Another goal will be to stabilize the current system, he said. There have been problems with machines running slowly and breaking down ever since Athena changed from a time-sharing system to a workstation system in December, Schiller said.

Currently one of Lerman's main goals is to encourage companies to become vendors of software.
Chomsky discusses Israel's future

"(Continued from page 1)"

Chomsky said.

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

Chomsky sees the US as one of the major forces blocking peace in the area. US policy requires re-examining with the PLO until it recognizes Israel as a legitimate state. For this reason the United States has refused to sit down at the negotiating table with any representative of the PLO.

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

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

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

Cell paper by Baltimore under review

"(Continued from page 1)"

Chomsky said in Rockport, MA. On MBTA line.

On Monday, May 16, in the Marlar Lounge

"(Continued from page 1)"

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

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

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

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

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

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

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

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

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

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

Tonight:
Skies will be partly cloudy and there is a chance of showers and thunderstorms. Lows will be near 50°F (10°C).

Wednesday:
Mist and drizzle of clouds and sun with showers/thundertorms possible. High 63-66°F (17-20°C).

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

News roundup
opinion

Globe portrayed MIT unfairly

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

To the Editor:

I, along with the headline and article at the top of page one in The Boston Globe, regarding suicides at MIT, create the impression that MIT has more suicides than other institutions and that it is of greater educational philosophy to students to that tragic aspect.

Neither impression is correct. The Globe reported the national average for suicides per 10,000 college age students is 1.4 per year. The current enrollment at MIT is 9,565. Over more than 24 years, suicides at MIT have been somewhat below that average.

Even one suicide is too many. They are tragedies for the family, for friends, for students who are, for the University, The Globe's alarmist headline ("Cost of Excellence")

and prominent placement of its major article, are factually incorrect and stand on their own.

The tragic death of Mark Kordos on April 8 was the third suicide at MIT since October 1, not the fourth as The Globe article states. This is a 100% suicide since the beginning of 1978. Over the last 10 years, MIT has had 26 students who have died by suicide. During this period there were eight calendar years when there were no suicides, and one year, in the 1970s, when there were four. In years when there were no suicides at MIT and in years when there were suicides, the MIT educational experience has been the same — demanding, intensive and rewarding.

An authority on student suicide, Professor Leon Eisenberg, (Harvard Medical School, wrote in the January 1984 Pediatric Annals: "It is a conductional university with as many as 10,000 students, no more than one or two suicides would be expected in a given year... at current injury rates (for comparable age cohorts)."

The independent variables of such distributions will result in years with more or less suicides as many as four or five deaths annually by random variation. Its occurrence is an indication of changes in rates at a single university which year to year is extremely difficult.

...the subject, without sensationalizing it, is difficult. Sensationalized treatment can be dangerous. Dr. Eisenberg, in the Pediatric Annals article, concluded the following: "...the impact of media, particularly television, is widely recognized...indicate the importance of minimizing sensational reporting of suicides."

The studies have indicated that the media coverage of suicide in which unstable persons who read, hear, or view stories about suicide may themselves then commit suicide.

The Globe's reporter generally tried to be balanced, although the error in numbers distorts the situation. But the editors made an inappropriate decision in placing the article — about an event nearly a month ago — as the lead hard lead story of a newspaper with a home address, as the lead story on the front page, with the headline The Globe which seems out of place in the Globe's section.

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

Kenneth D. Campbell
Director, MIT News Office

GSC confronts issue of masters degrees

(please turn to page 5)
To the Editor:

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

According to Newsweek, Stanford University offers the best general undergraduate education. It has a strong humanities program as well as a strong science and engineering program. According to the Gorman report, Stanford ranks second to MIT as the best engineering institution in the country. If diversity and well-roundedness compromise excellence, why aren't focused schools like Rensselaer Polytechnic Institute or the Georgia Institute of Technology ranked as highly in engineering and science as well-rounded universities like Stanford, the University of California at Berkeley, and Cornell University? How does Princeton University, a school with a very diverse student population, have a most prestigious department in theoretical physics? Why does Harvard University, an Ivy that trains lawyers, politicians, and businessmen, also have the best applied physics and theoretical math departments in the country?

