



Mike Griffin '90 pitches to a Skidmore opponent during MIT's 5-2 victory Saturday.

## Institute admits the Class of 1993 Math and science test scores rise significantly

By Irene C. Kuo

The mean science and math standardized test scores of students admitted to the Class of 1993 were higher than those of students admitted last year, according to Director of Admissions Michael C. Behnke.

The average score on the SAT math section increased from 727 to 741, the science achievement test mean jumped from 681 to 697, and the math achievement test mean increased from 739 to 753.

The number of students admitted to the Class of 1993 with SAT math scores between 750 and 800 jumped from 748 to 972, an increase of 224 students. Such students comprised 51 percent of the accepted pool this year, compared to 42 percent last year.

These statistics arrive four months after MIT Physics Professor Anthony P. French released a study showing that the fraction of admitted students

with math scores in this range fell from 65 percent in 1968 to 38 percent in 1987.

Behnke attributed the latest increases to a redesigned intellectual rating system in the admissions process. "We tried especially hard this year to identify those students with unusual promise in math and science," he stated in a memorandum to groups including the Committee on Undergraduate Admissions and Financial Aid and the Committee on the Undergraduate Program. "Non-quantitative things related to academic success," such as research, college level courses, math teams, and science fairs, were highlighted more than they were in admitting the past three classes, he explained.

The recent CUAFA report that found concern about freshman

performance in core mathematics and physics subjects over the past ten years had the "majority of the effect" on this shifted emphasis, Behnke said. "I heard that there was concern for getting the top potential in math and science when I was first hired four years ago, but the CUAFA report certainly lent urgency to what we were doing," he said. The rating system used to admit the past three classes had tried to attract such students, but was "not having as much effect" as had been hoped, he explained.

More faculty members read applications this year than in recent years, Behnke added. Eight faculty members, all from science and engineering departments, participated in the decision mak-

(Please turn to page 2)

### Mean Scores of Accepted Students

	1988	1989	Change
SAT math mean	727	741	+14
SAT verbal mean	636	640	+4
ACH math mean	739	753	+14
ACH science mean	681	697	+18
ACH English/foreign language/history mean	636	644	+8

## Bush appoints Schmalensee to CEA

By David P. Hamilton

In a move likely to reinforce MIT's institutional stature, President George Bush last Monday nominated Richard L. Schmalensee '65 to the Council of Economic Advisors. Schmalensee is professor of economics in the Sloan School of Management.

If the nomination is confirmed by the Senate, Schmalensee will serve on the three-member board that makes economic recommendations to the president.

Schmalensee, who is a registered Democrat from Brookline, said he was excited to learn of the appointment. "I hope to go

down to Washington and provide intelligent input," he said.

Describing himself as "ideologically colorless," Schmalensee contrasted his economic pragmatism with the "true believers" who populated the council under former President Reagan. "I'd characterize myself as coming in with the tools to solve problems, rather than promoting a grand strategy," he said.

Schmalensee, 45, has not been active in politics, and said he had no relationship with any members of the Bush Administration beyond professional "high regard" for his fellow economists.

His only government experience was a summer job at the Council of Economic Advisors in 1967, he told *The Boston Globe*.

Although the council operates differently under each administration, Schmalensee said he thought the chairman, Stanford economist Michael Boskin, would take the traditional ap-

(Please turn to page 2)

## MIT forms program to increase involvement of students' parents

By Reuven M. Lerner

The MIT Alumni/ae Association began a Parents Program in January to try to increase communications with the parents of undergraduate students, according to Director Marcia Hartley. Offerings of the program include a special weekend for parents in October and a newsletter published three times a year.

Hartley viewed the new program as a way to involve more parents in their children's education. She said it was still in its "formative stage," but was optimistic about it.

The association will be working closely with the Undergraduate Academic Support Office, which had wanted to attempt similar undertakings, but did not have the time or the funds, according to Assistant Dean Mary Z. Enterline.

Parents received a letter in February from Emily V. Wade '45, president of the Alumni/ae Association, introducing the Parents Program, requesting their names and addresses for future mailings, and announcing programs such as Parents Newsletter and Family Weekend, during which parents will participate in special activities. The newsletter, which begins production in July, will be written by students and faculty and will bring MIT closer to parents, according to Hartley.

Family Weekend, scheduled for

(Please turn to page 6)

## MIT teams attempt fusion experiment

By Gaurav Rewari

Ever since Stanley Pons and Martin Fleischmann announced in Utah, just over a week ago, that they had invented a device that could achieve the hitherto unheard-of phenomenon of nuclear fusion at room temperatures, a wave of excitement and skepticism has rocked the international scientific community.

Scientists around the world have scurried to their labs in an effort to duplicate the sensational experiment. These include researchers in England, Los Alamos National Laboratory in New Mexico, General Electric, Lawrence Livermore National Laboratory in California, and scores of universities across the United States. At MIT alone there are several groups working on the experiment. None of these groups, however, have yet seen anything

unexpected.

"Based on pre-prints of the paper and media information, we feel we are reproducing all the conditions of the Utah experiment," said Stanley C. Luckhardt, principal research scientist at the MIT Plasma Fusion Center and member of a multi-disciplinary group trying to recreate the original experiment. However, there are still some unknowns regarding the preparation of the palladium rods in the Pons/Fleischmann experiment. The information on this in the literature and in various talks so far has been conflicting, according to Luckhardt.

"We had started our experiments more than a week ago, and as of yet we haven't seen any increase in the neutron counts or any evidence of a fusion reaction," Luckhardt said. Most re-

searchers caution, however, that it may take a few months before any conclusions can be drawn about the experiment.

Fusion is the process in which the nuclei of light atoms, such as hydrogen, fuse together, resulting in the production of energy in the form of heat. The Utah experiment used deuterium, an isotope of hydrogen containing a proton and a neutron in its nucleus that is abundant in sea water.

In the "normal" fusion process when deuterium fuses, half the reaction results in the production of an energetic neutron. The fact that no neutron radiation was observed in the Pons/Fleischmann experiment has led scientists to speculate on the possibility of a different path to fusion. Such a path would result in the formation of two protons and

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## inside

Photographs by Christopher Andrews '89 and Jean Marie Hernandez '89 are featured at Wiesner Gallery. Page 9.

Comic legend Henry Youngman's one-liners may be old, but they are still good in Sanders Theatre performance. Page 9.

## Bhaskar Guha Roy

Bhaskar Guha Roy G, a PhD candidate in computer science, died on Thursday, March 23 of liver cancer. Guha Roy, who was 29 years old, had battled the disease for 18 months.

A native of the Indian state of Bengal, Guha Roy came to MIT in 1982 after graduating from the Indian Institute of Technology. He received an SM degree in 1985 and was expected to get his PhD within a year. His research on persistent objects for dataflow computing systems was undertaken within the Computation Structures Group of the Laboratory for Computer Science.

Guha Roy underwent three surgeries and a period of chemotherapy but always reacted to periods of "tremendous pain... with tremendous courage," according to David E. Culler G, a friend and colleague of his. "From the moment they told him [about the cancer], his reaction was 'what are we going to do about it?'" Culler remembered. Even when he knew his cancer was terminal, Guha Roy continued with his work at LCS, not stopping until two weeks before his death. He also avidly pursued his interests in photography, squash, and soccer.

Guha Roy's wife, Marcela Chackal-Roy G, is a graduate student in applied biological sciences and does work in cancer research at Boston Children's Hospital. He is also survived by his parents, brother, and sister in India. Condolences can be sent in the form of charitable contributions to Boston's American Cancer Society, "In memory of Bhaskar Guha Roy." Memorial services will be held at 2:30 pm, Saturday, April 22 at the MIT Chapel.

## William S. Tuleen

William S. Tuleen G was killed on Tuesday, March 28, in an automobile accident in Mexico. He was an SM candidate in mechanical engineering, and a native of Bryan, TX.

Tuleen, a graduate of Texas A&M University, originally came to MIT in September 1987 to pursue a degree in the Technology and Policy Program. "He was an interesting guy because he had a student-initiated research grant from NSF [National Science Foundation]," said Woodie C. Flowers SM '73, his thesis advisor. Only a small number of students receive NSF grants for which they themselves are to be responsible. Tuleen's grant enabled him to study the drag forces on swimming animals.

After finishing that study, Tuleen began his research on understanding product design as a corporate strategy. He transferred out of the TPP program and into the Department of Mechanical Engineering at the beginning of this term.

At the time Tuleen applied for the transfer, Flowers went back to look at his letters of recommendation; he remembered them to be extremely strong. Tuleen's thesis "The Strategic Dimension of Design" — which is finished — was co-written with Phillippe Chiambaretta SM '89. Flowers was not sure how much coursework Tuleen had left to complete his master's degree.

Tuleen lived at Ashdown House, and was buried at College Station, TX, on Saturday.

# Standardized test scores rise sharply

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ing process.  
The SAT-verbal mean of admitted students rose from 636 to 640, and the average on the English/foreign languages/history achievement tests was 644, up from last year's 636.

**Larger class expected to enroll**  
Applications to MIT dropped 10 percent from last year, but the quality of the applicant pool increased, according to Behnke. He said that applications to all Ivy League schools except Princeton were down by 5 to 18 percent, with Dartmouth posting the largest decrease. In response to deficit pressures to yield a larger

class, however, the fraction of students accepted by MIT increased from 25 percent to 28 percent. Behnke expected roughly 1050 freshmen to enroll this fall, up from the 1000 students in each of the previous three classes.

"Actually, class sizes of 1000 were low for MIT history," he explained. "In some years, they had been close to 1100."

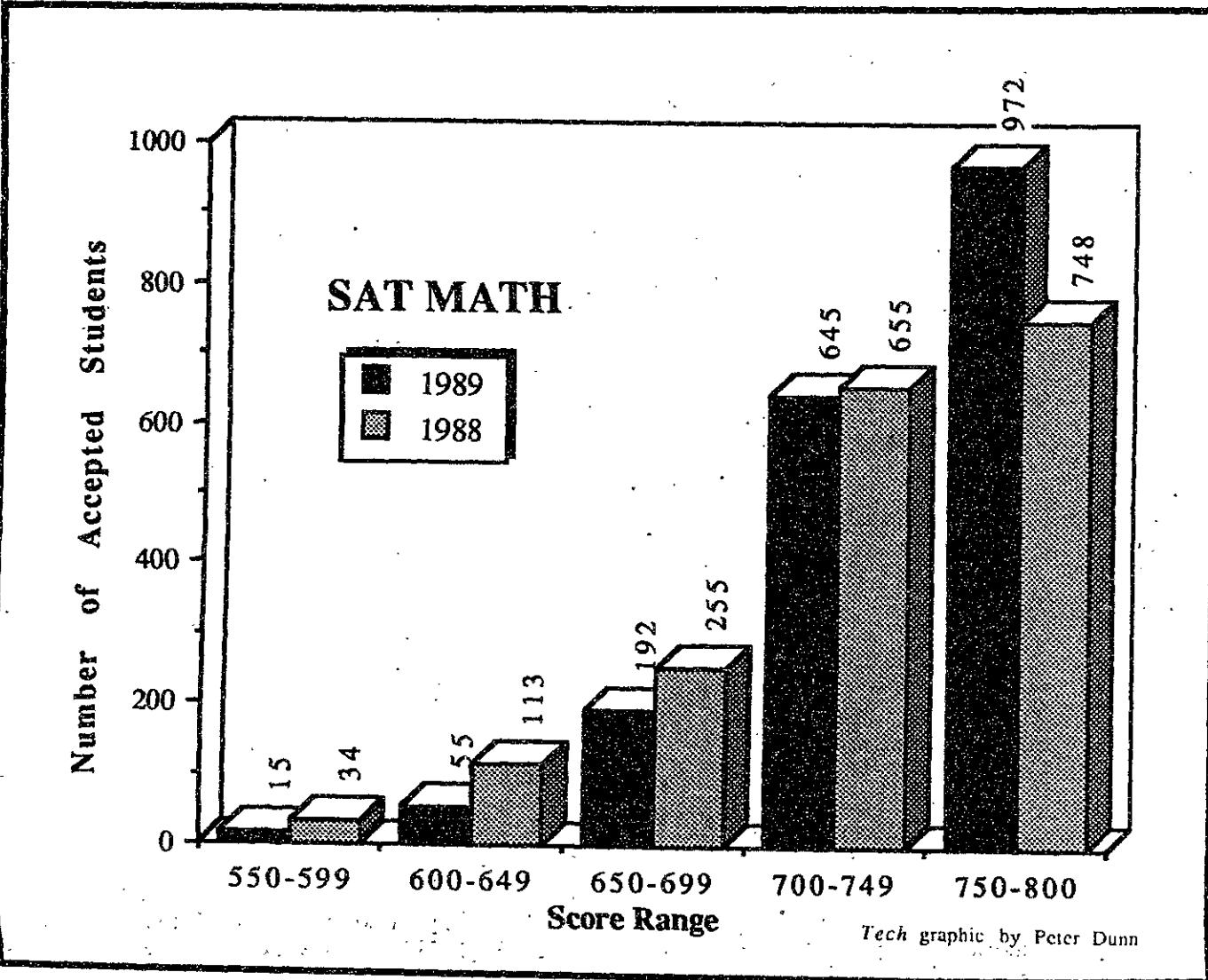
Thirteen percent of the students accepted belong to underrepresented minority groups. This figure was down from last year's 16 percent, but still represented the second highest percentage in MIT's history.

