½ yards over the next three plays. With fourth and goal on the 6, and the ball on the far left hashmark, Assumption's Mike Choniore chipped in a field goal which eventually was to be the margin of victory with :32 left in the third.

The Beavers came back with

the play of the game when Day fielded the kickoff on the 21, squeezed through two waves of tacklers, and broke down the Assumption sideline for a 79 yard TD. Needing two points to pull within field goal distance, MIT lined up and called a option sweep. Day took the snap and rolled to his right, looking for a hole. When nothing materialized, he pitched the ball back to the trailer, LaHousse, who just beat the Greyhound pursuit into the corner of the end zone. Suddenly, with :15 left in the third, MIT had pulled within three points.

The defense stopped the Greyhounds and got the ball back for the Beavers at the MIT 21, but on the second play in the drive Moose again ended a fine run with a fumble. From the sidelines it appeared that his knee was down before the ball was stripped, but the ruling stood and Assumption took over on the MIT 31.

Prather and the rest of the Beaver defense stopped Assumption cold. Looking for insurance points despite facing fourth and a short two, Golden dropped back to pass. Prather and Anderson led an MIT rush that blew past the Greyhound line and chased Golden all over the field before stripping the ball away from him on the MIT 37.

This began MIT's best drive of

the game. After two short running plays Day connected on a 15 yard pass to Lapes at the Assumption 45 — the first time in the second half that the MIT offense had been in Assumption territory.

At this point the Beavers attempted to run the same option play which scored the two point conversion earlier in the game. This time, though, the Greyhounds broke through the line so that when Day pitched the ball to LaHousse, he had to pitch it over the head of an Assumption player. LaHousse, who had enough trouble just catching the pitch, was buried for a seven yard loss.

The Beavers recovered their momentum on the next play, when a seven yard Day to Lapes pass was compounded by an obvious late hit, creating a 22 yard gain. MIT got no further, when LaHousse's carry on third down

ran smack into the Greyhound blitz. This left MIT with fourth and 10 on the 30, with 3:15 left in the game.

After calling time out, MIT went with the play which had beaten Stonehill two weeks before, the halfback option. Day handed off to LaHousse, who dropped back to pass. But Day, the intended receiver, slipped and fell. LaHousse had no choice but to tuck in the ball and run for it. He didn't quite evade the Greyhound attack and was spun down five yards shy.

Assumption ran the ball for a first down, and then the clock really came into play. The defense forced a Greyhound punt with 1:05 left on the clock, but the Beavers had been forced to use their last two time outs.

At this point, MIT chose to go for the block rather than a run-

back. Unfortunately for the Beavers, when they didn't block the punt it meant that Assumption simply watched the ball roll until it stopped — at the MIT 12.

MIT went into a hurry-up offense, but sitting on their own 12, with a run oriented team, no time outs left, and only 49 seconds to score, the Beavers never had a chance. MIT's last play of the game was a desperation pass downfield, and as usually happens in these "Hail Mary" situations the result was not pretty — a game-ending interception by Spellacy.

The Beavers, now 4-2, will again travel to Worcester on Saturday, this time to meet Bentley College (3-0-1 in conference play, 4-2-1 overall) in their final game of the season. The Falcons are currently in first place in the New England Collegiate Football Conference.

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These problem solving skills are taught by a fine teacher no matter what the subject. For maximum benefit the student must realize the importance of these skills to his or her education and must consciously focus on developing them not only in every course in college but over a lifetime of learning.

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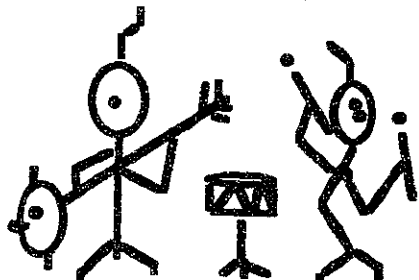
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sports

Women's volleyball team headed to California for NCAA tournament

(Continued from page 28)

on the verge of the title with a 14-9 lead, earned on the strength of middle blocking and unforced errors by MIT. To score another point then-and-there would not do, however.

A tip by Teri Lowenstein '89 brought the ball back to MIT, which promptly ran off five points to tie the game at 14. Gardner and co-captain Cecilia Warpinski '90 had key hits in that run.

14-14, after a comeback bid by MIT. But Smith would not let the title slip from its grasp.

Back to Smith for two quick points and the win.

After the final Altman was typically wry in her assessment of her team's performance.

"They essentially caved in under pressure," she said. She not-

ed that poor execution on tipping coupled with MIT's troubles in getting the ball to its hitters were the principle reasons for the loss.

A subdued MIT team watched as NEW 8 All-Conference Team members were officially introduced. They included Lowenstein and Warpinski.

Smith's coach, Bonnie May, earned Coach of the Year honors.

So, disappointed with a tight loss to an underrated Smith College team, MIT heads to California, land of the 70-degree wind-chill factor.