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

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

The Chang G

Diversity will help make MIT great

Students must be allowed to express emotions at MIT

To the Editor:

I asked the professor for an extension. I didn't understand his exact words, but he said something along the lines of, "I'm sorry but you can't pull that off unless you are the only one." I'm sorry, but would you feel correct if the other students would be different if you broke your leg or something like that?

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

Feeling compelled to give academic work precedence over mental things as keeping one's mental state of being in order causes a strain on the state of being in order. It exacerbates them.

This space donated by The Tech

Mavis Kwok Lee awarded Bose Fellowship

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

The award includes tuition and a stipend for one year of graduate study at M.I.T.

The fellowship is awarded on the basis of academic excellence and for technical achievement outside of academic study.

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

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

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

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

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**On The Town**
Compiled by Peter Dunn

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**ongoing theater**

Coffee Break, 10:30 a.m.; 307 Mt. Auburn Street, Cambridge. Free. Call (617) 876-4127.

Contemporary Beasts, a collection of stories, in books you can't get anywhere, continues indefinitely at the Seurat, Watertown. For information, call (617) 928-0933.

Coping with Diabetes, a pamphlet distributed by the American Diabetes Association, continues through May 12 at the Medical Library, Massachusetts General Hospital, Boston. Telephone: (617) 726-5600.

Employment只有一个，每本书都可能有。...
people to enjoy glamorous nights out for free!
The Tech is recruiting for new reviewers of concerts (classical and popular), plays, films, art exhibits and other interesting arts events in and around Boston.

classified advertising

Cambridge, England in August? One month house exchange -- our 4-bedroom Victorian near Jesus College in Cambridge, or house in London. We're 15 minutes walk from colleges, open 5 from meadows, near 1-hour drive from London. Freezer, whirlpool, garden, 2 bathrooms. Very comfortable. Call 265-8818 for details or direct 011-44-223-304650.

Cambridge animal advocacy group seeking energetic, diplomatic, talented individual for organizational and public outreach position. Experience helpful. Call 265-8818 for details or direct 011-44-223-304650.

USA Cinemas in Somerville is now hiring service staff personnel. Great weekend job. Enjoy free movies and flexible schedules. Summer help needed as well. Apply in person at USA Cinemas in Somerville next to the Assembly Square Mall after 1 pm daily.

SUMMER JOBS! Work as a house sitter, tutor or housekeeper this summer. Help bring in $15 per hour share of living expenses and some bonus. Free training available. Call 227-0211 for more info.

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Yeah, we got a reason.

WHAT'S HAPPENING?

SILEN'T TALKING, CONVERSATION.
On The Town
Compiled by Peter Dunn

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

The Brattle Theatre presents Girl Talk, May 12 through May 22 with performances at the Agassiz Theatre, Radcliffe Yard, noon, 3:00, and 8:00 pm.

The New England Watercolor Society presents its 84th Annual Exhibition at the Federal Savings Bank at 500 Newbury Street, Boston. Hours are Wed, Fri, Sun 11:00-5:00; Sat 10:00-6:00; Mon 10:00-4:00. Admission free.


The 4th Annual Boston Gay and Lesbian Film Festival continues with Chuck Solo at 7:30 in the Cube, Somerville, May 14. Admission charge.

FILM & VIDEO

Thursday, May 12

DANCE

Antes, a collaborative work by Ballet Carolina, Elena Bingham, and Sarvo MT Entertainment Media Festival, World House, 127 Dorchester Ave. Also, on May 13 and 14 at 8:00 pm, Performances of 'Bambi Meets Godzilla' at the New Art Cinema, Cambridge. Admission $3. Telephone: 492-1366.

Young Swan Dance Company presents Richard Alston's "The Auction," May 13 and 14 at 8:00 pm at the Brattle Theatre. Tickets are $15. Telephone: 547-6789.

FILM & VIDEO

The Annual Boston Book and Lamp Sale is happening. It is a great time to look at books, lamps, and other items. It is located at 245 Highland Ave., Allston, May 13, 10 am-4 pm. Admission charge.

The Boston Theatre presents Exit Threethirds, May 13 through May 22, 7:00 & 9:30 pm. Tickets: $10.