Thirty-five percent of the admitted students are female, the

same as last year's fraction. The fraction of international students remained at six percent. The number of Asian-Americans accepted, however, increased from 353 to 451.

Eighty-nine percent of the students accepted this year were in the top 5 percent of their high school class; last year's figure was 88 percent. The fraction that were school valedictorians remained at 39 percent.

Twenty percent of the students admitted to the Class of 1993 said that their "first choice [academic] interest" lay in electrical engineering or computer science, according to Behnke.



# Bush appoints Schmalensee to CEA

(Continued from page 1)  
proach of dividing responsibility among the council's members. John Taylor, a macroeconomics specialist from Stanford, will probably take charge of economic forecasting and monetary policy recommendations, while Boskin will take public positions on fiscal and tax policy.

Since issues such as regulatory incentives and the effect of anti-trust laws on joint ventures have comprised the bulk of Schmalensee's recent research, his background is likely to lead him into policy areas such as minimum wage, industrial regulation, and international competitiveness, he said.

Schmalensee said he thought the council would be much more active under Bush than it was under Reagan, when its advice was often ignored. "The council is

out of the doghouse in this administration," he said.

Given the negative tenor of Bush's presidential campaign, in which he repeatedly attacked the intellectuals of Brookline and Cambridge, the irony of his appointment has not escaped Schmalensee. "It's ironic, but encouraging," he said. "It shows he's looking for good people, without a strong ideological litmus test."

Schmalensee currently holds the Gordon Y. Billard chair in management and economics, which was last held by Lester C. Thurow, now dean of the Sloan School of Management.

According to the *Globe*, Schmalensee's appointment was praised by economists of all persuasions, with the exception of an individual from a conservative think tank who complained that the Bush administration was "too

colorless from an ideological point of view" and that the new appointment was similarly bland.

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# SYMPOSIUM ON HUMAN RIGHTS IN CHINA

## First Session, 1:00PM-3:00PM

### A Historical Perspective

Merle Goldman, Professor of History, Boston University  
member of the board of directors of Asia Watch

### Freedom of Expression in the People's Republic of China

Hu Ping, Chairman of the Chinese Alliance for Democracy  
participant in the "Beijing Spring" democracy wall movement

## Second Session, 3:30PM-5:30PM

### The Legal System in the People's Republic of China

Stanley Lubman, attorney and Visiting Professor, Harvard Law School

### Human Rights in the Republic of China

Hong Chichang, member of the National Assembly of the Republic of China  
member of the board of directors of the Taiwan Human Rights Association

## Third Session, 7:30PM-9:30PM

### Human Rights in Tibet

Tenzin Tethong, special representative of the Dalai Lama  
President of the International Campaign for Tibet

### Human Rights in China and U.S. Foreign Policy

Mark Cohen, Director of the Center for Taiwan International Relations  
member of the board of directors of the Asia Resource Center

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# opinion



## LETTERS TO THE EDITOR

### Caller identification lessens phone harassment

I feel obliged to comment on Mark Kantrowitz's column ["New phone feature could result in loss of privacy," Mar. 7]. Kantrowitz contends that Automatic Number Identification has the potential to reduce the privacy of calling parties, particularly that of callers to emergency and assistance lines. I believe he misses the larger point.

Automatic Number Identification will undoubtedly reduce the anonymity of callers. It is intended to. When you place an unsolicited call over the public network, you must give up some degree of freedom and privacy. To retain those, don't make the call. The receiving party has no such luxury. His or her phone

will receive any call from any number not specifically blocked. As the initiator of a call, you, not the called party, has a responsibility to respect the rights of others. ANI offers a method of enforcement when that responsibility is abdicated.

Consider the case of harassment, particularly sexual harassment. Consider the case of fraudulent business practices, the so-called "boiler operations." The damage inflicted by these individuals, virtually without deterrent, is far greater than any loss of privacy to someone who willingly places a telephone call. As a matter of precedent, I cannot think of a single method of communication in which one party doesn't

have the obligation to identify himself.

I fully recognize that some public services benefit from anonymity for callers. Help lines and certain police lines could certainly suppress ANI locally, or have it suppressed from the central office. On balance, however, I believe that ANI provides the requisite safeguard for millions of individuals who lose their privacy to late night calls, harassment, fraud, and thoughtlessness on a daily basis. I think we should pay more attention to the rights of the many than to the wishes of a few.

Grant Lenahan G  
Bell Communications  
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# The Tech

Volume 109, Number 15 Tuesday, April 4, 1989

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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. FAX: (617) 258-8226. **Advertising, subscription, and typesetting rates available.** Entire contents © 1989 The Tech. The Tech is a member of the Associated Press. Printed by Charles River Publishing, Inc.



### Color coding would give campus unique look

The severe consequences of the impending end of Paul Gray's tenure as MIT president have clearly not yet been evaluated in full. The tradition of naming various buildings, halls, and courts after former leaders of this fine institution is on a collision course with disaster in the case of our current president.

Let us say that a group of Distinguished Visiting Scientists has arrived on campus for a colloquium at the recently-dedicated building.

"Where," they ask a random student, "might we find the Gray building?"

"Gray building?" the bewildered student replies. "Why, they're all grey!"

The Distinguished Visiting Scientists then arrive late to the colloquium, miss the free coffee and donuts, and become Famished Distinguished Visiting Scientists with no great love for undergraduates.

Rather than denying Our President his own building, we should face the problem head on and abandon the cold numerical nomenclature of the Institute, in favor of a kinder, gentler, and, shall we say, more "chic" way of identifying buildings. Well-endowed alumni with names like

Brown, Gold, and Chartreuse could be convinced to donate money and have buildings named, and painted, in their honor. Class gifts could fill in the remaining colors, with the choice of color commensurate with the amount of money donated. True, recent classes would have to be satisfied with less popular shades such as puce and taupe, but this would be a small price to pay for the convenience of the new system.

Within a few years, building numbers could forever disappear and confusing maps could be re-

placed with aesthetically pleasing color combinations. This painting scheme would fit in naturally with that found at the new Student Center and would allow the ever more diverse and well-rounded students sought out by the Admissions Office to wander the halls of the Institute for years without having to memorize, or even encounter, any numbers during their stay as undergraduates.

I trust this proposal will be given the proper consideration it deserves.

Rob Calhoun '90

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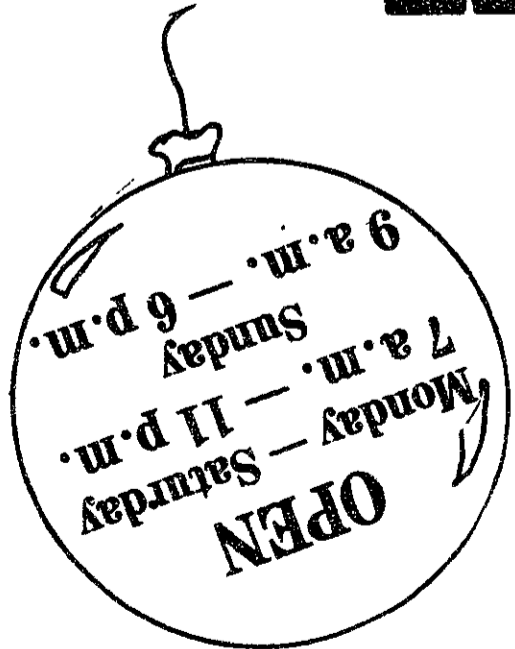
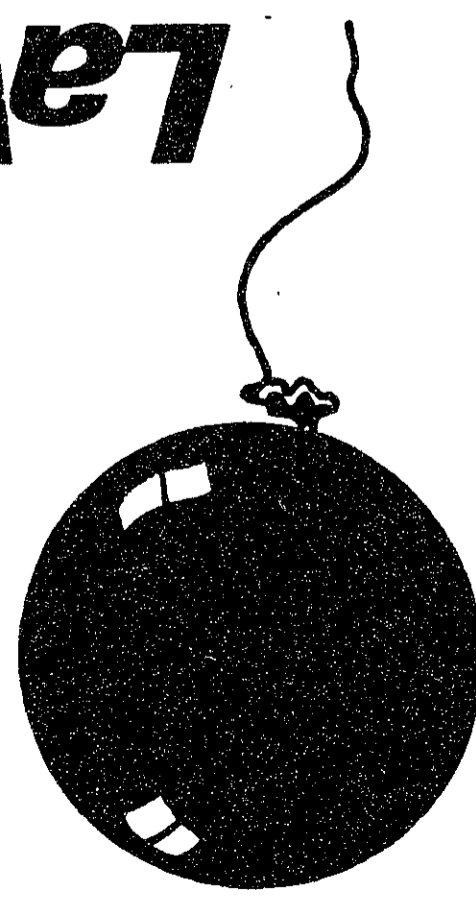
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# MIT groups attempt to duplicate fusion results

(Continued from page 1)

two neutrons — an alpha particle — from each reaction.

Steven Jones, a scientist at Brigham Young University, claimed to have performed a similar experiment last year. Luckhardt, however, said that while the Jones and the Pons/Fleischmann experiments were both cold fusion experiments, the former was essentially different in that the fusion rates were on the order of a few neutrons per hour. The power output for the Jones experiment was in the neighborhood of  $10^{-13}$  watts.

In the experiment carried out by Jones, there did appear to be some fusion reactions at a low level — a few standard deviations above the background level, Luckhardt said.

But the Pons/Fleischmann experiments have much more extravagant claims. The researchers claim to have produced a device that produces an energy output greater than the energy input. They have also said that they can produce fusion reactions at room temperature on solids such as palladium instead of in very hot gases. These claims, if proved to be true, could have far-reaching consequences in the future. Pons and Fleischmann have asserted that if commercialized, the technique could produce enough heat and electricity to cause the virtual elimination of oil, coal and nuclear power.

And though this may send more imaginative minds into speculations about the effect of such an inexpensive energy source, researchers at MIT and laboratories across the nation are playing it very cautiously.

"Pons and Fleischmann are highly respected in their fields, which is electro-chemistry, and so

we owe it to them to give them the benefit of the doubt," said Ian H. Hutchinson, associate professor of nuclear engineering at MIT. "But while we are taking their claims seriously, we are not taking them for granted," he added. Hutchinson felt that the claims called for a lot of investigation and that one would have to wait months before concluding one way or another.

"To achieve the power output that they report, i.e. '1 watt in, 4 watts out', without lethal doses of neutron radiation appears to be one of the mysteries that surrounds the Utah experiment," Luckhardt said. According to him, theoretically one would expect a tremendous level of neutron radiation. But no one died out of radiation exposure in Utah, and that's a good neutron detector, he added.

Hutchinson also felt that it was "doubly puzzling how on earth such a fusion reaction could take place at room temperature in the first place, and how on earth it could do so without giving rise to neutron or other radiations."

According to Luckhardt, even if the new fusion method were to be used to build a power reactor of 1000 megawatts, for example, tremendous quantities of palladium would be required. "Therefore it is by no means clear how it can be used for commercial power generation," he said.

So the scientific community will have to spend the next few weeks maintaining both its excitement and its skepticism. As Institute Professor Emeritus Phillip Morrison said in an interview last week, "I think there's a chance it's the most important development for a century, and there's a chance it's nothing at all."



Tech File Photo

Dr. Phillip Morrison.

# MIT forms program to increase involvement of students' parents

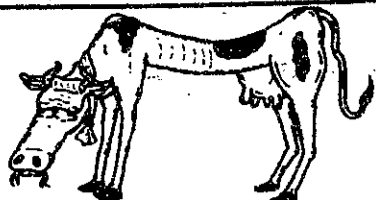
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Oct. 20-21, will include dramatic and musical performances, class visits, and lab tours, Hartley said. Parents expressed the most interest in these events in a survey sent last month to determine their preferences. The survey offered choices ranging from presentations on admissions and financial aid, to discussions about campus life, to tours of labs and museums at MIT, Hartley said.

More events for parents may be held during Residence/Orien-

tation Week this year as a result of the Parents Program, according to Enterline. In fact, Family Weekend may eventually be moved to R/O week.

Both Enterline and Hartley stressed the importance of student input and participation in the Parents Program. Hartley said that she wished she had learned more about MIT when her son attended and wanted current MIT parents to become involved with this "special and exciting" school.



