

Faculty approves biology core class

By Michael Gojer

The faculty endorsed the idea of adding a subject in biology to the Institute Science Requirement at Wednesday's faculty meeting, though the form of the requirement is yet to be determined. Several faculty members said they would propose alternatives to the Committee on the Undergraduate Program's planned two-term pilot sequence in chemistry, materials, and biology.

The addition of biology is the first major change in the science core in the last twenty five years, according to Dean for Undergraduate Education Margaret L. A. MacVicar '65. The motivation for the change corresponds to the increasing importance of modern biology in these years, she said. The faculty approved the motion with only a handful of "no" votes.

CUP's motion before the faculty includes the development of the biology pilot along with a chemistry pilot (in molecular and/or solid state chemistry) to "enable satisfaction of core requirements [in those subjects] . . . within two semesters." The motion also calls for consideration of a reduction in the number of Science Distribution subjects from three to two.

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Lisette W. Lambregts/The Tech
Students hold up "P/F" posters in a silent "protest" during the faculty meeting on Wednesday.

Vote delayed on CUP P/F proposal

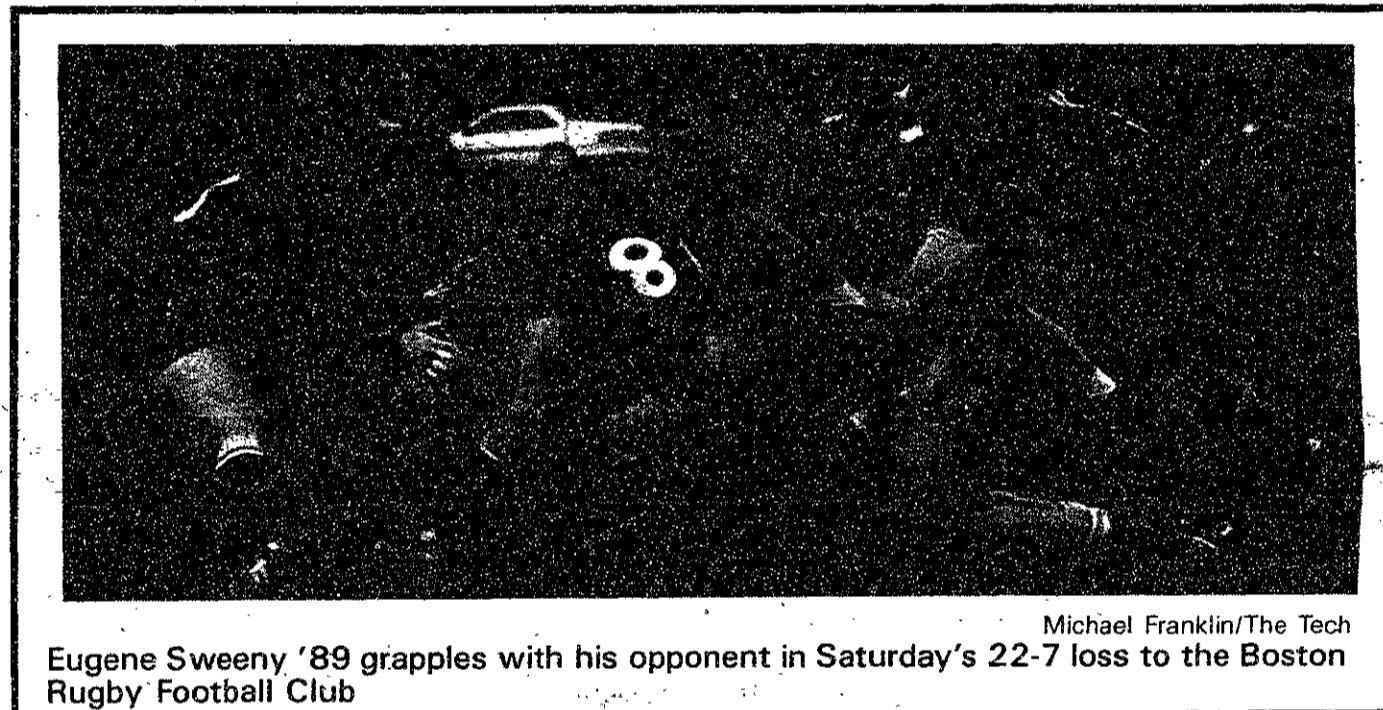
By Michael Gojer
and Niraj S. Desai

The faculty postponed action on the Committee on the Undergraduate Program's motion to eliminate second-term freshman pass/no-credit grading at Wednesday's faculty meeting. The proposal will be considered at a special meeting of the faculty to be held sometime in the next several weeks.

But faculty members did narrowly vote down (66-51) a proposed amendment to the main motion that would have limited the number of pass/no-credit options available to students after the first term. The amendment, introduced by Associate Professor John L. Wyatt Jr. '68 and Professor William T. Peake '51, would have reduced the number of pass/no-credit classes upperclassmen and second-term freshmen could take from seven to two and would have barred use of those options on departmental requirements.

Another Wyatt/Peake amendment to the CUP motion was accepted by the faculty on a voice vote. It requires that first-term freshmen receive grades of C or better in order to receive credit under pass/no-credit grading. The unamended CUP proposal only required a grade of C or better for students taking pass/no-credit classes after their first terms.

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Michael Franklin/The Tech
Eugene Sweeney '89 grapples with his opponent in Saturday's 22-7 loss to the Boston Rugby Football Club

Coop rejects NomComm selection

By Dawn Nolt

Breaking an unofficial tradition, the Harvard Cooperative Society rejected one of two nominations given by the Undergraduate Association Nominations Committee for student representative positions on the Coop Board of Directors, according to NomComm Chair Suephy Chen '89.

In February, NomComm chose two people, Julie Kim '89 and Paul Dans '91, to be on the Coop Board election ballot. The Coop nominating committee, which is responsible for placing the names on the ballot, traditionally accepts NomComm's two recommendations without question, Chen said. This year, however, Dans was rejected.

The Coop Board of Directors consists of student and faculty representatives from both MIT and Harvard. According to Darian Hendricks '89, a current member of the Coop Board, the eleven students on the board include three Harvard undergraduates, three Harvard graduates, three MIT students, and two from either school.

MIT students who wish to run for student representative positions can either interview with NomComm for one of two selected nominations or petition the Coop nominating committee. NomComm, rather than the Coop nominating committee, traditionally makes the selections for automatic nominations because an organization from MIT is better suited to select an MIT representative than an outside

committee, Chen said.

The Coop nominating committee selected Robert Potter '90, a current member of the Coop Board, instead of Dans. Chen said that Robert Scott, the Coop nominating committee chairman, told her that the Coop committee wanted continuity in its student directors, and, in automatically placing incumbent Potter on the ballot, the Coop committee expressed its desire that Potter be considered for Coop Board, even though he had not acted in any usual method to get on the ballot.

Scott also told Chen that he had some serious doubts as to NomComm's ability to select an adequate representative of MIT to be placed on the ballot, Chen said. Scott had apparently informed Chen that if NomComm does not operate the way he wants, he will find someone else to select MIT candidates.

According to both Dans and Chen, Dans received a letter before spring break asking him to come in to be interviewed by the Coop nominating committee. According to Chen, it was unusual for any recommended candidate to be interviewed again.

The letter stated, and Dans was reminded at the interview, that the Coop nominating committee was considering three people — Kim, Dans and Potter — for the two MIT positions that are automatically placed on the ballot.

Potter, who is a student director on the Coop Board, got on the ballot last time by petition-

ing, but according to Chen, he did not take any action to be placed on the ballot this year. Yet the Coop committee decided to override the Dans nomination and automatically place Potter on the ballot.

Chen said she felt "pretty annoyed" at the situation. She was upset that Scott expressed doubts about NomComm's competence in selecting an MIT representative, because, she said, an outside nominating committee does not understand the needs of the MIT community.

Chen contacted some Coop stockholders who are members of the Coop nominating committee. According to Chen, they expressed their belief that this situation was highly irregular and unfair towards MIT. Chen said Scott had acted independently in interviewing Dans and subsequently made recommendations to the rest of the Coop nominating committee about Dans and Potter.

After his NomComm recommendation had been rejected, Dans decided to petition the Coop committee for a spot on the ballot. He eventually obtained the necessary 150 signatures but felt that it was a great inconvenience to him to have to interview with both NomComm and Scott, only to be rejected and have to petition for his name to appear on the ballot.

Chen said that both she and NomComm members in general felt insulted by the actions of the Coop nominating committee.

New drama director generates controversy

By Joanna Stone

In an effort to merge the existing theater arts and music programs into an overall performing arts program, the drama program has initiated many changes in the past year.

One such change was the hiring of Alan Brody as the first Director of Theater Arts. Dean of the School of Humanities and Social Sciences Ann F. Friedlaender PhD '64 was responsible for creating this head position, doing away with what she called "the system of anarchy" that had existed.

Alan Brody's presence on campus has created much controversy among students and within Dramashop. The adverse reaction of some students was demonstrated by Brody's high finish in the Big Screw contest last week. However, even those most vocal against Brody's initiatives agreed that the troubles that occurred this year were due to a series of misunderstandings and a lack of communication, neither of which was necessarily the fault of Brody.

"It's not Alan's fault," said Matt McCarty '89, vice-president of Dramashop. According to McCarty, Brody was brought in with the understanding that he was to make major changes in the drama program. Dramashop, however, was led to believe that Brody would watch over Dramashop and help out when needed, but otherwise not interfere. "What the two groups were told was mutually exclusive," says McCarty.