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Celtia Yo-Yo Ma performs Bach accompanied cello Suites in Jordan Hall on May 24 and 25.
**THEATER**
The Office of Student Life, from now on, is the only place on campus to rent movie film. The films are being shown on the first floor of the Science Center. You can reserve a film at the office now.

**Arts**

**FRIDAY, MAY 13**

**POPULAR MUSIC**

i **CRITIC'S CHOICE i**

**The Whistle Stop,** Mike Van & his band, perform at 8 pm at the Paradiso, 422 Jamaica Ave., Cambridge. Telephone: 522-7416.

**Jude Aronstein and Mari Novotny-Jones**

*creation and procreation,* is presented by Little Feats of Guitarist Telephone: 266-5152.

**ICA members, seniors, and students.**

*Phone: 451-1905.*

**Arthur Russell, composer, vocalist, and**

Blues You Can Use

perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 451-1905.

**Dan Reed**


**Tickets: $3.50 general, $2.50 Library members.** Telephone: 492-7578.

**JOHN HOLLAND**

Haidane Tradition

at 8 pm in Jordan Hall. No admission charge. Telephone: 497-8200.

**FILM & VIDEO**

*CRITIC'S CHOICE i*

*The Boma* (Manuel Octavio Gornez, Cuba, 1985) at 8:00. With guests Nervous Trower, with guests Nervous Trower, with guests Nervous Trower, with guests Nervous Trower, with guests Nervous Trower, with guests Nervous Trower.

**Mistinguett's**

*The Museum of Fine Arts continues**

* monthly film series* with **Paul Belmondo and Jean Seberg,** at 3:30. Telephone: 876-0956.

**Music by C.P.E. Bach, Poulenc, Heiss, Rei-

**Herbert Olivera, Argentina, 1985) at 8:00.**

**June 3 & 4.** Telephone: 353-3320.

**FILM & VIDEO**

*CRITIC'S CHOICE i*


**DANCE**

**JAZZ MUSIC**

*Old and New* and *El Charro* perform at 8:00 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 542-2672.

**Marti McCallum**

*The Blake Babies perform at 8:00 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 542-2672.

**Hector Olivera, Argentina, 1985) at 8:00.**

**Tuesdays at 2 pm. Tickets: $13 to $26.**

**Joe Satriami performs at 8 pm & 11 pm at**

the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 542-2672.

**Mon, Wed, Fri, and Saturday afternoons at the**

ICA. Telephone: 522-7416.

**Ad Drummer Quartet West**

*Pitchforks and The Baked Potato per-

forms at 5:00 at The Baked Potato, 9413 Melrose Ave., Los Angeles. Telephone: 899-8966.

**Los Angeles**

*The Harvard University Band presents**

*El Charro,* perform at 8:00 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 542-2672.

**Carter Dale Matthew perform at 8:00 pm at**

The Paradise, 967 Commonwealth Avenue, Boston. Telephone: 542-2672.

**Performance Art**

**Little Feats of Listening, exploration is**

presented May 14 through May 26 at the C. Walsh Theatre, Suffolk University, Beacon Street, Cambridge. Telephone: 492-7578.

**DANCE**

**Saturday, May 14**

**POPULAR MUSIC**

**TUESDAY, MAY 10, 1988**

**THEFT**

**THE STEVE'S CHALLENGE**

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Take the Steve's Challenge! If, after you've tried our club-sized 32 oz. bowl loaded with chunks of chocolate, bunches of candy and mounds of candies and nuts, creamy ice cream... you don't agree it's better than ordinary gourmet ice cream... we'll Refund Your Money.*

*Offer expires June 5, 1988.*
MIT CHAMBER MUSIC SOCIETY

Killing Hall, May 7.

BY JONATHAN RICHMOND

B

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

Last Friday night the MIT Chamber Music Society presented two string quartets, and their first violinists rivaled the differences in their approaches. Each quartet worked on their music all term; each found its own way of expressing it; but both gave totally absorbing performances of great stature and depth. Beethoven's String Quartet in C sharp minor was performed with astonishing poignancy and profound lyricism. The quartet could play to be so poignantly expressed, and with rare balance, that enabled tragic elements to come from the world-with-place and take one unawares. Hughey played in a list of three works which contained so many different elements it was as if they remained attached by a rubber band - the further one moved, the greater the pull towards renewed interest. True, the quartet lacked the sense of balance of the other group, on a number of occasions, for example, the violins were overdominant. In addition, a number of particularly tormented moments led to brief lulls from ensemble. But, so what? The performance was bold, very exciting, and showed originality in its interpretation; it would have had Schubert dancing in the aisles.