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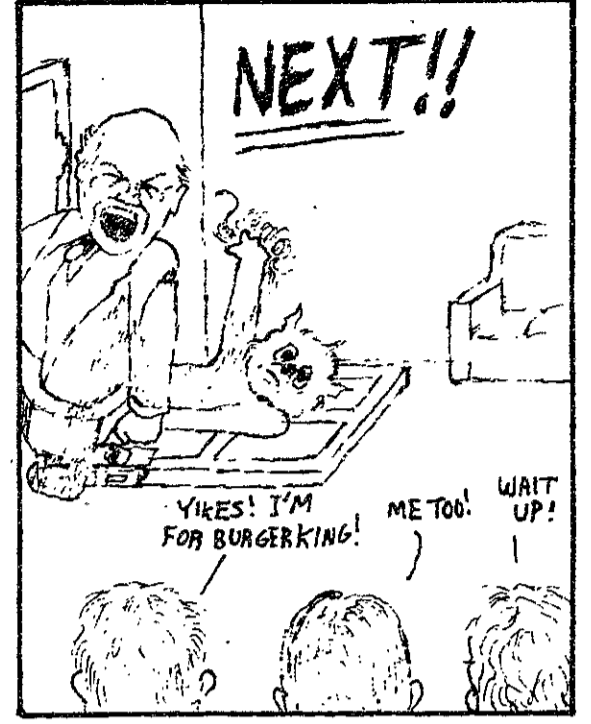
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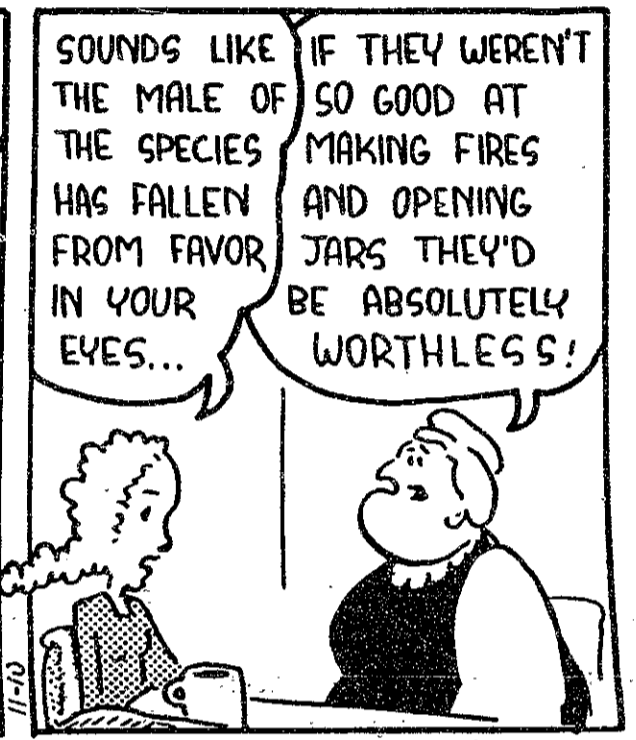
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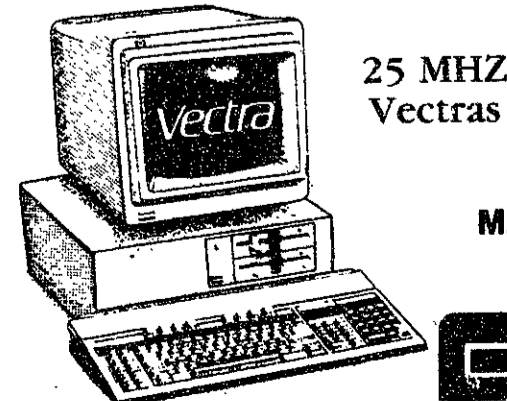
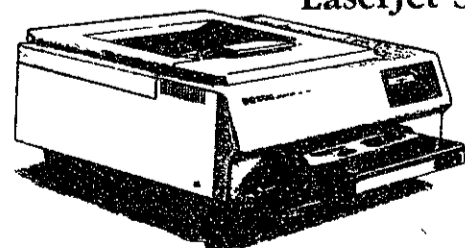
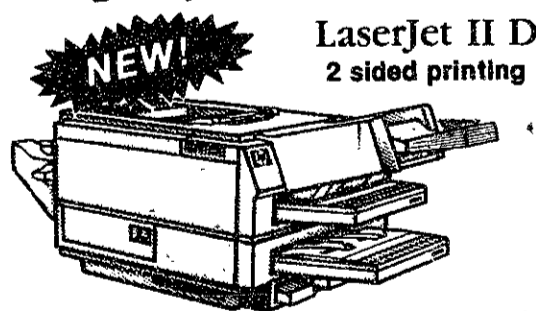
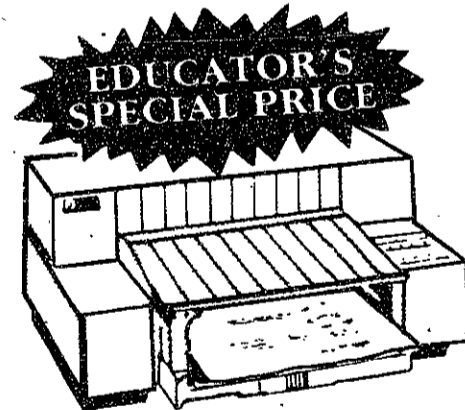
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## Costello gives brash, spectacular show at Boston College

ELVIS COSTELLO

With Nick Lowe.

Boston College, Friday, March 31.

By PAIGE PARSONS

**A** PERFORMER'S COMEBACK after a two-year absence from the music scene isn't always a sure bet. But judging from the opening night of Elvis Costello's college tour last Friday, there seems no need to worry about the quality of his performance; instead, worry about getting a ticket next time he comes around (April 13 at Brandeis University). His upcoming summer tour dates are sure to sell out.

Last Friday's show was billed as both solo and acoustic. Surprisingly, the lack of accompaniment served to highlight the innumerable talents of our star. The power

of his performance was witnessed when he broke a guitar string after his first number, but the mishap didn't stop him — armed with another guitar, he blasted into his current hit, "Veronica." Technical problems — a loose connection — plagued him during the song, but undaunted, he recovered several times without missing a beat. From then on, it was smooth sailing for Costello, who continued to play for another two hours.

During his last tour two years ago, Costello added variety and spontaneity to the shows by inviting the audience to spin his "Fabulous Spinning Songbook." The enormous roulette wheel contained the names of all of his songs; Costello followed the luck of the wheel for entire performances. Apparently, the concept was a hit, because at the midpoint of Friday's

show a red satin heart appeared to serve the same purpose. The 8-foot heart had pockets containing rolled-up banners listing the "thirteen-and-a-half deadly sins," said Costello. Blindfolded fans drew banners from the heart and were asked to name a "matching" Costello song. The process resulted in some very strange combinations, linking the sin of 'Lust' with "Allison" and the sin of 'Awesomeness' with "The Angels Want to Wear My Red Shoes." Too bad no one chose the sin of "drunkenness" or, better yet, "Geraldo Rivera."

The highlight of the evening was a dazzling version of his classic "Pump It Up," which was the only non-acoustic song of the entire evening. Costello picked up his electric guitar and started a rap beat on a drum machine with spectacular results.

His strong voice carried like rough silk over the raw power of his guitar, producing one of the best live versions of any song I've ever heard. Never before has feedback been such sweet music to the ears.

Opening for Costello was Nick Lowe, Elvis' long time tour-mate and friend. He, too, was unaccompanied and played an acoustic set. Lowe included classics like "Cruel to be kind" and his top-ten hit "I knew the bride when she used to rock-n-roll" as well as new material from his soon-to-be-released album. He was very entertaining, but the material didn't always lend itself to an acoustic performance. With only a guitar to embellish the songs, one tune sounded quite a bit like the next, and none packed the punch of the original, more rockabilly, versions.

## Terry Gilliam's ponderous fantasy Baron Munchausen doth collapse

THE ADVENTURES OF BARON MUNCHAUSEN

Directed by Terry Gilliam.

Screenplay by Charles McKeown and Terry Gilliam.

Starring John Neville and Sarah Polley.

Now playing at the Harvard Square and Nickelodeon Theaters.

By MANAVENDRA K. THAKUR

**A**LL OF THE QUALITIES THAT MADE Terry Gilliam's previous two films notable are plainly visible in *The Adventures of Baron Munchausen*, but something must have gone terribly wrong while Gilliam was making it. Instead of brilliantly manipulating the distinction between dreams and reality, instead of confronting viewers with images packed with overwhelming detail in the best Mad Magazine tradition, the film merely piles one fantastic scene on top of another, succeeding mainly in proving that fantasy too can collapse under its own weight.

In this film, Gilliam addresses the same close-minded worship of rationality that

he attacked in *Time Bandits* (1981) and *Brazil* (1985). *Time Bandits* succeeded because its characters tumbled from one adventure to the next with little sense of any overriding goal or reason. *Brazil* was more structured, but Gilliam charged his creative talents to the fullest to prevent anyone, including the characters, from predicting where the film's jolting turns and twists would lead.

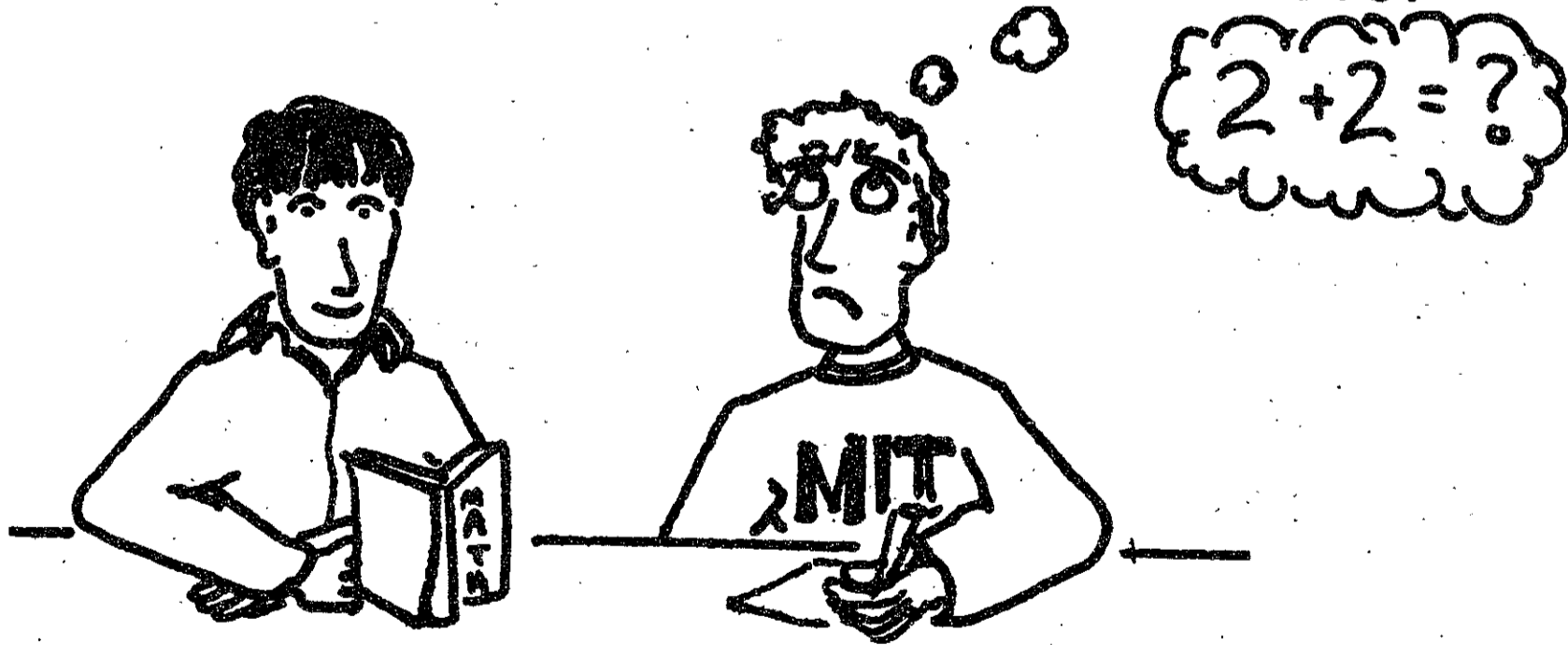
In *The Adventures of Baron Munchausen*, however, Gilliam hobbles himself right from the beginning by forcing his characters to work toward the ultimate goal of rescuing a city besieged by some angry Turks. Consequently, when Baron Munchausen (John Neville) flies off in a balloon made of women's knickers to enlist his friends in the fight to save the city, Gilliam has little choice than to "accidentally" introduce another comrade at each stop along the way. Once this plot device becomes apparent, the film quickly degenerates into an arduous waiting game to see what will happen once the group is finally reunited. By creating this waiting game, Gilliam not only undermines the potential

(Please turn to page 10)



Baron Munchausen (John Neville, 2nd from right) and his comrades prepare to outwit the Sultan in *The Adventures of Baron Munchausen*.

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## ARTS

## Strongly directional light explored in Andrews photographs



Rose Bernstein, Cliff Island  
by Christopher J. Andrews

PHOTOGRAPHS BY  
CHRISTOPHER J. ANDREWS '88  
AND JEAN MARIE HERNANDEZ '89  
Wiesner Gallery, Student Center,  
through Friday, April 7.

By V. MICHAEL BOVE

WHEN REVIEWING AN exhibition of photography, the writer struggles between commenting strictly on the individual pictures and treating the show as a photo essay in three dimensions. Although Christopher Andrews '89 told me that he didn't intend to have an obvious unifying theme behind the images in this exhibit, the picture at the entrance — an obliquely-lit, heavily carved chair back — sets the tone. This is an exhibit of pictures about the interplay between strongly directional light and surfaces. The light in the opening picture is made almost tangible;

the viewer can almost believe that it is the light itself that has cut away the wood.

Hung together are a group of photographs in which shadows play the central role. An especially striking example is "Vital Science," in which shadows of a group of figures radiate from their unseen feet. Hung essentially upside-down, this photo induces a particular tension — it is hard to imagine oneself in the space of this scene in a way that fully satisfies one's sense of equilibrium. A more ethereal light producing less-defined shadows suffices a depiction of a workbench scattered with dusty hand tools. Ordinary, unglamorous kelp is shot lovingly like a bunch of dried sea-lavender.