"We think that our problems with Alan have been resolved," said Michael Malak '89, secretary of Dramashop. The members of Dramashop felt that their main problem now lies with the integration of Dramashop into the curriculum. McCarty said that many fear the reduction of their program to "Dramashop 101". Derek Clark, president of Dramashop, expressed the need for a non-academic theatrical element at MIT. "I, myself, came to MIT with theater as only a hobby. I don't think I would have entered Dramashop if it was part of a full-fledged theater major or minor program," said Clark. He felt that the one-act plays were a good way for a student to be-

come involved in the theatre without making a full-time commitment and expressed concern at the demise of these plays.

According to Brody, the one-act program has not been done away with but instead has been restructured: Rather than committing themselves to a full production of one-act plays, the Theater Arts Program has created a workshop proposal program. This program allows students who are interested in performing a theatrical project of any sort — "including one-act plays" — to obtain a faculty sponsor and propose their project to the Theater Arts program for funding. Brody hoped that this program would allow for more student activity and student generated productions. "Ideally, we will have productions happening all over campus at the same time," he said.

Brody acknowledged that the effort to further curricularize the drama program, a main reason for his hiring, had created much controversy. "I was brought in with the sense that MIT wanted to strengthen the curricular aspect of the arts and create a program that would not be a pre-professional program, but one which would allow people who wanted to study seriously some practical aspect of the program a curricular outlet to do so."

Brody said one of his main objectives was "to facilitate the best

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inside

Tim Woodman '90 walks away with best scenes in Shakespeare Ensemble's production of *Henry V*. Page 11.

* * * * *

William Fred Scott directs Opera Company of Boston in ravishing production of Richard Strauss' *Der Rosenkavalier*. Page 10.

Faculty amends P/F proposal, delays final vote

(continued from page 1)

Currently, credit is given for a grade of D in such classes.

In addition, the faculty voted down the CUP's plank on increased "flexibility" in the freshman year by a wide margin. The plank called on the Institute to encourage freshman to experiment with their academic programs. For example, some students might elect to spread out their science core requirements into their second or third years. But several faculty members on Wednesday argued that endorsing a blanket "increased flexibility" resolution was pointless unless the alternatives could be clearly spelled out. The motion was turned down 113 to 38.

The CUP plan, as it now stands, calls for the elimination of both the present system of pass/no-credit grading for second-term freshmen and the junior/senior pass/fail option. Instead it would allow students to take one subject on pass/no-credit per term up to a maximum of seven. A grade of C or better would be required for credit in all pass/no-credit subjects, including those taken first-term freshman year.

Still on the table is an amendment to the CUP plan which would give students two options on when to switch to grades. The amendment, proposed by Professors Marc A. Kastner and Robert J. Birgeneau, adds to the CUP plan an option for freshmen to remain on pass/no-credit grading all year in exchange for a reduction in the number of pass/no-credit classes that could be taken after the first term from seven to three.

Consideration of the main motion and the Kastner/Birgeneau amendment was necessitated by a lack of time — the faculty meeting lasted over two and a half hours. Throughout the meeting about 40 students silently held up placards from the audience reading "P/F" and "two terms" in large letters.

Critics: pass/fail sends wrong message

As at last month's meeting, Wyatt and Peake argued strongly against pass/no-credit grading, saying it encourages poor study habits in vital core subjects. "My primary argument for restricting second-term pass/fail," Wyatt said, "is that it sends a very wrong message to freshmen" on what it takes to get through the MIT curricula. Wyatt said that message is extremely destructive, for example, for students entering the "battlefield of Course VI."

Peake criticized the premise of pass/no-credit, saying it was based on deceiving employers and graduate schools by removing information from a student's transcript. He also said it gave students the erroneous message that grades of A, B, and C were equivalent.

But several speakers rebutted the assertion that freshmen do not study hard enough and that this leaves them unprepared for upperclass courses. Associate Provost S. Jay Keyser cited figures which indicated that heavy majorities of upperclassmen receive grades of C or better in their classes. If these people are indeed unprepared, Keyser said, then these figures suggest three possibilities: students work harder because they are on grades; teachers grade students on grades more leniently; or the current pass/no-credit system actually works.

Keyser discounted the first possibility, saying it was more likely that students do better on grades because they are able as upperclassmen to take subjects that interest them, rather than having to

fulfill core requirements. He doubted that the idea that instructors selectively grade students was plausible.

What the available data suggests, Keyser concluded, is that the pass/fail system does indeed work in allowing students the opportunity to build a solid academic foundation in their first years.

Professor Robert S. Kennedy SM '59, who is housemaster of McGregor House, said that he saw now difference in the study habits of freshmen and upperclassmen. Late at night at McGregor, Kennedy said he regularly saw freshmen as well as upperclassmen staying up to finish problem sets and other homework.

Former Undergraduate Association Vice President Alan Davidson '89 criticized the idea that students would let their educations be harmed by pass/no-credit grading. While pass/no-credit may relieve anxiety about grades, it does not cause students to stop caring about learning, he said.

Do freshmen overload?

The CUP's motion represents a "middle ground," according to Professor Claude R. Canizares, a member of the Committee on the First-Year Program whose report formed the basis for the CUP proposal. The CFYP believed the pass/no-credit changes would result in better "intellectual quality," Canizares said.

In particular, the CFYP argued that eliminating second-term pass/no-credit would discourage freshmen from "overloading" — taking more classes than they can handle. Canizares noted that students' courseloads drop off sharply after the first year. He suggested that if students took fewer classes or even underloaded — an option which only five percent of freshmen exercise — the result would be a decrease in pace and pressure.

William F. McGrath '89, student representative on the CUP, countered that the students who overload are usually the ones who are best able to handle the coursework. He said Undergraduate Academic Support Office figures show that "overloaders" mostly had higher SAT scores and better grades than other students.

McGrath further noted that 85 percent of freshmen get a grade of C or better in their classes, and 55 percent get a B or better. The faculty would be sending conflicting messages to students if they give good grades to students and yet claim that students are not doing well enough.

P/F supporters: little evidence has been given

McGrath criticized the whole pass/no-credit debate, saying that faculty members who support the CUP motion have not collected adequate statistical information, and that the goals of some faculty seem to be "to remove pass/fail even if the resulting policy is awkward or unwise." The quality of the debate is breeding "cynicism about MIT's commitment to a serious review of the curriculum," McGrath said.

The proposals made to revise the pass/no-credit system seem to be "policies in search of a rationale" rather than policies which logically follow from the known evidence, McGrath said.

"The evidence that freshmen [abuse pass/fail] is exceeding flimsy," agreed Professor James T. Higginbotham. "I have not seen a sorting-through of the evidence" necessary to justify the CUP proposal. Also, too much of the evidence given for cutting back on pass/no-credit is anecdotal, Higginbotham said.

Peake dismissed such criticisms, remarking that the evidence against pass/no-credit is at least as good as the original reasons for implementing it.

Pace and pressure

Professor Graham C. Walker said that his experience as housemaster of McCormick had left him very uncomfortable with the probable effect of the CUP proposal. It would unnecessarily increase the pace and pressure of life at MIT for freshmen, Walker said.

Faculty members who dismiss this concern do not understand the nature of undergraduate life at the Institute, Walker said. "You don't sense it," he said of the anxiety among students. Walker suggested it might be beneficial for every faculty member to spend a year living in undergraduate housing before deciding how hard undergraduates work, or how much pressure they are under.

Putting freshman on grades would "bring into sharp relief" differences in background among students, argued UASO head Travis R. Merritt. As it stands, freshmen pass/no-credit allows students with relatively weak backgrounds to catch up to their peers.

"A full year of pass/no-record grading has for a long time served a humane purpose. . . . Let it be," Merritt said.

Wyatt rejected arguments that elimination of second-term pass/no-credit would increase the pace and pressure of freshman life unnecessarily. When he was an un-

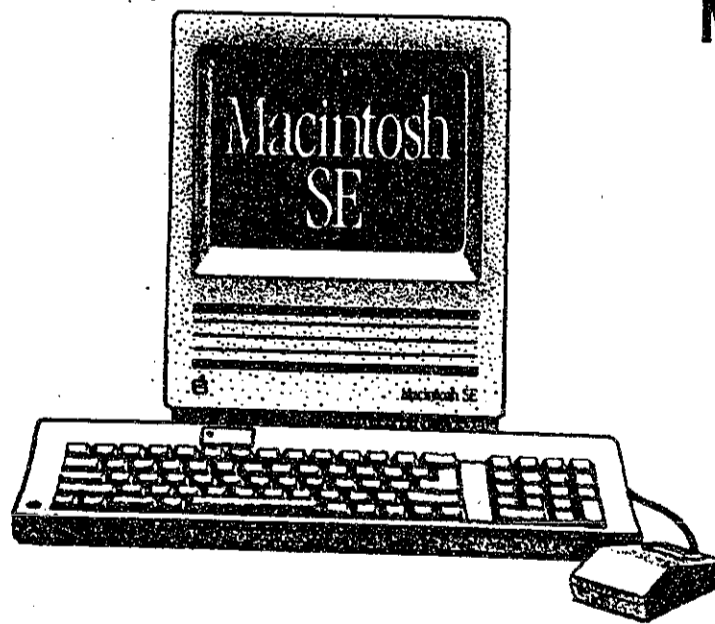
dergraduate — before the introduction of freshman pass/fail — the pace and pressure of MIT life was no more severe than it is now, Wyatt claimed. The only difference, he said, was that the pressure was more spread out: freshman worked harder, but sophomores had an easier time.