Singing B Minor Mass is a moving experience.

MIT CHORAL SOCIETY

John Oliver, musical director.

Mass in B Minor by J. S. Bach.

Church of the Covenant, 5 to 7, Sunday, May 7.

I

t was clear that the greatest recital in music occurred when Bach attended the parts for his Mass in B Minor. When John Oliver passed on some of the most vital elements of the MIT Choral Society that past February, a great moment happened again. A musical odyssey began for those of us who were to sing it.

The B Minor Mass contains so many musical treasures that an aging, musical wizerd has been note-perfect, but it was breathtaking.

Like B Minor Mass is an unrivalled experience, that we should enjoy ourselves, and keep our pitch up. Having impressed us with the intensity of the music, we were to be the first to see the orchestra's performance. They were wiser and less affected than the movement ending was serene.

Tension was never allowed to let up in the third movement, and climax in the ecstatic moment of the Presto as the quartet drew the musical threads over more deliciously tighter. The colorful interludes of the free-spirited Wootten especially shone through here, the bust of Onosky's cello from deep down driving the music on. It may not all have been note-perfect, but it was breathtaking.

The concert also included a performance of Prokofiev's Sonata for Oboe and Piano played by obblot Tom Bress G and pianist Ruth Shys G. Both had problems with the opening Etiquette, which came across blandly and lacked feeling. Things looked up, though, in the Stivl Scherzo, and the ending Deploration was done more thoughtfully, with the accent on wistfulness and attractive colorations. Shys's performance was more consistently strong, but there seemed to be little rapport between the two musicians.

Before sending us on stage, Oliver reminded us that performing the B Minor Mass is an unrivalled experience, that we should enjoy ourselves, and keep our pitch up. Having impressed us with the intensity of the music, we were to be the first to see the orchestra's performance. They were wiser and less affected than the movement ending was serene.

May 16, 17, 18. Cash in your books at the MIT Coop. You may win a $100 Gift Certificate.

Go home with money you can use instead of books you'll be through with. Get instant cash for used-text and reference books. The Coop may pay up to 80% of the price of books being sold by students. Cash in value of other books is based on wholesale price determined by Minotok Book Company. Co-op buyback service is computerized for up-to-date value and fast service. ID required for buybacks. But of all, you automatically become eligible to win a $100 Gift Certificate for the MIT Coop. Winner to be chosen May 22. You do not have to be present to win. How's a quick skim of some titles we pay 80% of original price for?

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-Ask for the plastic sign at Kendall Center. With your scrapbook.
Fressing is kosher at popular new Harvard Square deli

MAVEN'S KOSHER COURT
5 Winthrop St., Harvard Square. 492-3354, $2-$5 average cost. Harvard Square, open 24 hours - Thursday (closes 2 hours before sunset on Friday), Friday-Sunday after sunset until 5pm.

After May 16: Sunday - Thursday 7am-9pm, Friday-Saturday 7am-9pm, Sunday 7am-2pm.

By SYF H. GORDON, MARK KANTRO-WEISS and JONATHAN RICHMOND and DAVID SASLAV.

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

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

The kosher delineation is in such demand that patrons will have more than a 40 minute wait for a table during peak periods. To ease the pain of waiting, menus are provided. They are filled with caricatures and subtle humor about such hazards as the "revery" chef. One of the provisions of the food itself, they tell you, if you must: "You don't want to ask." 

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

A salami sandwich with spicy mustard on light rye bread makes for a scrumptious dinner or lunch. The round beef was beyond the call of painfule scrumptious punishment. The highly addictive, crispy half-sour pickles, unusually delicious, with just the right amount of vinegar and salt, could make a tasty meal in and of themselves. Our reviewers could not get enough. The fries, however, were only reasonable, not divine.