Light creates a transfiguration of a similar sort in another group of four pictures titled the "Industrial Art" series. Sepia toning is here applied to good effect, lending the prints a topically-appropriate "rusty" feel. But a possibly unintentional ambiguity is at work: the pictures along the top row (rectilinear girders, a winch) clearly depict man-made objects, but the two at the bottom might be of natural origin. A gathering of mottled pipes could instead be the trunks of a grove of young birch trees, while plastic telephone conduits oddly resemble the calcareous remains of long-dead sea animals.

In a photograph elsewhere, a young boy facing a burying ground waves his arms magically, seeming to command some sort of metamorphosis. In this context, the headstones cannot hold their macabre associations. This boy might be interpreted as Andrews himself, in which case, a material alteration of the scene is not needed; rather, he wants the viewer's eye (with the assistance of the magical power of horizontal light) to see differently.

An unfortunate spot in this show is a self-portrait shot in a mirror. Aiming at an interesting angle, Andrews commits his vision to a print which seems the result of a combination of underexposure and sepia-toning gone awry, with muddied mid-tones, and a severely restricted dynamic



Untitled, Christopher J. Andrews

range. The subtlety, perhaps, is the point. But among the crisp, clear tonalities of the surrounding photographs, this one looks a little out-of-place. The light falling upon a figure is much better captured on a portrait of Peter Dunn G, whose wrinkled white shirt takes on a chiseled quality. By far the best portrait is "Rose Bernstein, Cliff Island 1988," a wistful, elderly woman with an almost Native-American profile.

Y:60, M:30, C:0, a group of color photographs by Jean Marie Hernandez '89 is on display simultaneously with this show. Named after a filter setting on a color enlarger, this collection of technically-good pictures largely of Chinatown shows few surprises. Notable, however, is a shot in which a Pontiac fascinatingly peeks out over a pile of cargo containers like a cat stalking a mouse.

## Poor sound system mars triumphant return of comedy's king of one-liners

HENNY YOUNGMAN AND  
LENNY CLARKE

Sanders Theatre, Saturday, April 1.

By DAVID M. J. SASLAV

HERE ISN'T MUCH TO SAY ABOUT Henny Youngman that hasn't been said at least a thousand times before. He never quits. He tells the same one-liners he was telling fifty years ago. He still plays a mean (that is to say, cruel) violin. And he still carries himself with the same stage presence he always has. Granted, he now requires assistance in getting on and off the stage, but so what? Performers should be judged by what they are on stage, not how they get there.

And once behind the mike, it's impossible to stop Henny Youngman. His comic timing is impeccable, his material is eternal (and most of it still works!), and he knows how to milk a joke for all it's

worth. "Take my wife, please!" may no longer be funny, but it brought tumultuous applause from an appreciative Sanders Theater crowd Saturday night. He may not have been the first comic to deliver the joke "I went to my psychiatrist. He said 'You're crazy'. I said, 'I want a second opinion.' 'Okay, you're ugly, too!'" but he must surely have been one of the first. And there's always *somebody* out there who hasn't heard it yet!

In all fairness, it's equally impossible to stop Lenny Clarke. True, he too has not updated his material much over the years. He still champs at the bit whenever he finds himself in a "keep it clean" setting. But something about his grass roots origins seems to serve him highly successfully; one always gets that feeling of identification with his anecdotal humor: "The people who win the lottery and then say, 'Yeah, I'm gonna keep my job at the shoe-

(Please turn to page 10)

# MIT - ACM Undergraduate Computer Science Conference

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- "A Simple Placement and Routing Algorithm for a Two-Dimensional Computational Origami Architecture" by Robert S. French
- "Pipeline Timing Simulation with Constraint Management" by Edan Kabatchnik and Steven Chanin
- "LAMBDA: A Simple but Powerful Parallel Programming Environment" by Michael Benjamin Parker
- "Hybrid Network Routing for Large Store and Forward Networks" by Stephen R. Smoot

The award winning paper is:

- "A NeWS-based Window Object for Graph Interfaces" by Manuela O. Vasilescu

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## Comical High Hopes can't support anti-Thatcher diatribe

### HIGH HOPES

Written and directed by Mike Leigh.  
Starring Philip Davis, Ruth Sheen,  
and Edna Dore.  
At the Nickelodeon Theater.

By CORINNE WAYSHAK

**B**ENEATH ITS SHARP POLITICAL satire of the *nouveau riches* lurks a warm and saddened story of lost idealism in *High Hopes*, a British film about present-day England under Margaret Thatcher. In the film, writer and director Mike Leigh straddles the social strata with seven fully developed characters, inextricably tying the varied range of character's aspirations and ideals to class structure.

Much of the film focuses on Cyril (Philip Davis), a husky intellectual who drives a delivery motorcycle by day and philosophizes about Marxism by night. The movie seems to support Cyril's theory about the inverse relationship of a person's wealth to his worth with its one-dimensional portrait of the *nouveau riches*. The wealthy characters lead petty but seemingly content lives, but Cyril remains extremely bitter and cynical.

Cyril's one salvation is his relationship of ten years with his live-in partner Shirley

### Bring hearing aid to comedy show at Sanders

(Continued from page 9)

lace factory? Shoot them. Shoot them now. Take the money away and give it to somebody else!"

Clarke touched upon such diverse subjects as Vietnam ("I never go anywhere I can't find on a map. 'Cause then if you go and it sucks, you don't know how to get back!"), Catholic school ("Nuns are just these old ladies who decided to never get married, dress up like penguins, and beat the hell out of little kids!"), and the History of Man ("Let's face it, folks; Eve was a bitch."). But despite the lack of thematic unity, Clarke never lost touch with that breezy, conversational style that is his trademark. A fine set, taken all in all.

(Ruth Sheen), a tall woman whose oddly defined facial features give her a homey yet intriguing appearance. In many ways, Shirley's wits are a perfect match to Cyril's. All of her plants, which seem to overtake the space of their tiny flat, are named after political figures — she has a spiny cactus affectionately named "Thatcher." The couple's one dispute stems from Shirley's desire to have a baby, but their relationship remains strong, even superseding the monetary hardships they endure.

On the opposite side of the social spectrum is a yuppie couple, Laetitia (Leslie Manville) and Rupert (David Bamber). The couple's taut and impeccably dressed bodies and perfectly pink flesh give them a cartoonish quality — their worst hardship is being late for the evening's opera. The two flutter about as they shop and go to the opera, only to come home for the evening's round of sex which involves a cute stuffed animal nicknamed "Mr. Sausage." This simple, stylized portrait of the upper class, while hilarious, works against the political message of the movie. The audience has a tough time believing that such meaningless people control England and suppress the lower and working classes.

Director Leigh attempts to convey the sad plight of the elderly through the char-

acter of Mrs. Bender (Edna Dore). Introduced with a third couple, Dore plays an elderly woman who is often shut out from the world; her performance, dotted with comical elements, superbly lives up to the role. But even with Leigh's worthy efforts, the film sometimes lectures in an overly pedantic manner about the hopeless situations of the poor and elderly in England. Despite its often heavy-handed tone, *High Hopes* succeeds as a comical and entertaining film. One of its greatest quali-

ties is the portrayal of Cyril and Shirley's relationship. Leigh's passive camera allows the audience insight into a partnership that is believable and is not just the glossed over picture common to many current films. The level of warmth between the couple is matched by the hilarity of the caricature presented in the *nouveau riches* partnership. It is this simplicity in granting specific social characterizations that makes the film entertaining but fails to support its social message of anti-Thatcherism.

### No rhyme or reason to muddled Baron

(Continued from page 8)

of his fantasy sequences but makes his film downright tedious at times.

To be sure, Gilliam plops Munchausen and his merry men into some wonderful and fantastic worlds. Two sequences that particularly stand out are the celestial coordinates surrounding the moon and the lyrically photographed birth of Venus (based on the famous Botticelli painting of 1482). Gilliam's visual sensibilities are matched only by his awareness of the vast possibilities of sound and stereo separation, and Michael Kamen's score is as least as good as his excellent score for *Brazil*. Nevertheless, the obvious care and technical wizardry that has gone into these moments cannot substitute for the element of unpredictability that the film so badly needs.

The fantasy sequences might have worked better if it were possible to forget the unnecessary purpose imposed on them. But one can't do this because of the presence of Sally Salt (Sarah Polley), a young girl who stows away on the Baron's balloon and follows him around. Her presence is a major mistake because her only function is to constantly nag the Baron to get on with his promised rescue of the city. "We'll be late, we have to get back" she exclaims over and over, and it is not until after the climactic battle that she finally opens her eyes wide and realizes that "It wasn't just a story, was it?" Bravo for her, but bully for the audience, which knew

this all along. Her presence is the final confirmation that the film's plot structure is really nothing more than an excuse, and a particularly lame one at that, for Gilliam to indulge in his penchant for fantasy.

All of these problems could easily have been avoided if Gilliam had simply began the film with the Baron already on his quest to round up his men. That way the fantastic scenes could have jumped from one to another as they did in *Time Bandits*, the underlying theme of rescuing the city could have unfolded as a surprise, and the climactic battle with the Turks would have been more satisfying than it currently is. Perhaps Gilliam didn't think of this simple fix because he got caught up in massive cost overruns and delays. Perhaps he did not want to duplicate his work in *Time Bandits*. Nonetheless, had Gilliam taken this track, the resulting film would have been more successful than his current offering.

Gilliam likes to refer to *The Adventures of Baron Munchausen* as "the triumph of fantasy" as well as the final film of a trilogy (the other two films being, of course, *Time Bandits* and *Brazil*). Unfortunately, watching Gilliam hiccup through this film leaves no doubt that it is the weakest of the three. Because of his previous successes, though, one can yet hope that Gilliam will return to top form by the time he makes his next film. It would be a shame indeed if *Brazil* proves to be the sole lasting masterpiece of Gilliam's career.



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## ARTS

**Novel narrative means prove downfall of ART's In Twilight**

IN TWILIGHT:

TALES FROM CHEKHOV

Directed by Tina Landau.

The American Repertory Theatre.  
At the Hasty Pudding Theatre.

By MARK ROBERTS

**T**HE AMERICAN REPERTORY Theatre is opening its eighth New Stages series on a gentle note with stage adaptations of four short stories by the Russian writer Chekhov. Although he was better known for his plays, Chekhov was prolific in this miniature literary form, publishing over ten thousand pages of stories and tales in the first twenty years of his artistic life. His stories share the bittersweet poignancy of the plays in their acute observation of people's daily lives. Although set firmly in the society and period in which he wrote, they have universal significance in their theme of the tragedies and joys of human relations and experience.

The pieces in ART's production do not leap further from the form and structure of the original short stories than is needed, for in all four one of the characters doubles as a narrator, often offering direct authorial comment on the action as well as describing it further and filling in details of people's histories. Although this technique allows the precise point of the story to be reproduced exactly, it is disappointing that such a literal approach to the adaptation was taken in all four plays. Given that the program notes quote Chekhov as saying he thought that "The artist must be only an impartial witness of his characters and what they said, not their judge," one might have expected that in some at least the action might have been allowed to stand on its own on stage without extra commentary. The decision to always have a narrator suggests a lack of confidence. It did, however, stress the deliberate artifice of what we saw, which was further emphasized by the combination of rich period costume with an open, canvas-draped stage, mimed or extemporized props, and



Steven Zahn, Ellen Kohrman, Daria Martel, and Deanna Dunmyer

a costume rail prominently displayed on stage. By freezing the actors in some well-composed tableaux while the narrator passed comment, the director offered us the characters as specimens to subject to the detailed scrutiny which the scientifically meticulous Chekhov intended.

The first of the stories was *The Butterfly*, a tale of futile adultery and waste. Would-be artistic socialite Olga Ivanovna (Ellen Kohrman), the butterfly of the title, marries an earnest doctor to the bemusement of her artistic friends. They start off deeply in love, but gradually she slips into an affair with a pretentious painter (Ed Schloth), and she and her husband Dymov become more and more distant. In one of the more effective of the various narrative techniques employed in the production, the married couple would sometimes speak aloud to the audience thoughts going through their heads as they spoke to one another, demonstrating the barrier between them that their conversation can no longer surmount. When Dymov receives his doctorate and confides this news to his wife, who is hurriedly dressing for the theater, all the pent up emotion of this demonstrative man is on offer — "if she will join me in this, I will forgive her everything, past, present, and future," he thinks. His wife's thought — "I do not understand or care... and besides, I am late for the theater?" slides out behind her vac-

uous reply. Although this was a moving moment, it was characteristic of the evening that the director should choose to have the subtext made explicit, rather than leaving it to emerge from the action. A more confident director might have left these thoughts unspoken, trusting the audience to understand their import from the situation and actors' behavior alone.

Steve Hofvendahl played Dymov modestly as a man who falls into the slightly ridiculous role in which other, more confident people choose to cast him. He reveals his decency and bewilderment at the lack of understanding of artistic society for his scientific endeavors in a moving speech in which he asks why his wife's friends will not accept natural science without understanding it much in the same way that he accepts their landscapes and concertos, whose beauty he fails to appreciate. It is a problem which Chekhov, who studied as a medical student himself, was particularly well placed to understand.