Lisette W. Lambregts/The Tech
Stacy Segal '90 hands out P/F posters to students entering 10-250 for the faculty meeting.

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news roundup

from the associated press wire

Nation

Battleship explosion kills 47

An explosion in one of the 16-inch gun turrets of the battleship *USS Iowa* during a gunnery exercise off Puerto Rico resulted in the death of 47 sailors — one of whom was an officer — and the injury of many others Wednesday. Called "a great tragedy and a matter of terrible sadness" by President Bush, the explosion marked one of the worst peacetime military disasters in recent US history. The battleship received medical support from the aircraft carrier *USS Coral Sea* before it arrived at a Puerto Rican base yesterday.

Mexican killer faces extradition to US

The winery worker suspected of murdering seven people in northern California's Sonoma County Friday was flown to Mexico City yesterday. Wamon Salcido was arrested at a police roadblock along the northern Mexico coast Wednesday. Salcido, who has confessed to the killings, will be questioned by police. While a Mexican official said Salcido could be handed over to US officials in a day or so, US authorities said extradition could take months — since Salcido is a Mexican citizen.

Bush says conscience clear about Iran-contra

In light of new questions about his involvement in the Iran-contra affair, President Bush said his conscience is clear. Bush said he will cooperate with any requests to provide more information. Documents from the North trial have indicated Bush may have played a bigger role in the operation than he has acknowledged previously.

Senate votes to save S&L industry

The Senate has approved a record \$157 billion reform bill designed to bail-out the savings-and-loan industry. The legislation, which would require savings-and-loan owners to put more of their own money at risk to stay in business, would represent the biggest government financial rescue in history. Similar legislation is moving through the House.

North jury begins deliberation

The jury in the Oliver North Iran-contra trial began deliberating the case yesterday. The defense lawyer had pleaded for acquittal Wednesday, contending that his client had been a "sacrificial lamb" in the Reagan White House. In his rebuttal, prosecutor John Kecker dismissed this statement as "all sound and fury, signifying nothing."

Local

Judge acquitted of drunk driving

Superior Court Judge Joseph Mitchell was acquitted yesterday of drunk driving. The 63-year-old Mitchell, who is the oldest sitting judge in the Superior Court system, was arrested outside of his Newton home last Saturday. He refused to take a sobriety test and later said that breath analysis tests can be rigged by police. Mitchell was arrested about 30 minutes after leaving a dinner meeting at the home of Boston University President John Silber, who testified that the judge did not appear to be drunk when he left. Ruling at a non-jury trial, Newton District Court Judge William Hogan said he did not feel the state had met the burden of proof beyond a reasonable doubt that Mitchell's ability to drive had been impaired by too much alcohol. However, he fined Mitchell \$100 for failing to remain on the right side of the road.

World

Guerrillas accused of Salvadoran assassination

Both the US ambassador to El Salvador and that country's president-elect have blamed leftist guerrillas for Wednesday's killing of El Salvador's attorney general. The officials said the assassination is part of a campaign to goad El Salvador's new government or military into human rights abuses.

US military officer shot in Philippines

Filipino police say a US military officer was shot yesterday. A police spokesman would not identify the officer other than to say he is a colonel. The officer was apparently shot as he was driving his car to work. There is no word on who was behind the attack. A US embassy spokesman confirmed the shooting but added no details.

Palestinians linked to Pan Am bombing

The West German government acknowledged Wednesday that its investigation of two jailed Palestinians could be linked to the bombing of Pan Am flight 103. That concession came after a third bomb was found in the same apartment where two other explosive devices hidden in radios were found last week. British investigators had previously reported that the Pan Am crash was caused by plastic explosives hidden in a radio.

Sports

Carlton retires

Four-time Cy Young award winner Steve Carlton, announced his retirement Wednesday after several comeback tries. Second on the all-time victory list for left-handers with 329, Carlton is first on the career National League list in strike-outs with four thousand.

US eliminated in World Hockey Championships

Sweden's 6-3 victory over Finland on Wednesday eliminated the US hockey team from medal consideration at the World Championships in Stockholm. Goals by Corey Millen, Paul Fenton, Brian Leetch and Dave Snuggerud against Czechoslovakia were not enough to save the Americans from their fourth consecutive defeat earlier that day.

Weather

Generic weather

The weather pattern over New England has been somewhat dry this week and should continue to be dry. The only significant weather-maker will be a cold front that will pass through our area later tonight bringing a chance of some light rain showers and colder weather.

Today: Increasing cloudiness. A sea breeze is possible. High 55-60°F (13-16°C). Winds easterly.

Tonight: Mostly cloudy with a chance of light rain showers. Low near 40°F (4°C). Winds southwest 10-15 mph (16-24 km/h) becoming northwest 10-20 mph (16-32 km/h).

Saturday: Partly to mostly cloudy and cool. High 45-50°F (7-10°C). Winds north 10-20 mph (16-32 km/h).

Sunday: Mostly sunny and cool. A morning low of 35°F (2°C). High temperature will be 50-55°F (10-13°C).

Forecast by Robert J. Conzemius

Compiled by Linda D'Angelo,
David P. Hamilton,
and Thomas T. Huang

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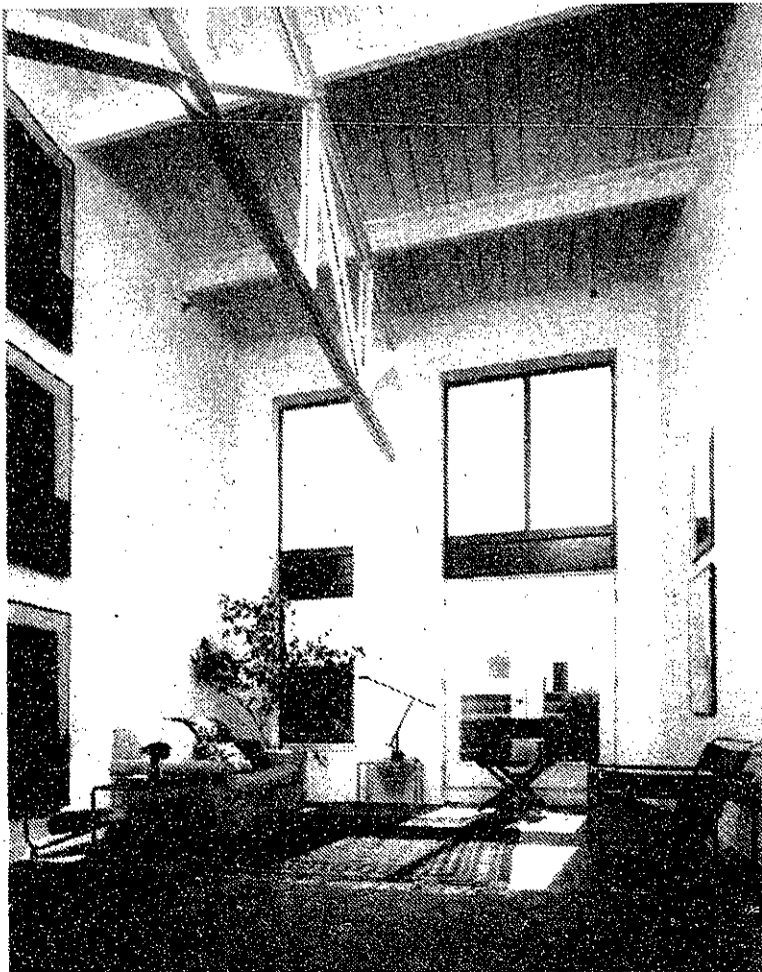
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LETTERS TO THE EDITOR

ERA would not affect regulation of abortions

The following is the text of the Equal Rights Amendment:

Section 1. Equality of rights under the law shall not be denied or abridged by the United States or by any state on account of sex.

Section 2. The Congress shall have the power to enforce, by appropriate legislation, the provisions of this Article.

Section 3. This Amendment shall take effect two years after the date of ratification.

In his letter ["ERA must be abortion-neutral, April 14], Chris Papineau attempts to explain a statement he made during the MIT Pro-Life rally on April 8 ("We [MIT Pro-Life] do not support the ERA because it gives women the right to kill their children."). He claims "Both pro-life

and pro-abortion lawyers agree that the ERA, in its present form, would be interpreted by the Supreme Court as encompassing abortion rights." The attempt to link the issue of abortion and the ERA has a long and often misrepresented history. Apparently, the misrepresentation is fated to continue.

In rendering a judgment concerning the constitutionality of a given law the Supreme Court considers two criteria: 1) The legislative history of the article under consideration and 2) court precedents. Papineau suggests that should ERA pass, the Supreme Court would use the amendment to declare anti-abortion legislation unconstitutional. Although such a claim saddles Papineau with the burden of

proof, he offers no evidence to support his position. The following explains this apparent "oversight" on his part.

The legislative history of the ERA with respect to the issue of abortion is clear. Congress never intended the two issues to be linked and has steadfastly refused all attempts to do so. In fact, the Senate report on the amendment concludes, "The original resolution does not require that women must be treated in all respects the same as men. . . . As a result, the original resolution would not prohibit reasonable classifications based on characteristics that are unique to one sex." During a House debate, when asked directly about the link between the ERA and abortion, Martha Griffiths, chief sponsor of the ERA in the House, stated that the ERA will have "no effect on any abortion law of any state." Other testimony to the same effect abounds in the congressional record.