Seth Gordan almost committed a major facepalm when he considered ordering a hot turkey and cheese sandwich - this place really is glut kosher. He said he'd wanted to have the joke in his "familiar choice" at Priceline. In the end, he settled for the same without the cheese, but with his habitual french fries. The fries were good, but not exceptional. He advises potato lovers to choose the potato soup, which, over David's objections, he says is warm, rich, and filling enough for the most classic of stomachs.

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

Instead, we had to settle for the kreklich, although it did float helpfully in the soup and tasted good too. Desserts were miraculous, especially the perfect apple strudel. As David discovered, Maven's has take-out service for those who can't wait for a table. After their grand opening, they will also run a delivery service. When you show your favorite movies to your friends in the down-stay, call on this deli to provide refreshments.

Pops would be fun with less socializing and more listening

Rude socialites at Boston Pops ruin the show for many others

By PAIGE PARSONS

ENEY thinks CARL CLAIR the Boston Pops an enjoyable program last season, but he can't be sure. We also hear the Pops over the incessant talking of some of the people behind me. The orchestra looked like they were playing well, and Carl appeared to be conducting, but the only sounds that reached my ears were accounts of Joe stemmed's weekend trip to the Cape.

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

Particularly annoying was the woman at the table behind me who insisted on handling a piece of celeryshe as she laughed and giggled with her tablemates. Getting looks did nothing to stop this obnoxious behavior. Finally, my date could take it no longer, and motioned to the ushers to hide. They ignored him. I wasn't the only person annoyed by the loud people in the audience; I could tell that plenty of others were trying to listen.

WORKS BY JULIO FRIEDMANN

By CHRISTOPHER J. ANDREWS

JOSE FRIEDMANN '68 MATED 5.1.

Three years later, his thesis will not be his, programwise, or tasted into a successful hi-tech product; it will be sung. On Wednesday night a hedgehodge of musicians will perform, among other Friedmann works, his thesis, Four Dream Songs.

Friedmann has chosen as his text excerpts from John Berryman's set of poems The Dream Songs, a collection of more than 300 poems about Henry, the sometimes fast, sometimes third-person narrator who bears far more than a passing similarity to the poet. Berryman, who instructed the player to employ a number of instructions in a true and expressive style. Crumb's work for solo flute and percussion is kosher court, a remembrance of a world where man lived in harmony with plants and animals, an unusual techniques that produce the haunting evocation of primeval life. The moon goes down.}

THE BOSTON MUSICA VIVA

American Masters.

Richard Pinman, Music Director.

Edward Pickman Hall.

Longy School of Music.

Friday, May 6.

By CHRISTOPHER J. ANDREWS.

The moon goes down.

There are shining birds and wakening grasses.

(Stu King Shi)

GEORGE CRUMB'S PRIMEVAL

CONCERT, a remembrance of a world where man lived in harmony with plants and animals, was an outstanding part of Friday's concert.

Scored for flute and drums (the instrument of Friedmann's musical court, a remembrance of a world where man lived in harmony with plants and animals), Thoreau's poetry is idea for word-painting;B and the others found is hard to stomach. The highly addictive, crispy half-sour pickles, unusual delicious, with just the right amount of vinegar and salt, could make a tasty meal in and of themselves. Our reviewers could not get enough. The fries, however, were only reasonable, not divine.

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

Only recently has Friedmann become involved with campus performing groups. Simple with the Choral Society and the (Please turn to page 13).

Contemporary concert features haunting evocation of primeval life

(= Please turn to page 15)
Film noir’s sentimental scenes blunt razor sharpness

Loud guests at Boston Pops overpower an otherwise fine musical performance

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

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

Night Zoo is 14-year-old Lauzon’s first feature film, and like many first-time novelists, he called upon his own youthful experiences while writing the film. He grew up in a tough neighborhood of Montreal and only became interested in film when he met a cinematographer from the National Film Board of Canada in reform school. He says the morally ambiguous world evoked in the film is “basically... my world. I’ve known people like Charlie and George.”