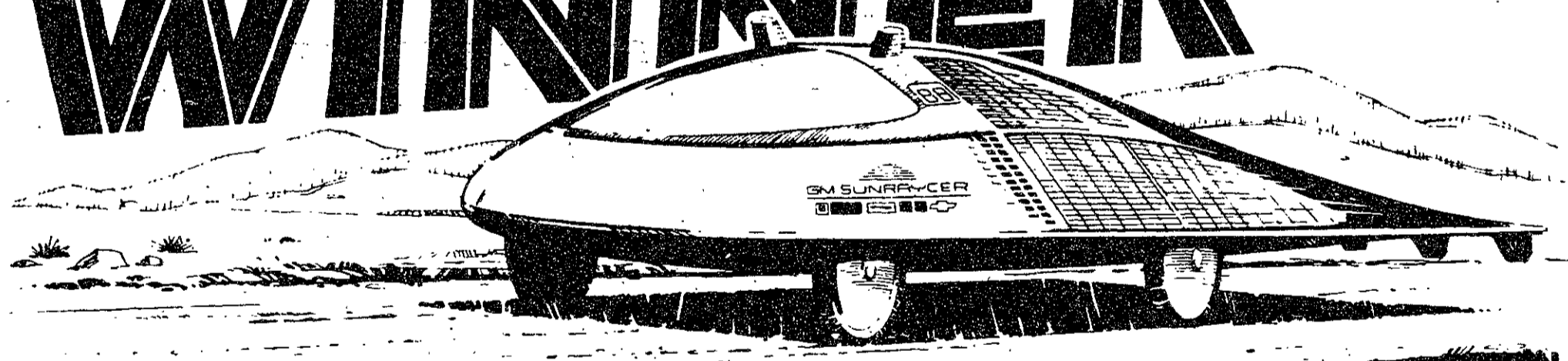
*Difficult People*, which followed, also featured a medical student, the son of a poor family who needs to ask his father for money with which to return to college (various elements in the evening's entertainment seemed particularly designed to appeal to MIT students). The piece was shorter and tighter than its predecessor, focusing on the internal dynamics of a particularly unhappy family dominated by

a bully of a father. Harry S. Murphy played the father tempestuously and genuinely looked the part of the scowling earthy tyrant. Despite the fiery subject matter, the treatment was also a little lighter and produced better results, for the son would step out of character to offer wry commentary on the proceedings.

The longest of the pieces, *In the Ravine*, never found the precision and concentration characteristic of the best short stories. It offered a plethora of interesting images and situations — the sullen village festering in pollution from its factories, a counterfeiter with the ability to see the evil in people's hearts, his pious mother who sees only the good, a simple soul who likes to eat jam and loses her baby to the cruelty of a jealous flirt — but in such profusion that the end result was confusion. Perhaps a jumble is a truer piece of life than a neatly tailored slice, but often this scene seemed to be intending to go somewhere and then lost its way, making for dissatisfying drama. Nonetheless, individual performances and episodes were impressive: Charles Geyer as Anisim, the wild eyed forger, and Alice Manning as the saintly Varvara Nikolayevna, "who gets fatter and paler" were both absorbing to watch.

The last piece, *The Student*, returned to the simplicity and brevity of a single strong idea but failed to convince. The episode in which a student, cold and gloomy as he trudges along the road, is re-awakened through his chance encounter with two women to the sheer, utter joy of life reflected in the very arrangement of the world around him, is potentially very moving. The experience Chekhov is trying to describe is a powerful one, but Steven Zahn, who played the student, was not able to display this very personal emotion or describe it in his role as narrator. The drawback of this halfway approach to the adaptation was particularly apparent here, where one felt that one neither had the chance to imagine the emotion for oneself as one would if one were to read the story, nor the chance to experience it through another's portrayal on stage.

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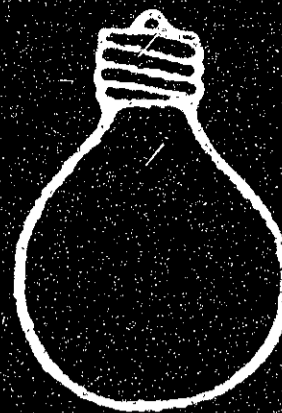
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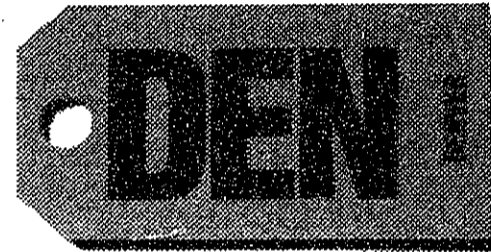
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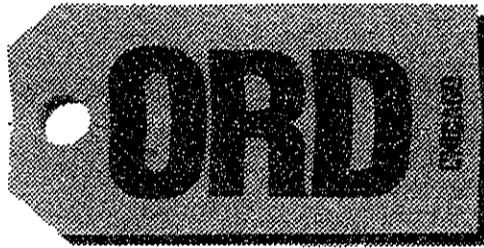
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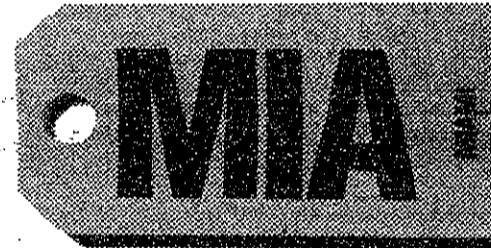
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ARTS

Tuesday, Apr. 4

POPULAR MUSIC, ETC.

The Radiators, with guests Me and the Boys, perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$7.50 advance/\$8.50 at the door. Telephone: 451-1905.

Brewer and Shipley perform at 7:30 & 10:30 at Necco Place, 1 Necco Place, Boston. Tickets: \$6.50/\$7.50. Telephone: 426-7744.

Magical Strings, Aaron Hsu-Flanders, and David Ormonde-Thomas perform at Johnny D's, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Telephone: 776-9667.

In 2 Deep, Cartoon Factory, Chloroform Kate, and Leg Room perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Baked Potatoes, Any Angel, and Miss Bliss perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

Tommy Keene performs at 9 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$7. Telephone: 497-8200.

DANCE

\*\*\* CRITIC'S CHOICE \*\*\* Masterworks, virtuoso ballets by Maurice Bejart, Sir Frederick Ashton, and George Balanchine, is presented by Boston Ballet at the Wang Center, 270 Tremont Street, Boston. Continues through April 9. Tickets: \$10.50 to \$34.50. Telephone: 787-8000.

FILM & VIDEO

The Brattle Theatre continues its Tuesday series *Women on Film* with *Lulu in Berlin* (Susan Woll & Richard Leacock, 1983) at 4:50 & 8:00 and *Pandora's Box* (G. W. Pabst, 1928) at 5:55 & 9:30. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double feature). Tel: 876-6837.

The Harvard Film Archive continues its Tuesday series *Narrative Approaches* with Andrei Tarkovsky's *The Mirror* (1974, USSR) at 5:30 & 8:00. Located at the Carpenter Center for Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Tickets: \$3 general, \$2 seniors and children. Telephone: 495-4700.

The Somerville Theatre presents *Eight Men Out* at 5:45 & 9:45 and *Ball Durham* at 4:50 & 8:00. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$5. Telephone: 625-1081.

\*\*\* CRITIC'S CHOICE \*\*\* Boston University Asian Student Union presents *Tampopo* at 7:30 in the George Sherman Union Conference Auditorium, 775 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-4000.

On The Town

Compiled by Peter Dunn

JAZZ MUSIC

The Mike Metheny Quartet performs at 9 pm at the Regattabar, Charles Hotel, One Bennett Street, Harvard Square, Cambridge. Tickets: \$4.75. Telephone: 864-1200.

CLASSICAL MUSIC

The Ridge String Quartet performs works by Webern, Mozart, and Schumann at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. Admission: \$10 general, \$7 seniors and students. Telephone: 876-0956.

POETRY

Jean Valentine reads from *Home\* Deep\*Blue* at 8 pm in Boylston Hall Auditorium, Harvard Yard, Cambridge. No admission charge. Tel: 547-4908.

Wednesday, Apr. 5

FILM & VIDEO

\*\*\* CRITIC'S CHOICE \*\*\* The MIT Museum begins its series *Celebrating the Nautical Rites of Spring* with *Captains Courageous*, starring Spencer Tracy and Freddie Bartholomew, at 8 pm. Located at 265 Massachusetts Avenue. No admission charge. Telephone: 253-4444.

The Somerville Theatre presents *Where the Buffalo Roam*, starring Bill Murray, at 6:00 & 9:50 and *Tapeheads* at 8:00. Also presented April 6 and 7. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$5. Telephone: 625-1081.

The Harvard Film Archive continues its Wednesday series *Shakespeare on the Screen* with *Julius Caesar* (David Bradley, 1950) at 5:30 & 8:00. Located at the Carpenter Center for Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Tickets: \$3 general, \$2 seniors and children. Telephone: 495-4700.

The Brattle Theatre continues its Wednesday film series *Married to the Director* with *Fearless Vampire Killers* (Roman Polanski, 1967) at 7:45 and also presents the first annual *Union Projectionists Local 182 Film Festival* at 9:45. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children. Telephone: 876-6837.

Boston University begins its *Avant-Garde International Film Festival* with *Un Chien Andalou* (1970, France) and *The Tin Drum* (Volker Schlöndorff, 1979, Germany) at 8 pm in the George Sherman Union Conference Auditorium, 775 Commonwealth Avenue, Boston. Admission: \$3 general, \$2 students. Telephone: 353-4000.

POPULAR MUSIC, ETC.

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

It Can't Happen To Me, *Damaged Goods*, *Down Staircase*, and *That Will Learn Ya* perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Miles, Mahatma Dogma, and O'Jones perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

Geoff Bartley and David Messingill perform at 7:30 & 10:30 at Necco Place, 1 Necco Place, Boston. Tickets: \$5.50/\$6.50. Telephone: 426-7744.

Lonnie Brooks performs at 9 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$8.50. Telephone: 497-8200.

JAZZ MUSIC

The Johnny Griffin Quartet performs at 9 pm at the Regattabar, Charles Hotel, One Bennett Street, Harvard Square, Cambridge. Also presented April 6 to 8. Tickets: \$6.75 to \$9.75 depending on day. Telephone: 864-1200.

CLASSICAL MUSIC

The Boston Symphony Orchestra performs works by Cage, Stravinsky, and Debussy in an open rehearsal at 7:30 in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Performances are April 6, 8, & 11 at 8 pm and April 7 at 2 pm. Tickets: \$16 to \$42.50 general, \$10 open rehearsal. Telephone: 266-1492.

Soprano Margaret Jane Wray and baritone Mordchal Kaston, accompanied by pianist Craig Rutenberg, are presented by the Boston Opera Association at 8 pm in the Oval Room, Copley Plaza Hotel, Boston. Tickets: \$15. Tel: 482-2840.

Music from Malboro presents works by Mozart, Ravel, and Brahms 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. Telephone: 876-0956.

The Boston Conservatory Wind Ensemble performs a program of Brass, Winds, and Percussion at 8 pm in Seully Hall, 8 The Fenway, Boston. No admission charge. Telephone: 536-6340.

LECTURES

John Cage presents a lecture in the *Norton Lectures and Seminars* series at 4:30 in Sanders Theatre, Quincy and Kirkland Streets, Harvard University, Cambridge. No admission charge. Tel: 495-0583.

Thursday, Apr. 6

POPULAR MUSIC, ETC.

\*\*\* CRITIC'S CHOICE \*\*\* SCC's Strat's Rat presents *Barrance Whitfield and the Savages* and *The Mother Folkers* at 9 pm in Lobdell Dining Hall, MIT Student Center. No admission charge. Tel: 253-3916.

David Crosby, with guest Firetown, performs at 7:30 at the Orpheum Theater, Hamilton Place, Boston. Tickets: \$17 and \$18. Telephone: 482-0650.

The Fnx performs at 7:30 at Citi, 15 Lansdowne Street, Boston, near Kenmore Square. Tickets: \$14.50 advance/\$15.50 day of show. Tel: 482-0650.

Dig Deep, Eddie Lawrence, and Beyond Pale perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

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

Hedwig, Left Nut, Egg, Xaana Don't, and Bad Apples perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

Mark Farner, with guests T. H. and the Wreckage, *Flight 505*, *Zug Zug*, and *Clairvoyance*, perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$6.50 advance/\$7.50 at the door. Tel: 451-1905.

Errol Strength and the Concious Band perform at 7:30 at Necco Place, 1 Necco Place, Boston. Tickets: \$4.50/\$5.50. Telephone: 426-7744.

Dianne Davidson performs at 7:30 & 9:30 at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$12.50. Telephone: 497-8200.

CLASSICAL MUSIC

The All-Newton Baroque Trio performs works by Corelli, Vivaldi, Handel, Bach, and Frescobaldi at 12:05 in the MIT Chapel. No admission charge. Telephone: 253-2906.

Prokofiev's 3-act opera, *The Duenna*, is performed by the Opera Theater of the Boston and New England Conservatories at 8 pm at the Boston Conservatory Theater, 31 Hemenway Street, Boston. Also presented April 6 to 8 at 8 pm and April 9 at 3 pm. Tickets: \$7 general, \$4 seniors and students. Tel: 536-6340.

\*\*\* CRITIC'S CHOICE \*\*\* Baritone Sanford Sylvan and pianist David Breitman perform works by John Harbison, David Lerner, Earl Kim, and Aaron Copland at 8 pm in Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$12 general, \$10 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

JAZZ MUSIC

The New England Conservatory Jazz Ensemble performs works by Stanley Cowell, Charles Mingus, and others at 12:30 at the Federal Reserve building, 600 Atlantic Avenue, near South Station in downtown Boston. No admission charge. Telephone: 973-3454 or 973-3368.