Court precedents on the issue are also clear. The Supreme Court's argument with abortion has never hinged on equal protection arguments but rather on due process. In *Roe v. Wade* the court found that Texas anti-abortion laws violated the due process clause of the Fourteenth Amendment and hence were unconstitutional. Again, in *Doe v. Bolton* the court found that a Georgia law violated due process and hence was unconstitutional. No mention of equal protection under the law was made.

In fact, precedent suggests that equal protection arguments to insure the right to an abortion will not wash. The court has heard challenges to legislation forbidding the public funding of abortion in both Pennsylvania and Hawaii; both states have equal rights amendments in their state constitutions virtually identical to the above. The challenges claimed that the legislation violated state ERA and hence were unconstitutional. In all cases the court has found that if there was discrimination, it was based on wealth and not sex. Specific references include *Beal v. Doe* (Pennsylvania) where the court found that the right to a publicly-funded abortion is not guaranteed under Title XIX of the Social Security Act, and *Maher v. Roe* (Connecticut) where the court found that the right to a publicly-funded abortion is not guaranteed under the equal protection clause of the Fourteenth Amendment.

In short, as Thomas Emerson, professor at Yale Law School, has stated: "The ERA has nothing to do with the power of the states to stop or regulate abortions, or the right of women to demand abortions. The state's power over abortions depends upon wholly different constitutional considerations, primarily the right to privacy, and would not be affected one way or another by the passage of ERA. This allegation is a pure red herring."

In conclusion, Papineau's claim that there is a link between abortion and ERA is nonsense. It is a historical remnant of a less than subtle attempt by conservatives in the 1970s to stop ratification of the ERA by splintering support over the issue of abortion. Today it is propagated, wittingly or not, with the same effect by anti-abortionists who have no excuse for their ignorance of the law.

Eliot Levine '89
 Carol Waldmann '89

Women's rights march should have received earlier attention

Between two and three hundred people from MIT went down to Washington, DC on April 9 to participate in the huge March for Women's Rights and Women's Equality. Between 300,000 and 600,000 people attended the march, the largest in US history devoted to women's rights issues.

Tuesday, April 11, we open *The Tech* and what do we find? On the front page: MIT Pro-Life students rally! Fourteen students in attendance! ["MIT Pro-Lifers rally on eve of march," April 11.] Dewey defeats Truman!

The interests of the MIT community would better have been served if articles on both the pro-choice march and the MIT Pro-Life march had run at the same time. I have no objection at all to

publicizing the pro-life demonstration, but doesn't it make sense to try to provide readers with more balanced coverage of all of the events of that weekend?

The Tech should spend more time finding out what the views of the MIT community as a whole are on the abortion rights issue, rather than taking the easy path of publishing any commentary anyone is willing to write. A number of provocative statements have been made by pro-life guest columnists in *The Tech*. Has the newspaper tried to get opposing points of view into print? I hope that *The Tech* will try to appear more unbiased in the future.

David Watt G
 Association of Women Students

Rape has become an epidemic in the college environment

"She deserved it."
 "What did she expect? After all, she went to his house."
 "She wasn't a virgin, so no harm was done."
 "He bought her dinner. She owed him."
 "She just 'cried rape' later, because she felt guilty about having sex."

Rape is a campus epidemic. It devastates victims, both physically and emotionally. It cripples our ability to trust each other. It has spread from the street into the bedroom as acquaintance rape has finally come out of the closet. Consider some research findings:

- More than half of all college women have been victims of some form of sexual violence.
- 1 in 4 women surveyed were victims of rape or attempted rape.
- 1 in 12 male students surveyed had committed acts that met the legal definitions of rape or attempted rape.
- 84 percent of those raped knew their attacker.

Rape is the most frequently committed violent crime in the United States, and it has the lowest conviction rate. This is largely due to ignorance. People rape who are unaware that they are raping. People are raped and are unaware that something illegal has happened. Jurors and judges believe myths that victims deserved to be raped because of their inadvisable dress or behavior. But ignorance and poor judgment are not rapeable offenses.

Only through education and prevention can we begin to fight the epidemic. We need to begin on campus, through student and administrative involvement. An ideal program might include mandatory rape workshops for all incoming students, a generously financed on-campus rape education and prevention group, abundant information on rape distributed to students, stricter procedures for dealing with offenders, free self-defense and assertiveness training classes, and so on.

MIT's existing rape programs, however, are limited. The Dean's Office provides rape counseling. The Campus Police offer an escort service and a freshman packet. Perhaps there is more, but we conduct rape workshops on campus, and we have never heard about it.

Clearly, MIT needs to expand its rape program. Students need to join together for unity and power in eliminating rape through education and prevention. If we can create our own workshops and education campaigns, we can begin to eliminate rape from MIT. At the same time, we can convince MIT to fund the programs that we desperately need and that many other campuses have already. A group of students is beginning to form such a group, the MIT Rape Education & Prevention Program, and we need your input.

opinion

A young man's murder and the life of the inner city

Column by Thomas T. Huang

GREENSBORO, NC — High school teachers remember Nathaniel Williams as a quiet, easy-going student athlete who went by the nickname "Toon," a name he had carried since childhood.

He had a learning disability, yet he came to class every day and tried hard to complete his homework.

But after he graduated in 1986, his good-natured ways changed. He started hanging out with the wrong crowd, a crowd that used and sold cocaine, said Marvin Cowan, a student who was Williams' friend.

Williams, 22, died March 30 on a flight of wooden steps in an apartment building at the Smith Homes public housing complex in Greensboro.

He was gunned down as he ran into a vestibule of an apartment building on Hudgins Drive that night. He was shot once in the left side of his back. He died two hours later in an operating room.

A man named Norman Lorenzo Barnes Jr., 26, was charged the next day with first-degree murder. Police still don't know the motive, although neighbors said Barnes was involved in drug-dealing.

An elderly woman who spoke from be-

hind a locked screen door said that young men line the streets of the Smith Homes every day from 5 pm to midnight to hustle drugs.

"I don't know what happened, but I know the neighborhood I live in, and it's a scary situation," said Williams' 36-year-old sister, Joyce. "When I was growing up, crack wasn't there. Now it's all hard-core.

"Why don't you print that there are people from other neighborhoods who come here to buy drugs?" she asked. "Why don't you print that there are people here who feed drugs to our children? How many have to die before something is done?"

The drug trade, and the violence that surrounds it, does not confine itself to Washington, New York, Los Angeles or Boston. Drug-related violence is becoming more and more common in the smaller cities of this country. Drug-dealers are finding new markets.

The cities lack both government and private funding to combat drugs.

Many American cities claim to be undergoing a "Renaissance." But in most cases what they really mean is that their downtowns are being renewed so that the

middle- and upper-class can move back in. The inner cities remain ignored.

There are no simple solutions to the drug problem in the United States.

But federal and state governments would be taking a step in the right direction by ensuring that the inner cities get their share of urban development grants that normally go to downtown shopping malls, office buildings and condominiums.

Private development contracts could be awarded on the condition that some of the money be used to improve drug education for young children and to strengthen local drug enforcement.

All of this, of course, is academic to a sister who couldn't believe her 22-year-old brother was dead.

"Toon was complex, quiet and sometimes into himself," said his sister, Joyce. "I'm hoping he wasn't involved in drugs."

Williams, one of five children in his family, lived with his mother and sister at another public housing complex nearby. He worked for a moving company until he quit a few months ago, Cowan said.

Williams ran for the Smith High varsity track team in 1984, and he was second-string fullback for the varsity football

team in 1984 and 1985, said Mike Porter, football and basketball coach.

"He had drive," Porter said. "He was not a starter, but he played a lot. He worked hard."

"He was a good kid," said Kathy Sloan, who teaches students with learning disabilities. "He had a good sense of humor."

The morning after Nathaniel Williams was murdered, Hudgins Drive was quiet and wet with rain. There were blood stains on the wooden stairway where Williams was shot. A 15-year-old girl answered the door to one of the apartments on the second floor.