A very real father, however, was quite different from Albert. In the press materials, Lauzon describes his father as “a violent man... who never talked to me” and goes on to say that “I made him talk in (Please turn to page 23)
Shocking scenes of criminal life don’t mix with poignancy

(Continued from page 12) This film. Clearly, Lauzon is portraying on scenes the image of what he wanted his father to be. That probably explains why there are so many scenes between Marcel and Albert, especially near the end of the film. Using artistic expression to fulfill per- sonal needs is at the heart of the success of such films as Louis Malle’s recent Au Revoir les Enfants, but Lauzon has yet to sufficiently refine his scriptwriting skills to give his concerns a universal value.

The film’s cinematic opening, however, is quite sharp and skillfully realized by Lauzon and cinematographer Guy Da- faux, who shot The Decline of the Ameri- can Empire. Night Zoo opera with a mag- netic shot of Montreal seen through a window. The camera pulls back to reveal a countryside where the director immediately re- calls the gritty feel of God Hackett’s whooshing. (Please turn to page 15)

Graduating senior will present recital of his musical compositions

(Continued from page 11) Chamber Chorus has been a very educa- tional and uplifting experience, although he is not convinced that composition school is worthwhile, and does plan on enrolling in a music program in the near future, Friedmann hopes to grow as an artist by acquiring more extensive per- forming experience. (Friedmann’s budding career as cabaret was frustrated when eight other tuba hopefuls showed up to audition for the MIT Symphony — the then-cubas was not replaced.)

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

Musically, Friedmann places himself squarely within the 20th century. He must loves the music of Debussy, Prokofiev, Stravinsky, and the “magnificent compo- sers,” Schumann. Listeners can expect to hear plenty of modernistic dissonances, but each with a definite purpose (rather than having a piece with plenty of disso- nance.) “Wells, ives, [composers who write extremely dissonant music are] really great composers. They are hard to sing, hard to learn to, and hard to get good ensemble sound from. The way I figure it, why bother at all?”

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

Another element that greatly helps the film along is the score by Jean Chretien. He uses synthesizers, piano music, and guitars to effectively complement the events on screen. Upon reflection, it is a testament to the consistency of his work’s overall quality that no one scene towers above the others in terms of its music. Night Zoo won 13 Caes (the Canadian equivalent of the Oscar) last year, and, like The Decline of the American Empire be- fore it, was selected to open the Director’s Fortnight at the 1987 Cannes Film Festival. From a Canadian film industry standpoint, Night Zoo probably deserves all these ac- colades, since Canadian feature film pro- duction has only occasionally equaled the brilliance of works from the National Film Board.

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

LIVING ROCK AND ROLL LEGEND RETURNS TO BOSTON TRIUMPHANTLY

CARL PERKINS

By PAIGE PARSONS

CARL PERKINS is a living legend in rock and roll. He began re- cording for Sun Records in the early fifties when rock was being born. Perkins’ name is not always in the limelight, because tunes such as “Blue Suede Shoes” and “Mojo Working” were often taken to the top of the charts by Elvis Presley and others. Rock greats such as Eric Clapton and Ringo Starr have looked to Perkins for inspiration. Perkins appeared Friday evening at Nightstage and showed the crowd that after 35 years he’s still rocking.

He began the evening with the Bluer “Mojo Working” and moved on to “Gone Gone Gone,” which highlighted his sma- ring dexterity with a Broadcaster guitar. He then ripped into “Rave On,” a huge hit from the late sixties.

Perkins was accompanied by a very tal- ented group of musicians; Wes Henley on second guitar, Joe Delaney on keyboards, Greg Perkins on bass and Stan Perkins on drums. The similarity of names of the last two members is not coincidental. Perkins performed with his two sons whose musical skill rivaled their father’s. Carl Perkins even turned the spotlight over to his son Stan for a country number called “Everyone Trying To Be My Baby.”

A few years after Perkins once again took center stage and showed the crowd what publicity is all about. Couples began to jitterbug in the aisles when Perkins be- gan to perform through the song “Rollin’ Honey Don’t” and “Matchbox.”