THEATER

Princess Ida, Gilbert and Sullivan's comic battle of the sexes, is presented by the Harvard Gilbert and Sullivan Players at 8 pm at the Agassiz Theatre, Radcliffe Yard, Cambridge. Also presented April 7, 8, 13, 14, & 15 at 8 pm and April 8 and 15 at 2 pm. Tickets: \$7 and \$9 general, \$5 and \$7 matinees, \$2 discount to students. Telephone: 498-2328.

FILM & VIDEO

The Brattle Theatre continues its Thursday film series *Bunuel in Mexico* with *The Exterminating Angel* (1962) at 5:00 & 7:55 and *Simon of the Desert* (1965) at 4:00, 6:50, & 9:45. 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 Film Archive continues its *Anniversary Special* series with *The Bandit* (Alberto Lattuada, 1946, Italy), starring Anna Magnani, at 5:30 and *Preservation of Foreign Film: Italian Cinema*, a lecture by Stephen Harvey of the Museum of Modern Art in New York, at 8:00. Located at the Carpenter Center for Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Tickets: \$3 general, \$2 seniors and children. Telephone: 495-4700.

The Harvard-Epworth Church presents Roberto Rossellini's *The Acts of the Apostles* (Parts 5-7) at 8 pm. Located at 1555 Massachusetts Avenue, Cambridge, just north of Harvard Square. Admission: \$3 contribution. Tel: 354-0837.

\*\*\* CRITIC'S CHOICE \*\*\* Boston University continues its *Avant-Garde International Film Festival* with *Un Chien Andalou* (1970, France) and *Federico Fellini's 8 1/2* (1963, Italy) at 8 pm in the George Sherman Union Conference Auditorium, 775 Commonwealth Avenue, Boston. Admission: \$3 general, \$2 students. Telephone: 353-4000.

Friday, Apr. 7

DANCE

Ann Carlson performs *Animals* as a presentation of Dance Umbrella at 8 pm at the C. Walsh Theater, Suffolk University, 55 Temple Street, Boston. Also presented April 8 at 8 pm and April 9 at 2 pm. Tickets: \$12 general, \$10 DU members, seniors, and students. Tel: 492-7578.

A View from a Limosine, works by Anna Meyers, is presented by The Dance Box at 8 pm at the Joy of Movement Center, 536 Massachusetts Avenue, Cambridge. Also presented April 8 at 8 pm and April 9 at 4 pm. Tickets: \$10 general, \$8 seniors and students, \$2 more at the door. Telephone: 492-4680.

FILM & VIDEO

The MIT Lecture Series Committee presents D. W. Griffith's *Intolerance* (1916) at 6:30 in 10-250 and *Dirty Boten Scoundrels* at 7:00 & 10:00 in 26-100. Admission: \$1.50. Telephone: 258-8881.

\*\*\* CRITIC'S CHOICE \*\*\* The Brattle Theatre continues its Friday/Saturday film series *Reel Novels* with *Elia Kazan's East of Eden* (1955), starring James Dean, at 3:45 & 7:50 and *Alfred Hitchcock's Lifeboat* (1944) at 5:55 & 10:00. 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 Film Archive's *Anniversary Special* series with *Bellissima* (Luchino Visconti, 1952, Italy), starring Anna Magnani, at 7 pm & 9 pm. Located at the Carpenter Center for Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Tickets: \$3 general, \$2 seniors and students. Telephone: 495-4700.

The Museum of Fine Arts begins its series *International Avant-Garde* with *The Comedy of Work* (Luc Moullet, 1988, France) at 5:30 and *Love Is a Fat Woman* (Alejandro Agresti, 1987, Argentina/Holland) at 7:30. Screenings in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Tickets: \$4 general, \$3.50 MFA members, seniors, and students. Telephone: 267-9300.

\*\*\* CRITIC'S CHOICE \*\*\* The French Library Ciné Club continues its film series *The French Documentary Tradition* with Jean Vigo's *A Propos de Nice* (1930), Marcel Carné's *Nogai*, on *Eldorado du dimanche* (1929), and Alain Resnais' *Nuit et brouillard* (1956). Located at 53 Marlborough Street, Boston, near the Arlington T-stop on the green line. Tickets: \$3.50 general, \$2.50 Library members. Telephone: 266-4351.

Boston University continues its *Avant-Garde International Film Festival* with *Un Chien Andalou* (1970, France) and *Jean-Jacques Beineix' Betty Blue* (1986, France) at 9 pm in the George Sherman Union Conference Auditorium, 775 Commonwealth Avenue, Boston. Admission: \$3 general, \$2 students. Telephone: 353-4000.

EXHIBITS

Stopping Time, photographs, instruments, and memorabilia documenting Harold E. Edgerton's invention and use of the strobe light, opens today in the Compton Gallery, between lobbies 10 and 13. Continues through September 15 with gallery hours weekdays 9-5. No admission charge. Telephone: 253-4444.

THEATER

\*\*\* CRITIC'S CHOICE \*\*\* Gilbert and Sullivan's *Patience* or *Bantheson's Bride* is presented by the MIT Gilbert and Sullivan Players at 8 pm in Room 54-100. Also presented April 8, 9, 14, & 15 at 8 pm and April 9 & 16 at 2 pm. Tickets: \$7 general, \$6 MIT community, \$5 seniors and students, \$4 MIT students, \$3 MIT prefrsh. Telephone: 494-1618.

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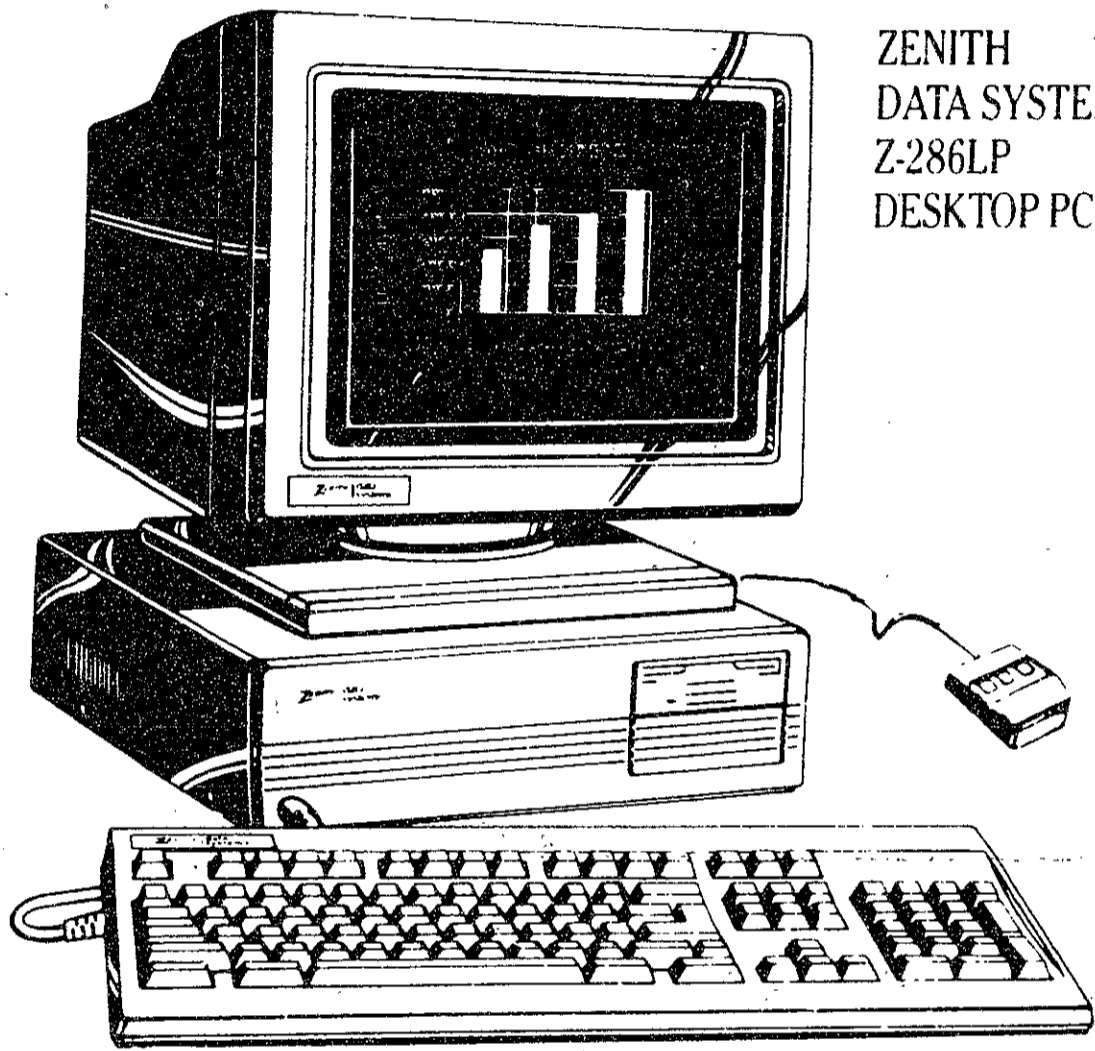
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ARTS

On The Town

Compiled by Peter Dunn

POPULAR MUSIC, ETC.

Mike and the Mechanics and Escape Club perform at the Orpheum Theater, Hamilton Place, Boston. Tickets: \$17 and \$18. Telephone: 482-0650.

Love Tractor, Too Much Joy, and Green Fuse perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Legendary Pink Dots perform at Axis, 13 Lansdowne Street, Boston, near Kenmore Square. Telephone: 262-2437.

Jeff Healey performs at 8 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

The Raunch Hands, Condo Pymies, Voodoo Dolls, and Material Issue perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

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

The Motor City Rhythm Kings perform at 7:30 & 10:30 at Necco Place, 1 Necco Place, Boston. Tickets: \$5.50/\$6.50. Telephone: 426-7744.

The Band That Time Forgot performs at Johnny D's, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Telephone: 776-9667.

Regina Belle performs at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$15. Telephone: 497-8200.

CLASSICAL MUSIC

Bassoonist Cynthia Harris performs works by Vivaldi and Schumann in an MIT Advanced Music Performance concert at 12:05 in Killian Hall, MIT Building 14. No admission charge. Telephone: 253-2906.

\*\*\* CRITIC'S CHOICE \*\*\* Pianist Marek Zebrowski performs works by Haydn, Prokofiev, and Schumann as part of the MIT Affiliated Artist Series at 8 pm in Kresge Auditorium. No admission charge. Telephone: 253-2906.

The Tokyo String Quartet performs works by Haydn, Borodin, and Schubert at 8 pm in Jordan Hall, New England Conservatory, 30 Gainsborough Street at Huntington Avenue, Boston. Tickets: \$18, \$20, and \$22. Telephone: 536-2412.

The Handel and Haydn Society, Christopher Hogwood conducting, performs an all-Mozart concert at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Also presented April 9 at 3 pm. Tickets: \$12 to \$32. Telephone: 266-3605.

Harpichordist Irma Rogell performs works by J.S. Bach, his predecessors and his sons at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. Admission: \$10. Tel: 876-0956.

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

Ensemble Chantrelle performs as part of the Boston University Early Music Series at 8 pm in Hayden Hall, Boston University, 685 Commonwealth Avenue, Boston. Tickets: \$7 general, \$3 seniors and students. Telephone: 353-3345

Saturday, Apr. 8

CLASSICAL MUSIC

The Northeastern Regional Conference of the American Society of University Composers presents concerts at 9:30 am & 2 pm in Jewett Auditorium and at 4 pm in Pendleton Concert Salon, Wellesley College. No admission charge. Telephone: 235-0320 ext. 2028.

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

The John Oliver Chorale performs works by Bach and Mozart at 8 pm in Jordan Hall, New England Conservatory, 30 Gainsborough Street at Huntington Avenue, Boston. Tickets: \$10 to \$17. Telephone: 965-0906.

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

Chorus Pro Musica and Emmanuel Music perform the second act of John Harbison's *A Winter's Tale* at 8 pm at Emmanuel Church, 15 Newbury Street, Boston. Tickets: \$10. Telephone: 353-3356.

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

The Boston University Wind Ensemble performs at 8 pm in the Tsai Performance Center, 685 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

FILM & VIDEO

The Harvard Film Archive begins its series of *Saturday Matinees* with Walt Disney's *Steamboat Willie* (1928), featuring Mickey and Minnie Mouse, and the Marx Brothers in *Monkey Business* (Norman McLeod, 1931) at 2:00 & 3:30. The HFA also begins its film series *The French Revolution with Marat/Sade* (*The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade*) (Peter Brook, 1967) at 7:00 and Danton (Andrzej Wajda, 1983, France/Poland) at 9:15. *French Revolution* films also presented Sunday, April 9. Located at the Carpenter Center for Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Tickets: \$3 general, \$2 seniors and students, \$5/\$4 for a double feature. Telephone: 495-4700.

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

The Brattle Theatre continues its Friday/Saturday film series *Reel Novels* with Elia Kazan's *East of Eden* (1955) starring James Dean, at 3:15 & 7:45 and Peter Bogdanovich's *The Last Picture Show* (1971) at 1:00, 5:25, & 9:55. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

POPULAR MUSIC, ETC.