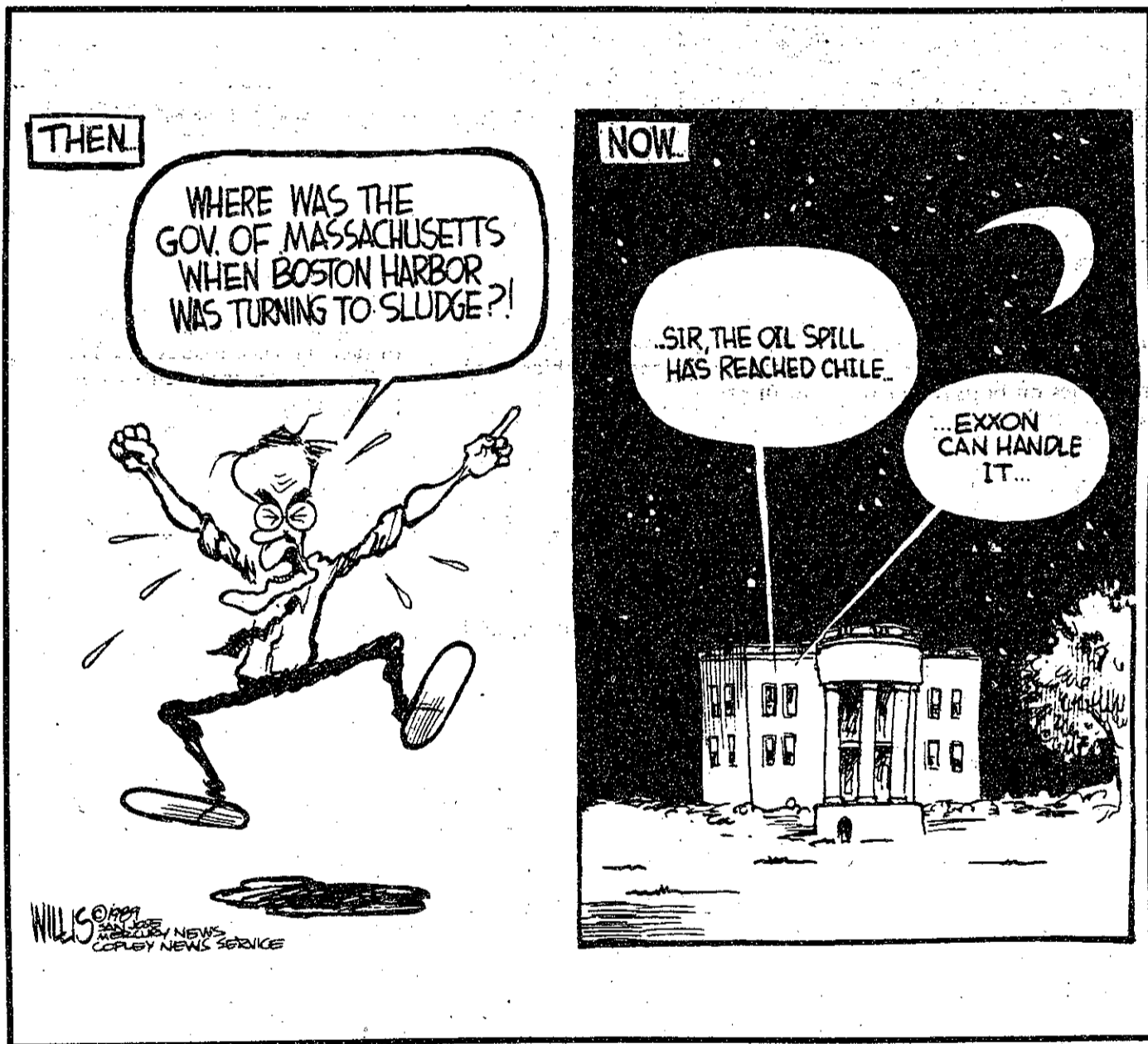
"He was a good person before he got mixed up with the wrong crowd — drug dealers," said the girl, who would only identify herself as Tracy.

Joyce Williams sat in the living room of a neighbor's apartment. She had just taken a Valium and would only talk to a visitor for a few minutes.

She said, "At 11:40, when the doctor told me my brother had died, a piece of me died."

Thomas T. Huang '86, a reporter for The Greensboro (NC) News and Record, is a former editor in chief of The Tech.

LETTERS TO THE EDITOR



Government must punish corporate polluters

Why does our government fail to act to prevent further trashing of the environment by corporations who do not see pollution prevention as worth the cost?

Many companies, Exxon included, operate in an environmentally irresponsible manner. I suggest that our government treat them the way it treats companies which act in a financially irresponsible manner. That is, by turning company operations over to a court-appointed trustee.

The trustee of the environmentally-offensive company would see that all creditors receive payment, selling company assets and reorganizing as necessary. The creditors in this case would be the government and the public. The company would owe the full price of restoring the environment to its unperturbed state, and the price of full economic and personal restitution to those whose lives are affected by the pollution.

Under the current system, the creditors of the environmental offender go unpaid. Take for example the recent Valdez oil spill, courtesy of Exxon Corporation. The government incurs a cost by cleaning up the mess (the inadequacy of Exxon's cleanup is already apparent). The local Alaskan public incur costs due to loss of fisheries and loss of businesses dependent on the fishing industry. The general public incurs the cost of increased oil prices which Exxon has already had the gall to announce. It seems unlikely that the government will make Exxon pay the full magnitude of these costs. Therefore, the present system must change.

The Valdez oil spill helps explain why our government has not implemented the common sense measure outlined here. To summarize, Exxon did not take the care to potty train its supertankers. The citizens of the United States have lost Prince William Sound. Exxon will not pay

full restitution. Taxpayers will should the several forms of cost. Why? Because President George Bush is an old oil man. In other words, the polluters run the government.

Joseph Zaia G

ROTC committee seeks input

I am chairman of an *ad hoc* committee that was appointed by Dean for Undergraduate Education Margaret L. A. MacVicar to consider ways to improve the relationship between MIT and the Reserve Officer Training Corps programs (ROTC). My committee and I are seeking comments from students, faculty, and staff. An objective of my committee is to identify issues of concern to both MIT and the ROTC units. The committee is charged to resolve issues wherever possible or to recommend an appropriate

path or mechanism for further action. To date, the committee's work has been to identify issues of mutual interest to the MIT community and to the ROTC programs. The issues have great variety, ranging from AIDS testing policies to harassment of MIT students in uniform.

Students, staff, and faculty who have comments for the MIT-ROTC Relationship Committee are encouraged to write in confidence to me.

J. Kim Vandiver SM '75
Professor of Ocean Engineering

Marchers fear erosion of rights

Granted that in an estimated crowd of 300,000-600,000 people each individual's experience will be unique, however my perceptions of the National Organization for Women's March on Washington for Women's Rights differ on several accounts from those of David P. Hamilton ["Pro-choice draws diverse elements," "MIT sends 400 to pro-choice march," April 14].

Many members of the MIT community who are not students, including administrative staff, research staff, and faculty helped organize and attended the march. I am a postdoctoral associate and I attended with my mother, a retired chemist and housewife, and a friend who is an assistant professor at Johns Hopkins University. Secondly, although the majority of the people attending may have political beliefs that are left of center, I saw several women sporting "Republicans for

Choice" buttons. Indeed, as the quoted, self-described conservative, columnist William Safire concludes, he supports the status quo and the upholding of *Roe v. Wade*. Barbara Bush was herself, until quite recently, a strong advocate of Planned Parenthood, leading to one speaker's chant of "Free Barbara Bush" from the Capitol's steps.

I was impressed by the caliber and sacrifice of all the marchers I met. These were not people who showed up because they wanted media attention, or to disrupt people's lives, or because they had nothing better to do with their time. I believe many, like me, are afraid that the passive erosion of women's rights that characterized the Reagan years may become an active attack on basic human rights under George Bush's administration. When Bush, during his first day in office, sent both a telegram of support and his vice president to the anti-abortionists (I refuse the hypocrisy of calling any group which prevents women from getting health care, destroys clinics, and has recently resumed pumping bullets into "Jane Roe's" family's car and home, "pro-life") marching on Washington, I remember thinking "What is he going to do tomorrow? Address a rally of the Ku Klux Klan?" Which leads me to what I took home as the central message from Jesse Jackson's speech: an individual absolute right to control over one's body was made constitutional with the abolition of slavery. It is un-American to demand otherwise.

Colette Hodes
Postdoctoral Associate

Editorial and letters policy

Editorials, marked and printed in a distinctive format, are the official opinion of *The Tech*. They are written by *The Tech's* editorial board.

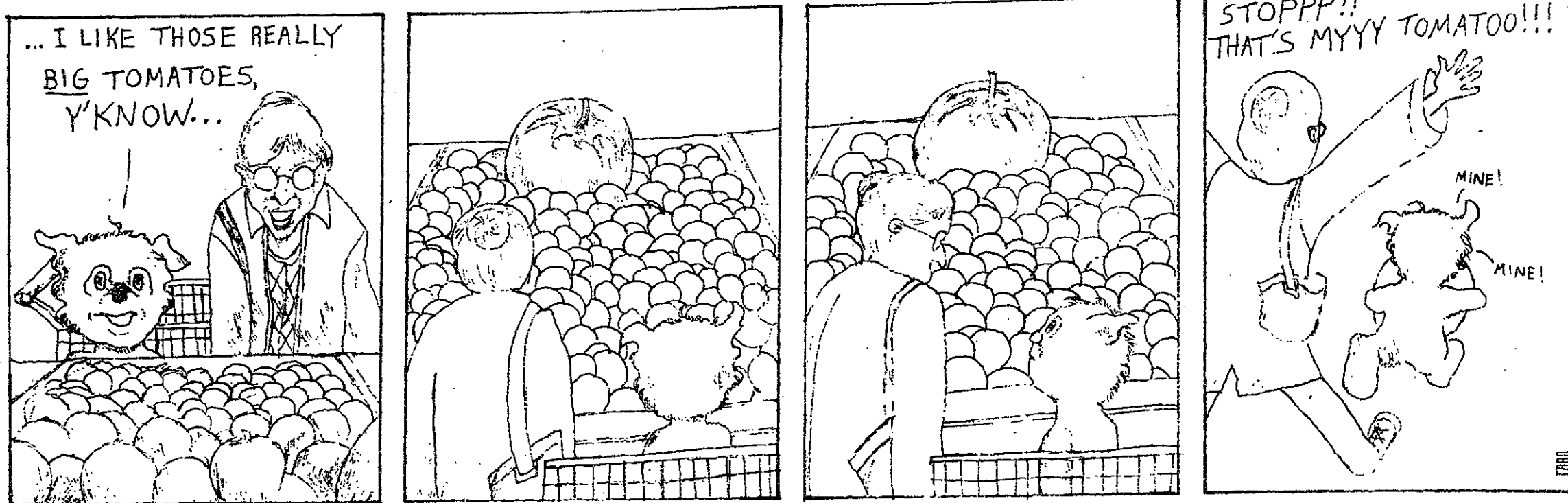
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The Tech welcomes letters from its readers. All letters are subject to editing and are published solely at the editors' discretion. Authors must sign their letters and include their phone number, and MIT affiliation, if any, for verification, and should type letters double-spaced for ease of reading. Letters should be kept under 500 words. *The Tech* publishes letters anonymously only in rare circumstances, at the editors' discretion. Bring letters to *The Tech's* office on the fourth floor of the MIT Student Center or send them to: Letters to the Editor, *The Tech*, P.O. Box 29, MIT Branch, Cambridge MA 02139; or to Room W20-483 by interdepartmental mail.

comics

By Taro Ohkawa

Fub



“HOW I MADE \$18,000 FOR COLLEGE BY WORKING WEEKENDS.”