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Contemporary concert features
haunting evocation of primeval life

(Continued from page 11)

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

Accompanying the flute was a colorful and diffused percussion part for three instru-
ments. During the opening of the work (which is 'to be heard from afar, over a
lake, on a moonlit evening in August'), ac-
cording to the composer's notes) BM¥
and difficult percussion
sections), Smith played his flute while si-
taneously speaking the words of an
section), Smith played his flute while si-
taneously speaking the words of an
work twice, due to its novelty and
age. Music director Rich-
Crumb hopes to see mankind "embrace
of primeval
life is supremely
strikingly simple work's ability to commu-
nature's moral imperative;" this
ishing orchestral textures, but was
very difficult to understand. 'The
knew that he had succeeded.
with each subsequent playing. When the
work as well as for sharing in the growth of a young company.
Terry House, as well as George Perle's
Ly's not always easy to categorize, but it's
complete without a run through "Blue
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Real-Time Expert Systems

Aging rock and roll star has audience
dancing in the aisles

(Continued from page 13)
Throughout the evening fans hollered out
requests for their favorite oldies, and Per-
kins obliged in the end with a medley of
songs straight out of The Rock and Roll
Hall of Fame. They included "Roll Over
Beethoven," "Maybelline," "Tooie Fru-
ty," "whole lot of Shakin','" and "Hound
Dog."

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

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

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Women’s crew places fifth in Eastern sprint

By Beth Jones

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

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

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

Both boats in the third varsity lost their heats so they had to race each other, and Radcliffe, in the final. Radcliffe won with a time of 6:34.0. MIT lost the battle by 0.4 seconds.

The Petite Final was just as close with a three way struggle for third place between MIT, Dartmouth, and UNH. In this race, Dartmouth pulled ahead and took third place overall with a 6:30.0 race. UNH got fourth in 6:39.9 and MIT got fifth with a time of 6:32.2.

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

Novice crew finishes 1st in regatta

By Gwen Shelton

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

In the morning heats, the 2N raced Yale, Wellesley, Brown, and Dartmouth, placing fourth with a time of 7:11.6 in fifth place behind Dartmouth, placing fourth with a time of 7:16. This qualified them for the 2N Petite Finals. The first boats would reach the peak seven boat long, but the MIT 1N finished first with a time of 6:52.5. Brown University placed fifth in their Petite Final and came in fourth out of six crews with a time of 6:52.5. Brown University was the final with a time of 6:34.0.

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

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

The first 500 meters were neck in neck with Syracuse, Dartmouth, and Smith. By the 1000 meter mark, the boat was pulling ahead. With a strong breeze at the 1500 meter point, the IN finished first with a time of 6:30.1.

The coxswain for the 2N boat are Karen Lewis ’91, Lisa Moeller ’91, Emily Cancell ’91, Kris Newton ’91, Suzanne Perez ’91, Shanna Kovalchick ’91, Harrison, and Liz Ambrose ’90.

The coxswain for the 1N boat are Sue Perin ’91, Gwen Shelton ’91, Lyndie Abott ’91, Karin Lilliekienger ’96, Catherine Anderson ’90, Laura Bescott ’91, Lois Malzycki ’91, and Liz Hogan ’92.

The metropecion strength of the stern four coxswain and the sheer power of the bow four contributed to the IN success.

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

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

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

The metropecion strength of the stern four coxswain and the sheer power of the bow four contributed to the 2N success.

(Editors note: Gwen Shelton ’91 is a member of the women’s novice crew.)
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By Jay Damask

During his days at the University of Wisconsin, the MIT men's varsity crew boat Dartmouth by two seconds in the 2000 meter race. This was the third margin of victory that Wisconsin had achieved in as many years.

All three boats had a fast start off the starting line and were even on the first turn, where the stroke rating is brought down for the sake of efficiency. Wisconsin, traditionally a fast boat, pulled ahead by 500 meters. By the 500 meter mark they held open water on the other crews. At the same mark, Dartmouth had four seats on the MIT boat. Dartmouth's leading position on MIT was unexpected.

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

The members of the varsity boat are stroke Christopher Nebel '89, Rick Franklin '89, Jay Jones '89, Bill McAlister '88, Alex Jennisman '88, Mike Martin '89, Opher Donchin '88, Rick Wood '88, Kaminer and coach Gorimir Hamilton.

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

Sports car club competes in Connecticut

By David Warburton

Three-year veteran of the MIT racing team, Edward Van Dyne ended his chance for victory in his national debut when he spun his car into the water on the other crews. At the same mark, Dartmouth had four seats on the MIT boat. Dartmouth's leading position on MIT was unexpected.

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