Al Green performs as a presentation of the McCormack Center for the Arts at 8 pm at the Strand Theatre, 543 Columbia Road, Dorchester, near the JFK/UMass/Columbia T-stop on the red line. Tickets: \$15.00 and \$17.50. Telephone: 282-8000.

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

O Positive performs at 8 pm in an 18+ ages show and at 11 pm in a 21+ ages show at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$9/\$8. Tel: 497-8200.

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

The Zulus, New Marines, and Ragging Lemmings perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

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

The Neville Brothers, with guests The Boston Baked Blues Band, perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$12.50 advance/\$15 at the door. Telephone: 451-1905.

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

Roomful of Blues, Ibrahima's World Beat, and Diversity perform as part of *Give Peace a Dance* fundraiser from 1 pm to 1 am at the Hynes Convention Center, 900 Boylston Street, Boston. Telephone: 868-5259.

Northern Lights and Orrin Star & Friends perform at 7:30 & 10:30 at Necco Place, 1 Necco Place, Boston. Tickets: \$7.50/\$8.50. Tel: 426-7744.

Sunday, Apr. 9

POPULAR MUSIC, ETC.

Midge Ure performs at 8 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

POETRY

Rita Dove, Ellen Bryant Voigt, and Galway Kinnell read from their work in the *Voices of Dignity* benefit for Oxfam America at 7:30 in Sanders Theatre, Quincy and Kirkland Streets, Harvard University, Cambridge. Tickets: \$6 advance/\$8 at the door. Tel: 482-1211.

COMEDY

ImprovBoston performs at 8 pm at Play it Again Sam's, 1314 Commonwealth Avenue, Brighton, on the Boston College green line. Performances continue every Sunday night. Tickets: \$5 general, \$3 students. Telephone: 576-2306.

CLASSICAL MUSIC

The Northeastern Regional Conference of the American Society of University Composers presents a concert at 1 pm in Houghton Memorial Chapel, Wellesley College. No admission charge. Telephone: 235-0320 ext. 2028.

Violinist Itzhak Perlman performs works by Beethoven, Webern, Stravinsky, Bloch, and others at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$22. Telephone: 266-1492.

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

The Emerson String Quartet and The Hart Wind Symphony perform works by Kurt Weill, Paul Hindemith, and Boris Tischenko at 3 pm in Jordan Hall, New England Conservatory, 30 Gainsborough Street at Huntington Avenue, Boston. Tickets: \$10 general, \$8 seniors, \$5 students. Telephone: 536-2412.

Clarinetist Daniel McKelway, cellist Michael Reynolds, and pianist Arthur Greene perform works by Beethoven and Brahms at 4 pm in Old South Church, 645 Boylston Street, Boston. No admission charge. Telephone: 536-1970.

FILM & VIDEO

The MIT Lecture Series Committee presents Stanley Kubrick's *2001: A Space Odyssey* at 3 pm & 8 pm in 10-250. Admission: \$1.50. Telephone: 258-8881.

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

The Brattle Theatre continues its Sunday/Monday film series *Investigations in the Dark* with an Alfred Hitchcock/Jimmy Stewart double feature, *Rear Window* (1954), starring Grace Kelly, at 3:20 & 7:55 and *Vertigo* (1958), starring Kim Novak, at 1:00, 5:30, & 9:55. 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 King Vidor's *Show People* (1928) at 8 pm. Located at 1555 Massachusetts Avenue, Cambridge, just north of Harvard Square. Admission: \$3 contribution. Telephone: 354-0837.

Monday, Apr. 10

CLASSICAL MUSIC

The Peabody Trio performs works by Haydn, Shostakovich, and Brahms at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. Admission: \$5 donation. Telephone: 876-0956.

POPULAR MUSIC

Tania Tikaram performs at 8 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

FILM & VIDEO

The Brattle Theatre continues its Sunday/Monday film series *Investigations in the Dark* with an Alfred Hitchcock/Jimmy Stewart double feature, *Rear Window* (1954), starring Grace Kelly, at 4:00 & 7:50 and *Rope* (1948) at 6:10, & 9:55. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

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

The Harvard Film Archive continues its Monday film series *Three Directors* with Jean-Luc Godard's *Breathless* (1959, France), starring Jean-Paul Belmondo and Jean Seberg, at 5:30 & 8:00. Located at the Carpenter Center for Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Tickets: \$3 general, \$2 seniors and students. Telephone: 495-4700.

EXHIBITS

CITYSPEAK, a collection of works "in conversation with the city" by Dulcinea (Mimi) Starr, opens today in the Weisner Gallery, 2nd Floor, MIT Student Center. Continues through April 21 with gallery open 24 hours. No admission charge. Telephone: 494-0483.

Tuesday, Apr. 11

POPULAR MUSIC, ETC.

The Violent Femmes perform at the Orpheum Theater, Hamilton Place, Boston. Tickets: \$18. Telephone: 482-0650.

Oregon, featuring Ralph Towner, performs at 8 pm & 10 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$12. Tel: 497-8200.

DANCE

\*\*\* CRITIC'S CHOICE \*\*\* The Alvin Ailey American Dance Theater performs at 8 pm at the Wang Center, 270 Tremont Street, Boston. Performances continue through April 16 with Saturday and Sunday matinees at 2 pm. Tickets: \$15.50 to \$29.50. Tel: 787-8000.

FILM & VIDEO

The Brattle Theatre continues its Tuesday series *Women on Film* with *My Name Is Anna Magnani* (Chris Vermoren, 1984) at 4:00 & 7:50 and *Teresa Venerdì* (Vittorio de Sica, 1941) at 6:00 & 9:45. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

The Harvard Film Archive continues its Tuesday film series *Narrative Approaches* with Michelangelo Antonioni's *Blow-Up* (1967) at 5:30 & 8:00. Located at the Carpenter Center for Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Tickets: \$3 general, \$2 seniors and children. Telephone: 495-4700.

Ongoing Exhibits

ON CAMPUS

House of Weaponlessness, wood sculpture, papercuttings, and found objects by the German artist Felix Droese; *Looking at Militarism*, a room-sized documentary on issues of war and peace by mixed-media artist Margia Kramer; and *An Autobiography in Form*, by Beverly Pepper, part of an on-going series exploring 20th century sculpture, all continue through April 23 at the List Visual Arts Center, MIT Wiesner Building E15, 20 Ames Street. Gallery hours are weekdays 12-6 and weekends 1-5. No admission charge. Telephone: 253-4680.

Getting to the Surface: Mathematics of Soap Film and Soap Bubbles, computer-generated images representing the new discovery of a complete minimal surface, continues through June 11 at the MIT Museum, 265 Massachusetts Avenue, Cambridge. Gallery hours are Tuesday-Friday 9-5, Saturday-Sunday 12-4. Admission: \$2 general, free to MIT community. Telephone: 253-4444.

\*\*\* CRITIC'S CHOICE \*\*\* Photographs by Christopher J. Andrews and Jan Marie Hernandez, portraits and still lifes from the series "Light from Windows" and "Industrial Art," and color photographs of street life in Boston's Chinatown, continues through April 8 at the Wiesner Gallery, MIT Student Center [see review this issue]. No admission charge.

OFF CAMPUS

Nicholas Nixon: Pictures of People, works by the contemporary American photographer, continues through April 16 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Georgy Keps: Photographs, 1930-1988 continues through April 22 at the Clarence Kennedy Gallery, 770 Main Street, Cambridge, just north of MIT. Gallery hours are Tuesday-Saturday 11-5. No admission charge. Telephone: 577-5177.

Currents, recent works by Juan Downey, Dexter Lazenby, Peter Nadin, Rona Pondick, Aimee Rankin, Ray Smith, and Alan Turner, continues through April 23 at the Institute of Contemporary Art, 955 Boylston Street, Boston. Gallery hours are Tuesday-Sunday 11-5, Thursday-Friday 11-8. Admission: \$4 general, \$2.50 students, \$1.50 seniors and children, free to ICA members and MIT students. Telephone: 266-5151.

Upcoming Events

Dr. Hunter S. Thompson at the Somerville Theatre on April 13. Sarah Vaughan at Symphony Hall on April 15. Edie Brickell and New Bohemians at the Orpheum Theatre on April 15. R.E.M. at the Boston Garden on April 16. Graham Parker at Citi on April 19. Heavy V presented by the MIT Shakespeare Ensemble, April 20 to 29. *The Neighborhoods* at the Channel on April 29.

Laboratory for Computer Science UROP Summer Studies Program, 1989. This summer program is intended for undergraduate students who are interested in participating in research projects in the Laboratory for Computer Science. Although no prior experience is necessary, pay under this UROP Summer Studies Program is commensurate with experience, and the program is open to all undergraduates not currently or formally associated with the Laboratory. Students are expected to continue work in the Fall semester (either for credit or for pay). We hope to identify creative and energetic undergraduate students interested in computer science and to encourage their development. An information meeting will be held: Wednesday, April 12, 1989, NE43-512a, 4:00 pm. Please register by contacting Leora Wenger (x3-2006 or leora@donawa.lcs.mit.edu).

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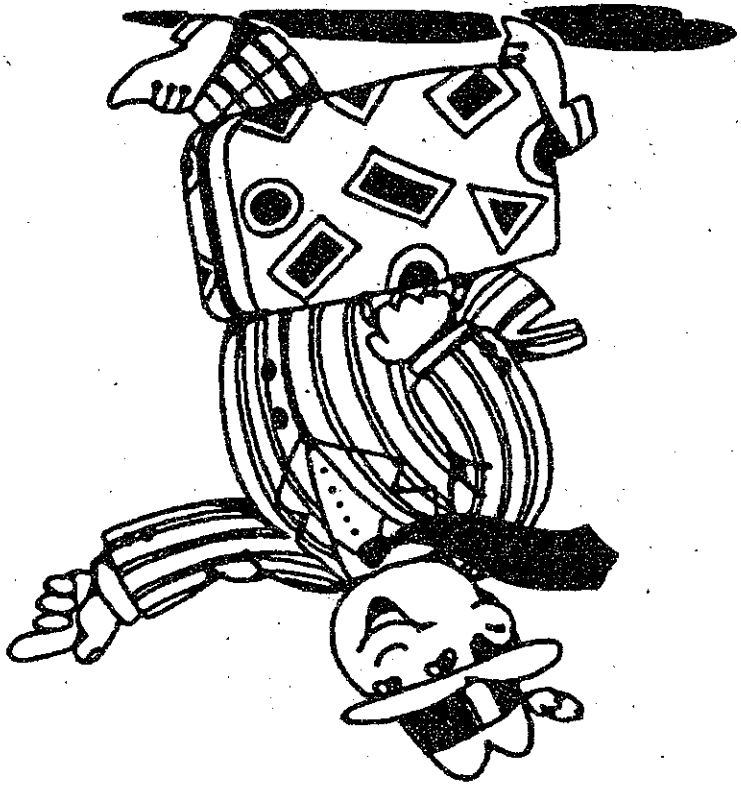