When my friends and I graduated from high school, we all took part-time jobs to pay for college.

They ended up in car washes and hamburger joints, putting in long hours for little pay.

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Move toward biology requirement wins support

(continued from page 1)

In addition, the CUP motion recommends the establishment of a Committee on the Science Component of the General Institute Requirements. Three objectives are cited in the motion for this committee: (1) assessment of the new pilot courses and recommendations for the inclusion of biology in the science component of the General Institute Requirements; (2) a review of the objectives of the Science Distribution Requirement and of the quality of individual Science Distribution subjects; and (3) an ongoing review of the science component of the General Institute Requirements.

CUP will formalize its motion in the next few months, MacVi-

car said.

Biology, chemistry to plan biology pilots of their own

Many faculty criticized the CUP's proposed implementation of the requirement, faulting the planned integrated chemistry/materials/biology pilot course on the grounds that it might end up as a loosely-defined survey course. "Inevitably, something will suffer," said Professor of Chemistry Daniel S. Kemp, who has taught Principles of Chemical Science (5.11). "I really don't think it can all be done in two terms."

Richard O. Hynes PhD '71, associate head of the Department of Biology, and Mark S. Wrighton, head of the Department of Chemistry, both said

they supported the intent of CUP's motion, although they did not expect the details of the final requirement to end up as proposed by CUP. The biology faculty will be proposing alternative subject sequences for the biology requirement in the next year or two, Hynes said. The chemistry faculty might do likewise, according to Wrighton.

A biology core subject should not be a "smorgasbord," Hynes said. He noted that the biology faculty felt that "this course should be a foundation," not an "overview" and that they thought there were better options than the CUP proposal.

Wrighton concurred. "There

has been a tradition at MIT," he said, "that core subjects are an introduction to the discipline."

Wrighton further criticized the two-term sequence proposed by CUP for having too dense a curriculum goal and for creating administrative difficulty for the faculty involved in teaching the interdepartmental course. Furthermore, he said, creating a year-long sequence would decrease flexibility in student schedules.

Wrighton also remarked that the Department of Chemistry expects its entering majors would be less well prepared by the CUP's proposed three-subject course than they are under the

status quo, though he acknowledged that that did not concern the whole faculty.

The only word of caution on the issue of including biology in the core came from Ann F. Friedlaender PhD '64, dean of the School of Humanities and Social Science. Friedlaender said care must be taken to ensure that the two Science Distribution subjects remaining in a student's curriculum after the biology requirement is introduced are a "real" distribution and are not simply absorbed by departmental requirements — otherwise the curriculum change will simply be "taking away one more degree of freedom from students."

New theater director generates controversy

(continued from page 1)

and most exciting theatre that students want and to open them up to all kinds of ways to do it." According to Brody, "In the past theater at MIT has been riddled with politics and problems involving space and power. Many of these problems got in the way of the energy of making theater. My major focus is to get as much theater made as possible and to have it made by and for the students."

Although Dramashop members have the same basic objective as Brody, they do not agree with all of his methods or initiatives. One thing that created some controversy was the IAP performance of *Aha*. Originally auditions were held for *Skin of Our Teeth* by Thornton Wilder. But due to low turnout, an alternative improvisational production called *Aha* was created. "*Aha* was completely unlike anything Dramashop had ever done before. Many of us do not believe it was theater," said Clark. Jonathan Rockman, publicity director of Dramashop, added that "some of us were embarrassed."

Brody, however, was thrilled with the *Aha* outcome. "The kind of courage and commitment that the company brought to the production was extraordinary. I was a little disappointed that the students themselves didn't honor the work as much as I did."

Most of the Theater Arts Program's changes involved the curriculum. However the change that led to an adverse reaction from Dramashop students was

the replacement of Bob Scanlan by Bill Fregosi as interim acting director of Dramashop. Although Fregosi had been involved in Dramashop in the past and would bring a certain continuity to the program, Scanlan was highly regarded by the students and those that have worked with him do not want to lose him.



MIT students help clean up a park in Roxbury as part of an event sponsored nationwide by Hunger Action groups.

Andy Silber/The Tech



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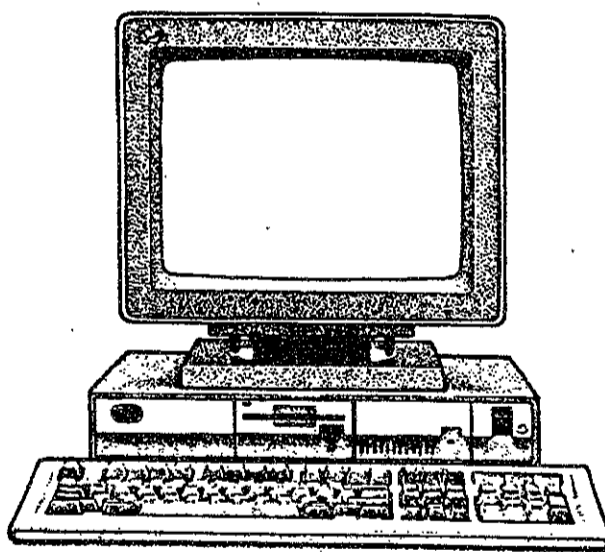
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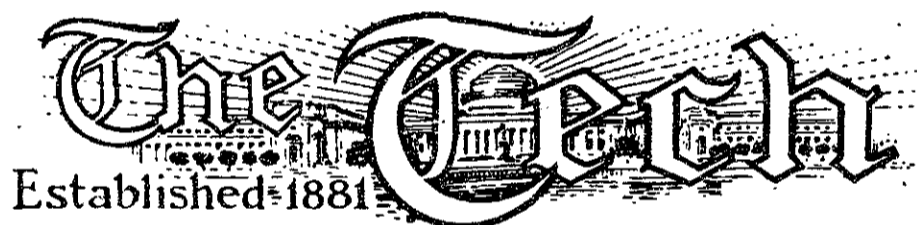
comics

EYE BEAM

by Sam Hurt



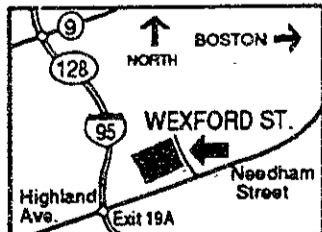
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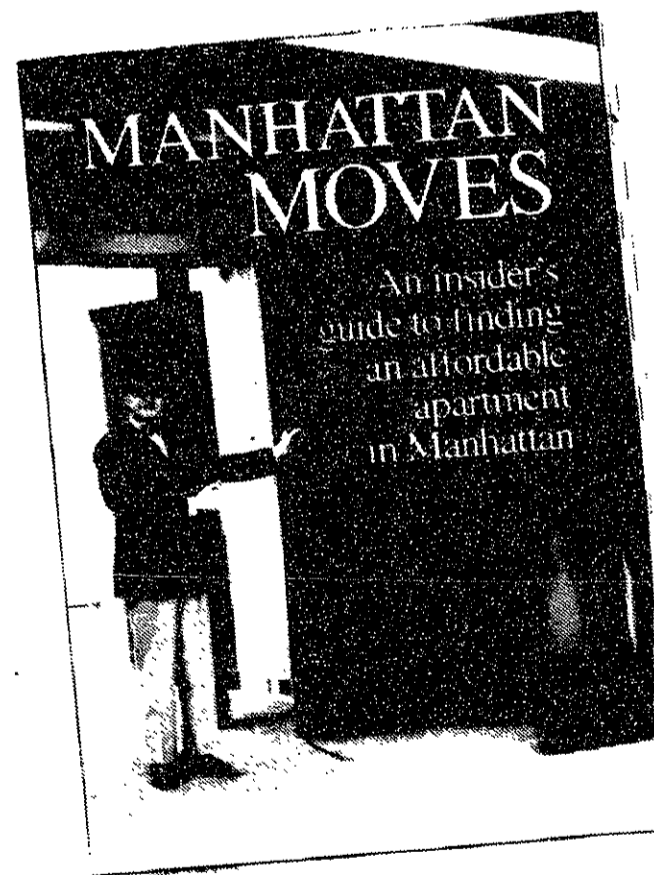
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Opera Company of Boston's sublime, sumptuous Der Rosenkavalier

DER ROSENKAVALIER

By Richard Strauss.
 Opera Company of Boston,
 Conducted by William Fred Scott
 Staged by Lisi Oliver.
 Scenery by Herbert Senn and Helen Pond.
 The Opera House,
 Washington St., Boston.
 April 13 at 8 pm; April 16 & 23 at 3 pm.
 Rush tickets may be available for \$15 with
 student ID from 2 pm on April 23.