Smith, on the other hand, will travel to upstate New York to play in the East Regional against the likes of Juniata College of Pennsylvania, which defeated both MIT and Smith at the Eastern Connecticut State Tournament last month.

Twenty-four teams were chosen for the tournament, which will be played in four regional playoffs. Seven teams from the Northeast received bids for post-season play, but only six could play in the East Regional. MIT is being flown to California to play in the West Regional because it is the closest of the seven teams to a major airport and because it was the lowest-ranked team of the seven.

MIT is no stranger to the NCAA tournament, having already played in three tournaments in this decade. In fact, the Engineers finished fourth in the nation in 1983, and second in 1984.

In 1986, MIT travelled to Michigan for the NCAA tournament, but lost in the second round.

The coffee is 75¢, but the information is priceless.

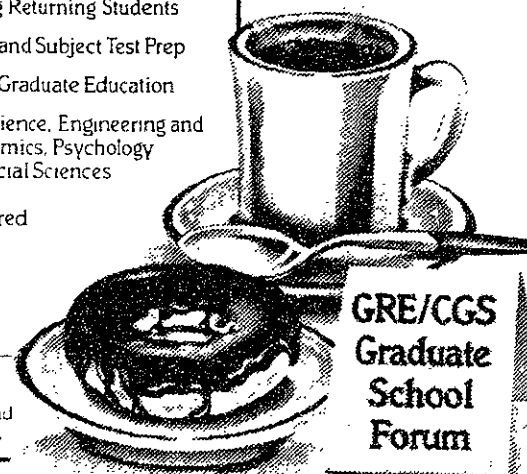
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sports

Engineers lose in finals of NEW 8 championship Volleyball headed for NCAA tournament anyway

By David Rothstein
WELLESLEY — The teams were the same: Smith College and MIT.

The scene was the same: the final of the New England Women's Eight Volleyball Conference Championship.

But the result was different. MIT last year hosted and won the NEW 8 title, defeating Smith. Saturday, Smith again went up against MIT, but this time engineered a win of its own, defeating the defending champs, 15-12, 16-14, in the squeaky clean Wellesley College Sports Center.

The disappointment in losing in the final Saturday was lessened the next day when MIT received a bid to the National Collegiate Athletic Association Division III tournament, which begins Thursday.

Tomorrow night the Engineers head off to the sunny West Coast, courtesy of the NCAA, to face Pomona College in San Diego Thursday in the opening round of play in the West Regional competition.

Never mind missing classes Thursday, or the fact that any volleyball team even remotely west of the Mississippi River is bound to be pretty powerful. It's California.

"This is a year to go get experience," said coach Karyn Altman after learning of the NCAA's choice. It will be good for the relatively young MIT team, she said, to play teams outside of the East Region.

MIT entered the tournament with a perfect 7-0 in the conference. As defending champions of the two-year-old conference, the Engineers (29-6 overall) were slight favorites over Smith (6-1, 37-3 overall) to win.

But Smith had its own game plan to follow in the final.

"You can sit there and watch [Smith] and say, 'How can we not beat them?'" Altman said after her team had sliced through the preliminary round of play, giving up only 15 points in six games against Wheaton College, Babson College and Worcester Polytechnic Institute, to earn a spot in the

final.

"But they still score. It's deceiving enough."

Smith deceived MIT to the tune of a two games to nil blanking in a match marked by vast momentum swings from team to team.

In the first game, the Engineers jumped out to an 8-2 lead behind the hitting of Susie Gardner '92 and a pair of service winners from senior setter Karen Koyama.

Then it was Smith's turn. The Pioneers, who got to the final by beating Mount Holyoke College, Brandeis University, and an up-and-coming Wellesley team, scored five unanswered points as MIT had trouble passing the ball.

Altman said before the final that her team's transition from defense to offense would have to operate well for MIT to win. It did not.

Smith raised the score to 13-10 before a Gardner kill and a service winner by Athena Cozakos '89 pulled MIT to within one, 13-12.



David Rothstein/The Tech
Co-captain Karen Koyama '89 sets the ball to an outside spiker during the NEW8 finals.

Women's Volleyball NCAA Division III West Regional

U. C. San Diego (1)

MIT

Pomona

San Bernadino

LaVerne

U. of Colorado (2)



Problems finally catch up with Beavers in 17-14 loss



By Michael J. Garrison

WORCESTER — After winning some games they probably deserved to lose, a team is supposed to lose a game they deserved to win. Unfortunately, while playing Saturday at the Assumption Greyhounds' home field in Worcester, the MIT football team only managed to lose (17-14) a game which neither team deserved to win.

There were some standout performances, notably quarterback Tim Day '89, wide receiver Anthony Lapes '90, linebacker Rick Buellbach '90, and Assumption running backs Terry Biafore and Rich Dandini (whose 102 yards led the field and moved him to 2158 career).

It also featured a much improved MIT passing attack which gained 114 yards, seven more than they rushed for. Day has passed for 393 yards this year, and this is the third game in a row in which he out-passed the opposing quarterback.