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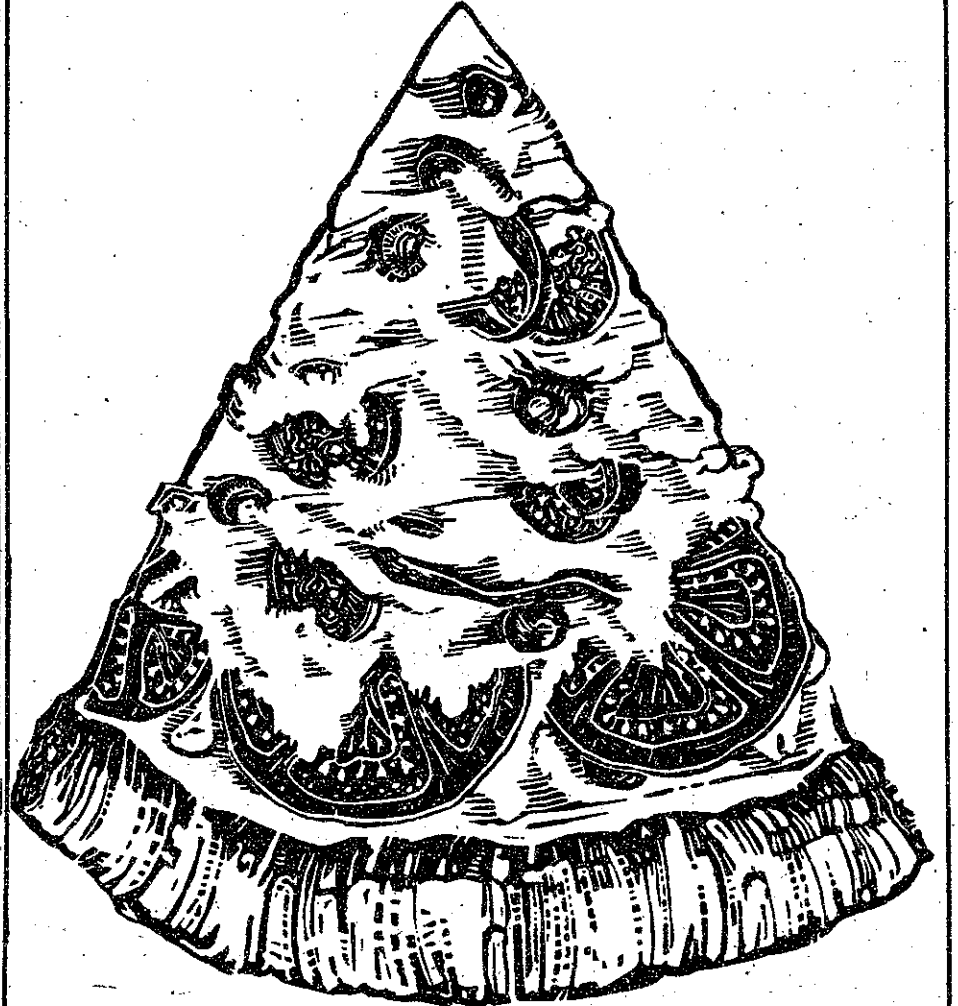
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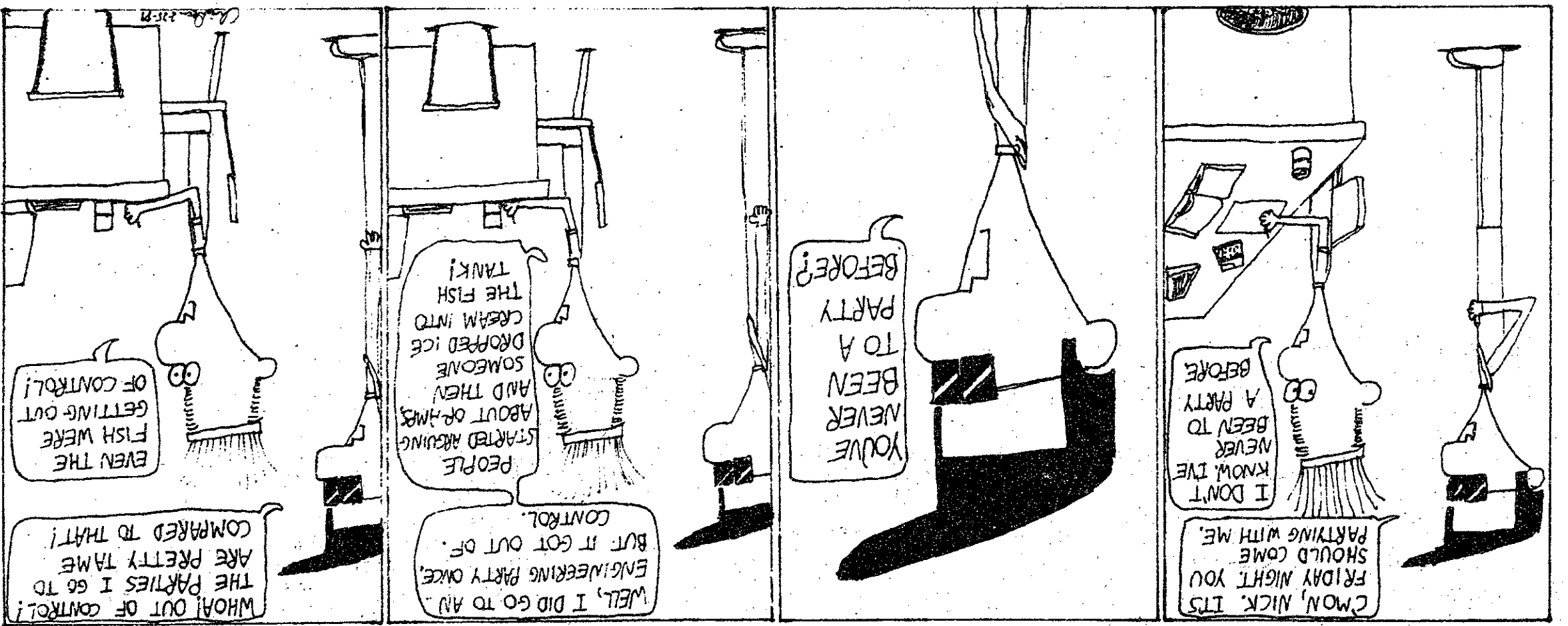
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**COMICS**

# sports

## A trio of senior gymnasts cap their careers at the ECAC Championships

By Eric M. Reifschneider

Three members of the MIT men's gymnastics team competed in the Eastern College Athletic Conference Championships March 3 at the University of Pittsburgh. Senior tri-captains Alan Nash, Mark Malonson, and Eric Reifschneider represented MIT in a meet with gymnasts from top Division-I teams such as Temple University, the US Naval Academy, the University of Pittsburgh, William and Mary College, and the University of Massachusetts at Amherst.

The three MIT gymnasts, all-arounders during the season, competed only in their best events in this meet. Nash received MIT's highest score, 8.25, for a

full-twisting handspring vault. Nash also performed well on the parallel bars, where he scored 7.8.

Malonson scored 7.95 on the floor exercise with a series of difficult tumbling combinations and a straight-arm, straight-body "planche" press to a handstand. Malonson also showed his strength on the rings, where he held an L-cross, then pulled up to a support and pressed to a handstand.

Reifschneider's best score was 6.8 on the floor. He began his routine with a half-twisting back flip punch front flip. His score would have been higher had he not overrotated the front flip and stepped out of bounds.

Although MIT qualified for the Division II-III National Championships this weekend in San Luis Obispo, CA, the team will not go to the meet. Thus, the ECAC Championship was the last meet in the collegiate careers of Nash, Malonson, and Reifschneider. During their four years of competition, MIT, once a perennial doormat in Northeastern gymnastics, compiled a record of 19-9, ended a 12-year losing streak to Lowell and a 5-year winless stretch at Vermont, and twice qualified for the Division II-III National Championships.

*(Editor's note: Eric M. Reifschneider '89 is a tri-captain of the men's gymnastics team.)*

## Lightweight crews win convincingly

By Anh Thu Vo

The MIT men's lightweight varsity and junior varsity crews soundly defeated their opponents from the University of Rhode Island, Connecticut College, and the State University of New York at Albany March 25 on the Charles River.

The lightweights entered the races after having spent two weeks on the water, building upon their rigorous winter training in Florida over Independent Activities Period and their work on the Charles the following seven weeks. They are a seasoned team, represented by 13 seniors out of the 18 rowers and coxswains. Their hard work and dedication showed off as the team easily dominated the races.

The varsity eight executed a perfect start and quickly commanded the lead over Connecticut, URI, and SUNY-Albany. They executed a two-part start at a 43 and 38 strokes per minute ratings respectively before settled down to a comfortable race cadence of 33, according to coxswain Jessie Dotson '89. By the 500-meter mark, MIT had open water over their opponents and was steadily pulling away.

Connecticut's crew then pulled an impressive "power" 20 strokes after the 1000-meter mark in an attempt to catch up with MIT, leaving URI and Albany behind. MIT responded by bringing up their rating to 35 strokes per minute. The varsity eight sprinted the last 400 meters at a rating of 38 to win the race in 6:30.1. Connecticut's late surge, however, paid off as they closed the margin to a mere 1.3 seconds.

Rowing in the eight were Doug Vincent '89 (stroke), Harold Quintis-Bosz '90, Scott Roland '89, captain Jim Broderick '89, Chris Doerr '89, Bill Jarrold '89, Tony Antonelli '89, and Dan Chang '89 (bow).

The JV crew performed equally well against their sole opponent, Albany. Using the same two-part start with ratings of 40 and 37 strokes per minute respectively, the JV crew quickly gained two seats off the starting line against Albany. Their lead widened to over one length at the 500-meter mark. This lead continued to widen to a five-length lead at the finish line, as they finished with a time of 6:58.0, 37 seconds in front of Albany.

The JV time could be easily reduced by ten seconds if they had been pushed harder by Albany, according to stroke Joe Babiec '90. As it happened, they started rowing comfortably as they saw their victory assured.

Also rowing in the JV eight were Dave Oakes '89, Steve Celluzza '90, Scott Firestone '91,

Malcom Casselle '91, Larry Galler '89, John Weeman '89, and Ted Pascaru '89 (bow). Melissa Norcross '90 coxed.

The final race featured the lightweight freshmen, who also captured their event. Connecticut placed second, followed by URI, Albany, and a second Engineer boat. Kate Broughton was coxswain for the first boat, and the oarsmen were (from stroke to bow) Paul Tempest, Dave Brennis, Jeff Kuehn, Rick Ewing, Scott Jacobsmeyer, Jeff Nielsen, Andreas Turanski, and Craig Griffin. The second boat cox-

swain was Chris Goh, and the oarsmen were Charles Lee, Gorin Arbanas '91, Mike Olivas, Jeff Jewel, Mark Haseltine, Frank Kim '91, Adam Lechner, and Ramon Cajana.

The men's lightweight team will next compete against Yale University on April 8 at New Haven, followed by Harvard University and Dartmouth College here on April 15, at the US Coast Guard Academy on April 16, and Rutgers University here on April 22. They will complete their season at the Men's Eastern Sprints during the weekend of May 2.



Mike Franklin/The Tech

Tim Day '89 makes contact to hit a 2-run single to help the Engineers defeat Suffolk 3-1 on Sunday in the second round of preliminary games at the Tufts Tournament.

## Pistol team qualifies for national championships in three events

By Isako Hoshino

The MIT varsity pistol team has qualified for the Intercollegiate National Championships in all three shooting events. The competition will be held at the US Olympic Training Center in Colorado Springs from April 5-9.

The three events in pistol shooting are standard, air, and free. For each event, the top ten ranking teams in the nation qualify for team competition, while the top 30 individuals qualify for the individual competition. Ranking is based on scores compiled from all the sectional meets in the country held in February.

MIT ranked third in air pistol with a team score of 2194 out of a possible 2400, just five points below the first-place US Military Academy. The Engineers also placed fifth in free and seventh in standard pistol. The scoring team members were Eric C. Blau '91, Fred Chong '90, Ken DeCanio '89, and Matt Machlis '89.

In the individual competition, Blau ranked third in air and fourth in free pistol. Blau is cur-

rently a member of the Olympic National Development team, and has earned a spot on the US Junior Air Pistol team going to the World Airgun Championships to be held in Sarajevo in late April. Chong, the team's captain, qualified 14th in air, while DeCanio, the senior manager, qualified 19th in air, 20th in standard, and was designated an alternate in free pistol. Isako Hoshino '89 also qualified for the Women's Individual Air Pistol competition.

"We have a very strong team this year going into the Nationals," DeCanio said. "We feel that we have a very good chance of doing well in all three team events, bringing medals back."

The MIT varsity pistol team has won several national championship events and has held several national records. The team won the free pistol championship last year at Colorado Springs, setting a national record in that event which still stands.

*(Isako Hoshino '89 is a member of the MIT pistol team.)*

## Deering MVP of track team

### Sports Update

Scott Deering '89, the track team's weight man, was recently named the team's most valuable player for the 1988-89 indoor season. Deering scored in every meet for the Engineers, and won the NCAA Division III Championship in the 35-pound weight throw last month. His victory was only the fifth national championship for an MIT athlete, and the first since Patrice Parris '85 won the weight throw four years ago.

Juniors Bill Singhose and Paul McKenzie were named captains for the 1989-90 squad. Singhose, the team's leading scorer, placed third in the pole vault at the National Championships for the second year in a row. He also has competed in the high jump, triple jump, long jump, and the mile relay. Hamstring injuries kept him on the sidelines in February, a major blow to the team which contributed to their disappointing second-place finish at the New England Division III Championships behind Brandeis University. The loss ended MIT's streak of consecutive indoor titles at four. McKenzie, a sprinter and hurdler, was a double-winner at the New England Championships, capturing the 55-meter hurdles and the 200-meter dash.

Compiled by Harold A. Stern and the MIT Sports Information Office

## Varsity sailing starts season with a pair of solid showings

By Isako Hoshino

The MIT sailing team started its cold spring season with very hot finishes.

On the weekend of March 24-25, the varsity sailors placed fourth out of 16 schools at the Boston Dinghy Cup Championships, hosted by Harvard University. This was one of the strongest finishes MIT varsity sailing has had in recent years against nationally top-ranked schools. The A division was started off by Kyle Welch '90, crewed by Warren K. Wu '90, and later Doug Sabin '89 took Welch's place to help the Engineers to their fourth-place finish.

The B squad finished third in their division, skippered by Drew Freides '90 and later by Dale Hinman '90, both crewed by Isako Hoshino '89. Freides started the regatta and maintained the top third position throughout the first and most of the second day, until Hinman succeeded him and secured the position with an in-

credible sequence of second-first-place finishes in the final three races.

On the weekend of April 1-2, the women's sailing team placed third out of 13 schools, also competing with the nationally ranked teams. The A division was skippered by Chris Kronich '89 and crewed by Hoshino, securing fifth place, only a few points behind the winning team. The B squad, skippered by Jane Williamson '91 and crewed by Alina Koos '90 on Saturday, and Monique Lawrence '92 on Sunday, placed third in their division, contributing significantly to the team's excellent finish.

On the same weekend, MIT varsity sailed at the Northern Series I, also held at MIT on Saturday, placing second out of 13 schools. The A division was sailed by Welch and Wu, while the B division was sailed by Mike Bowers '92 and Lawrence.

*(Isako Hoshino '89 is captain of the MIT varsity sailing team.)*

## Upcoming Home Events

Tuesday, April 4

3:00 Lacrosse v. Babson College

Wednesday, April 5

3:00 Baseball v. Wentworth Institute

Friday, April 7

3:00 Baseball v. Brandeis University

3:00 Men's Tennis v. University of Vermont