By JONATHAN RICHMOND

"HOW COME OCHS gets such wonderful music?" I asked Opera Company of Boston Artistic

Director Sarah Caldwell, who was for once enjoying the opera from a seat in the house, rather than conducting the proceedings in the pit and on the stage. "It's all he gets," replied Caldwell of the ungainly lecher, whose advances only lead to ever more humiliating embarrassments and failure in Richard Strauss's *Der Rosenkavalier*. But Strauss's music is no booby prize, especially when played by the Opera Company orchestra.

This is a *Rosenkavalier* worth seeing: The singing of Gwyneth Jones as the Marschallin and Jeanne Ommerle as Sophie is ravishing; the buffoonery of William Wildermann as Baron Ochs is hilarious; the staging by Lisi Oliver touches the deeper moments as well as the comic; the orchestra's performance of Strauss's sublime music under William Fred Scott is sumptuous. And if you have a student ID you can attend the final performance this coming Sunday at 3 pm for only \$15 (subject to rush availability from 2 pm onwards).

The first Act is slow getting off the ground. On opening night last Thursday, William Scott allowed his strings to doze a bit before the first intermission, and the action on stage took a while to heat up, too. There were, nonetheless, many delectable and amusing moments during this

Act: Ochs' attempts to flirt with the maid "Marianne" (really Octavian in disguise — yes, Strauss has a female singer act a man who dresses up as a woman); the affecting lyrical singing of *Ma si caro è il mio tormento* by Tonio di Paolo; and, most riveting, the sad, lonely singing of the Marschallin (Gwyneth Jones) at Act's end.

The presentation of the rose by Delia Wallis as Octavian in Act II was magically done; the famous *Rosenkavalier* waltz was played with a heady sensuality by the orchestra; Jeanne Ommerle was in sweet voice for her singing of the part of Sophie; and her interaction with the Ochs of William Wildermann was especially well-managed.

The staging of the final Act emphasized every element of the comic, but its conclusion was touching. The sequence of events during which Ochs believes he can seduce "Marianne" (Octavian out to dupe Ochs some more), is brought off with a delicious wit. The room at the inn — with its heads popping out of concealed panels — is nicely designed by Herbert Senn and Helen Pond. Delia Wallis acts just as well as she sings, while Wildermann is riotously funny as the terrorized Ochs. His voice is strong, but he is also adept at extracting the maximum humor from his lines.

I loved the scene where Anina (Jan Curtis), an accomplice in the fooling of Ochs, turns up with a bunch of brattish children she claims are Ochs'.

Gwyneth Jones (who will be replaced at the final performance on Sunday by Kay Griffel) put in her most glorious singing towards the opera's conclusion, as the Marschallin acknowledges that she has lost her young lover, Octavian. The scene with Jones, Ommerle and Wallis was very powerful: after all the humor, it seemed to be able to touch the deepest emotions all the more profoundly, as well as evoke the finest singing of the evening.



Der Rosenkavalier performed by the Opera Company of Boston

The Tech Performing Arts Series presents...

OPERA COMPANY OF BOSTON

Students can attend the remaining Sunday performance of the Opera Company of Boston's *Der Rosenkavalier* for only \$15. Tickets will be available at the Opera House door, one hour before curtain, and subject to availability, not at TCA.

Opera House, Washington St., Boston, April 23 at 3 pm. Student ID required: \$15

PRO ARTE CHAMBER ORCHESTRA

A limited number of seats have been made available for the Pro Arte Chamber Orchestra's world premiere of David Hoffman's "Out of the Blue." Acclaimed violinist Arturo Delmoni will conduct the orchestra in a program which also includes works by Bach and Schubert. Soprano Nancy Armstrong will be featured in Bach's "Wedding" Cantata.

Sanders Theater, Cambridge, April 26 at 8 pm. MIT price: \$6.

EMANUEL AX

Emanuel Ax will perform Beethoven's *Sonata No. 15 in D* ("Pastoral"); Liszt's *Three Sonnets by Petrarca* and piano version of Verdi's *Rigoletto*; and Brahms' *Sonata No. 3 in F minor, Op. 5*.

Symphony Hall, May 5 at 8 pm. MIT price: \$5.

Tickets for Pro Arte are on sale at the Technology Community Association, W20-450 in the Student Center (Opera tickets at the Opera House only). TCA offices are open only limited hours. Office hours are posted on the door; alternatively, you can call x3-4885 before walking over.

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

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ARTS

Shakespeare Ensemble produces winning, innovative Henry V

HENRY V

The Shakespeare Ensemble at MIT.
Sala de Puerto Rico.
April 21-23, 27-29, 8 pm.

By MICHAEL J. GARRISON

WHY IS IT THAT in a play about one of England's most popular and successful kings, a Welsh captain who has no lines until the third act always manages to steal the show? Whatever the reason, the Shakespeare Ensemble production of *Henry V* was no exception — Fluellen (Tom Woodman '90) softly walked away with all of the best scenes.

Woodman's lilting voice carried the sensible words and wry humor of the soldier out to the audience, where they contrasted with the high-flown patriotism of the English nobles, the earthy follies of the low-born soldiers, and the blind self-adoration of the French. Even though the constraints of production seem to have eliminated some of his scenes, he still won the heart of the audience.

Particularly well done was the scene in which Fluellen forces Pistol (played with just the right mix of slime and pathos by Joseph Vanderway '89) to eat the leek which the Welshman wears in his hat. The audience felt sorry for Pistol and yet, at the same time, was glad to see his humiliation at the hands of such a better man.

Pistol also has his own day of triumph when a frightened French soldier forces him to accept the soldier's surrender. Christopher Crowley '89 does a good job portraying the sort of man who would be confused enough to surrender to a wimp and bandit like Pistol.

The rest of the supporting cast also had a wonderful outing. Vic Tulli '91, as the French Dolphin, played the consummate rake, while the French Constable (John Wolfe '88) and the Duke of Orleans (Imtiyaz Hussein '91) also scored big as his more mature soul-mates. Every scene featuring Tulli sparkled, but the scene in which Tulli described his horse as his mistress was marvelous.

Other notable performances were put in by Andrea Leszek '91 as Mistress Quickly and Wendy Cothran '89 as the Chorus. Leszek played a charming but slightly less than normally bawdy Quickly, while Cothran's Chorus was fascinatingly melodic — although sometimes to the point that the meaning of her words was lost in the fluidity of their pronunciation.

One neat twist was the way the entire cast lounged about on stage while Cothran spoke the prologue. Since the prologue concerns the limits of the illusion which the theater can provide, it was an interesting effect.

Somewhat mystifying — for those of us who do not speak French — was the marvelous scene in which the French princess, Katherine, (played by Bronwyn Bergman G) attempts to learn English from her lady-in-waiting (Debbie Wells '92). Actually, it was only hard to understand the words — the meaning of the conversation (and the foreshadowing it gave of the eventual resolution) was completely clear.

Pistol's partners in crime, Nym and Bardolph (Kevin Iga '92 and Greg Garvin '92), also played their parts to the hilt. Garvin fit the description of Bardolph to an uncanny degree, and Iga was very funny as the sly and gutless, but likeable, Nym.

In fact, the only problems in the performances lay with the English royalty. While technically strong, they simply could not inspire the audience, much less a soldier who might have to give his life.

Greg Swieringa '91 and Charles Roburn '91 did a fine job as the Duke of Exeter and the Earl of Westmerland while they spoke, but turned into stoic wax in all other situations. This was probably what the director had asked for, but the effect seemed overly unnatural.

Eric Ristad G (playing King Henry) had the opposite problem. His mannerisms were wonderful, but his handling of some of the most inspiring speeches in Shakespeare left me unmoved. His performance

was energetic, emotional, and technically good, but he just didn't move me the way other Henrys have done. Both Ristad and Roburn seemed to heat up by the time Henry made his speech to the soldiers on the day of the battle at Agincourt. Unfortunately, not much of the play remained after that.

Ristad did seem to move into his element when the action shifted from kingly speeches to shy courting. He was adorable as the unpracticed Harry trying to court

The design of the stage deserves more mention than can be made here. Essentially a platform surrounded on three sides by the audience, the stage is very much what Shakespeare himself worked with. It was enjoyable to see a play which was not presented to only one direction.

Some of the lighting effects were also very impressive. The scene in which the Chorus announced the existence of three traitors (all decked out as agents of some kind of 14th century KGB) was especially well designed. The cannonfire at Harflew



King Henry V (Eric Sven Ristad G) with cousin Earl of Westmerland (Charles Roburn '91) at his side, addresses the governor of Harflew.

Princess Katherine. She knows only broken English, and he even less French. Ristad had to perform the amazing task of courting (in five minutes), and winning, a princess who didn't even speak his language. And it worked — his passion was unmistakable, even when spouted in a mispronounced French/English hybrid.

was also very well done.

The performance was generally very entertaining, especially the supporting characters and plots. If only Henry himself were a little more like Oliver North and a little less like the captain of a debating team, the production would have been flawless.

On The Town

Compiled by Peter Dunn



Marcel Ophuls' *The Sorrow and the Pity* as part of the French Library Cine Club's *French Documentary Tradition* series, April 21 to 23.

Friday, Apr. 21

JAZZ MUSIC

Mark Harvey and The Aardvark Jazz Orchestra performs in an MIT Faculty Recital at 8 pm in MIT's Kresge Auditorium. No admission charge. Telephone: 253-2906.

Ernestine Anderson and her Trio perform at 9 pm at the Regattabar, Charles Hotel, One Bennett Street, Harvard Square, Cambridge. Also presented April 22. Tickets: \$7.75 to \$11.75 depending on day. Telephone: 864-1200.