But overall, neither team looked impressive. MIT's offense couldn't move the ball for most of the game and never did score any points. Most of the game was played on MIT's side of the field — there was no play from scrimmage by either team in Assumption's territory during the entire third quarter.

Assumption had an extremely inconsistent offense which would rack up big yards and then stall at about the MIT 20 yard line. The MIT defense read most of the plays perfectly, hustled to be in great position, caught Assumption's backs behind the line of scrimmage, but then missed the tackles.

Assumption made two quick touchdowns in the first quarter, taking advantage of the first of MIT's four turnovers for their first score, a six yard touchdown run by Dandini. Setting the pace for the rest of the day, both Son-

ny Ahn '92 and Brian Teeple '91 hit Dandini at the 6, and who dragged them all the way into the end zone.

Then MIT did nothing with the ball, punted away, and the Greyhounds marched downfield again for a second TD. The drive ended with a 15 yard Marty Goldman pass to wide receiver Don Kinney, giving Assumption a 14-0 lead with 2:56 left in the first.

It was the defense that put the Beavers on the scoreboard first, when defensive lineman Monte Frazier '92 came up with an Assumption fumble in the end zone 2:34 into the second period. Assumption blocked the PAT attempt by Mike Ahrens '90, to preserve a 14-6 advantage. Neither team was able to do anything else before the half, as MIT's defense began stopping the Greyhound advance.

MIT began the second half with a particularly bad omen. On the first play, fullback Garret Moose '91 had a powerful six yard run up the middle end in a fumble which Assumption recovered.

With the Greyhounds facing a fourth and three, Dandini received the nod on the attempted

conversion, and he responded by blasting up the middle into the secondary, where Art Wang '91 made a touchdown-saving tackle on the 23.

After Buellbach and Ahrens combined for a sack at the MIT 26, Assumption again faced a fourth down situation, this time with 13 yards to go. Left with no choice but to go for it, the Greyhounds tried a reverse with Dandini. The Beavers were not fooled one bit, and Paul Anderson '90 stopped Dandini on the 21.

Three Day keepers only netted eight yards for MIT, so the Beavers brought were forced to kick away. Lapes came in to punt, having won the spot as number one punter from Moose. Assumption's John Spellacy came through the line untouched and blocked the kick out of bounds at the MIT 21 yard line.

After the Beaver defense came back onto the field and pushed the Greyhounds back to fourth and 23 on the 34, Assumption's Don Reenstierna dropped back for the punt. MIT got off a heavy rush, and three or four blockers were on top of Reenstierna when he miraculously

WPI, the quick attack worked well in the hands of middle hitters Debbie Nungester '90 and Cindy Parrish '92. But that strategy, which requires good passing, fell against Smith.

Smith led 9-1, and appeared to be in command of the game. But then the Pioneers fell asleep. When they opened their eyes, the score was 9-8. MIT had piled up seven quick points, mostly on Smith's miscues.

The score too close? Fans sensing a tight match? No problem ... time for a run by Smith.

Six points later, Smith stood

(Please turn to page 27)

Assumption 17, MIT 14

MIT (4-2) 0 6 8 0 — 14
Assumption (2-4) 14 0 3 0 — 17

First quarter

ASSM — Dandini 6 run (Choniere kick) 7:41
ASSM — Kinney 15 pass from Golden (Choniere kick) 2:26

Second quarter

MIT — Monte Frazier fumble recovery (kick blocked) 12:35

Third quarter

ASSM — Choniere 24 FG 0:32
MIT — Tim Day 79 kickoff return (Shane LaHousse run) 0:19

Attendance — 150

	Assumption	MIT
First downs	11	9
Rushes-yards	50-156	35-75
Passing yards	56	114
Passes	5-11-1	8-14-1
Return yards	86	130
Punts-average	4-28.2	5-36.5
Fumbles-lost	3-2	4-3
Penalties-yards	7-57	4-40

Individual Leaders

Rushing — MIT, LaHousse 16-41, Moose 6-33, Day 11-9, Assumption, Dandini 21-102, Biafore 18-50, Corniello 1-2.
Passing — MIT, Day 7-13-1-101, Lapes 1-1-0-13, Assumption, Golden 5-11-1-56.
Receiving — MIT, Lapes 6-94, Drbohlav 1-13, LaHousse 1-7, Assumption, Kinney 4-51.
Kickoff Returns — MIT, Day 1-79, LaHousse 2-45, Moose 1-9, Assumption, Aylward 2-44, Biafore 1-26.
Interceptions — MIT, Buellbach, Assumption, Spellacy.
Fumble Recoveries — MIT, Anderson, Frazier.
Sacks — MIT, Ahrens, Buellbach.
Tackles — MIT, Buellbach 14, Prather 13, Nau-gle 10, Anderson 9, Donahue 9, Rubiano 6, Wang 6.

(Please turn to page 26)