THEATER

Henry V, by William Shakespeare, is presented by the MIT Shakespeare Ensemble at 8 pm in the Sala de Puerto Rico, MIT Student Center [see review this issue]. Continues through April 29 with performances Thursday to Sunday at 8 pm. Tickets: \$6 general, \$4 seniors and students. Telephone: 253-2903.

Chicago, a musical vaudeville, is presented as a Baker House Production at 9 pm at MIT's Baker House. Also presented April 22 and 23. Tickets: \$3.50 with MIT ID. Telephone: 253-3161.

CLASSICAL MUSIC

*** CRITIC'S CHOICE *** Pianist Jee-Hoon Yap '91 performs in an MIT Advanced Music Performance Student Recital at 12:05 in Killian Hall, MIT Building 14. No admission charge. Telephone: 253-2906.

*** CRITIC'S CHOICE *** The Boston Musica Viva performs works by Vivian Fine, Michael Colgrass, Oly Wilson, and Elliott Carter at 8 pm at the Longy School of Music, Garden and Follen Streets, Cambridge. Tickets: \$10 general, \$5 seniors and students at the door. Telephone: 353-0556.

The Boston Symphony Orchestra, Bernard Haitink conducting, performs Mozart's *Piano Concerto No. 21 in C, K. 467* and Bruckner's *Symphony No. 9* at 2 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Also presented April 22 and 25 at 8 pm. Tickets: \$16 to \$42.50. Telephone: 266-1492.

The New World String Quartet and pianist Jerome Rose perform works by Dutilleul, Carpenter, and Brahms at 8 pm at the Houghton Library, Harvard University, Cambridge. Tickets: \$12 general, \$6 students. Telephone: 495-2449.

FILM & VIDEO

The MIT Lecture Series Committee presents Ingmar Bergman's *The Seventh Seal* (1957, Sweden) at 7:30 in 10-250 and *The Naked Gun* at 7:00 & 9:30 in 26-100. Admission: \$1.50. Telephone: 258-8881.

The Somerville Theatre presents *The Best of the Fest*, a collection of animated short films, at 7:00 & 9:30. Continues through Monday, May 8. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$5. Telephone: 625-1081.

The Brattle Theatre continues its Friday/Saturday film series *Reel Novels* with *The Singing Detective* (Jon Amiel, 1988). Part 1 at 2:00 & 10:15, Part 2 at 3:15, Part 3 at 4:40, Part 4 at 6:00, Part 5 at 7:30, and Part 6 at 8:45. Also presented April 22 and 23. 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 series *Shakespeare on the Screen* with Jean-Luc Godard's *King Lear* (1987) at 7 pm and Akira Kurosawa's *Ran* (1985) at 9 pm. Also presented Saturday, April 22. *Ran* also presented Sunday, April 23 at 7 pm. Located at the Carpenter Center for Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Tickets: \$3 general, \$2 seniors and students, \$5/\$4 for the double feature. Telephone: 495-4700.

*** CRITIC'S CHOICE *** The French Library Cine Club continues its film series *The French Documentary Tradition* with Marcel Ophuls' *The Sorrow and the Pity* (1972) at 8 pm. Also presented April 22 and 23. 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.

*** CRITIC'S CHOICE *** The Museum of Fine Arts continues its series *International Avant-Garde* with *The Dead Father* (Guy Maddin, 1986) & *Tales from the Gimli Hospital* (Guy Maddin, 1988) at 5:30 and *The Land of Dreams* (Jan Troell, 1988, Sweden) at 7:30 [see review this issue]. Screenings in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Tickets: \$4 general, \$3.50 MFA members, seniors, and students. Telephone: 267-9300.

DANCE

The Boston Conservatory Dance Division presents its annual *Student Choreographies* program at 8 pm in the Boston Conservatory Theater, 31 Hemenway Street, Boston. Also presented Saturday, April 22. No admission charge. Telephone: 536-6340.

POPULAR MUSIC, ETC.

*** CRITIC'S CHOICE *** *Scruffy the Cat* and *The Titanics* perform 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: \$8.50/\$7.50. Telephone: 497-8200.

James Cotton, Dr. John, and James Montgomery perform at 8 pm at the Strand Theatre, 543 Columbia Road, Dorchester, near the JFK/UMass/Columbia T-stop on the red line. Tickets: \$12.50 and \$15. Tel: 282-8000.

Farrenheit, with guests *Hearts On Fire*, *El Caminos*, and *The Limit*, performs at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$6.50 advance/\$7.50 at the door. Telephone: 451-1905.

The Wonderstuff and Dixie Cinema perform at the Paradise, 967 Commonwealth Avenue, Boston. Tel: 254-2052.

Concrete Blonde performs at Axis, 13 Lansdowne Street, Boston, near Kenmore Square. Telephone: 262-2437.

O Positive, *Birdsongs of the Mesozoic*, and *Breadbox* perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Screaming Trees, Dogzilla, Buffalo Tom, and Static Cling perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

Lil' Ed and the Blues Imperials perform at Johnny D's, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Telephone: 776-9667.

Shy Five perform at 7:30 & 10:30 at Necco Place, 1 Necco Place, Boston. Tickets: \$5.50/\$6.50. Tel: 426-7744.

PERFORMANCE ART

1001 Plateaus, with Peter Burns, is presented at 8 pm at Mobius, 354 Congress Street, Boston. Also presented Saturday, April 22. Tickets: \$5. Tel: 542-7416.

Saturday, Apr. 22

THEATER

The Empire Builders, French playwright Boris Vian's absurdist fable, opens today as a presentation of the A.K.A. Theatre at the Boston Center for the Arts Neighborhood Arts Center, 551 Tremont Street, Boston. Continues through May 7 with performances Saturday and Sunday at 8 pm. Tickets: \$8 general, \$6 seniors and students. Telephone: 536-2150.

EXHIBITS

Daumier: *An Epoch Observed*, an exhibition of prints by the 19th century artist Honoré Daumier, opens today at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Continues through July 16. Telephone: 267-9300.

POPULAR MUSIC, ETC.

*** CRITIC'S CHOICE *** *Third World* and *The Waiters* perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$17.50 advance/\$18.50 at the door. Telephone: 451-1905.

Plate O' Shrimp, Agent 13, and The Natives perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Motor City Rhythm Kings perform at Johnny D's, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Telephone: 776-9667.

Tribe, Scatterfield, Whoville, and Dreams Made Flesh perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

The Tail Gators and Evan Johns and the H Bombs perform at 7:30 & 10:30 at Necco Place, 1 Necco Place, Boston. Telephone: 426-7744.

CLASSICAL MUSIC

The MIT Chamber Players performs at 8 pm in Killian Hall, MIT Building 14. No admission charge. Tel: 253-2906.

The MIT Gospel Choir performs at 8 pm in MIT's Kresge Auditorium. Admission: \$2 donation requested. Tel: 225-8738 or 225-8724.

Boston Concert Opera performs Rossini's *Moses* at 8 pm at Jordan Hall, New England Conservatory, 30 Gainsborough Street at Huntington Avenue, Boston. Tickets: \$12, \$25, and \$35. Telephone: 536-1166.

FILM & VIDEO

The MIT Lecture Series Committee presents *Married to the Mob* at 7 pm & 10 pm in 26-100. Admission: \$1.50. Telephone: 258-8881.

The Harvard-MIT South Asia Forum continues its *Festival of Contemporary Indian Cinema* with Rao Sahib (Vijaya Mehta) at 7 pm in Hilles Library, Harvard University, Garden and Shepard Streets, Cambridge. Admission: \$3 general, \$2 students. Telephone: 498-7093 or 577-8297.

JAZZ MUSIC

Henry Threadgill performs at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$13. Telephone: 497-8200.

Sunday, Apr. 23

POPULAR MUSIC, ETC.

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

Mick Goodrick and The Jerry Bergonzi Quartet perform at 7:30 & 10:30 at Necco Place, 1 Necco Place, Boston. Tickets: \$5.50/\$6.50. Tel: 426-7744.

The Bayley-Hazen Singers perform Bulgarian and Appalachian folk music at 3 pm at the Longwood Theater, Massachusetts College of Art, Longwood and Brookline Avenues, Boston. No admission charge. Telephone: 731-2040.

JAZZ MUSIC

Gamalon and Ernie Watts perform at 9 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$10. Telephone: 497-8200.



Godard's *Weekend* as part of the Harvard Film Archive's *Three Directors* series on April 24.

Film masterpiece shows how efficiency replaces happiness in Sweden

SAGOLANDET [LAND OF DREAMS]

Directed and photographed by Jan Troell.
With Johanna, Rollo May, Ingvar Carlsson, and Tage Erlander.
Plays tonight, at 7:30 pm only, at the Museum of Fine Arts.

By MANAVENDRA K. THAKUR

EVER SINCE INGMAR BERGMAN retired from active filmmaking, most Americans have lost whatever contact they once had with Swedish cinema. In fact, Lasse Hallström's *My Life as a Dog* is the only Swedish film that has recently been distributed in the United States. Ironically, that charming and poignant film re-introduced Americans to Swedish cinema just as a wave of quality Swedish filmmaking was ending. Swedish cinema went into a slump in the mid 1980s, and — like the state of American cinema during the 1930s — documentaries have since become the prime source of innovation and vitality in Sweden today.

Jan Troell's *Sagolandet* ("Land of Dreams") is one of these new documentaries, and in less than ten minutes it completely surpasses any expectations one might have for a 185-minute documentary about life in modern-day Sweden. At once intensely personal and of universal value, the film is a poetic masterpiece that transcends its immediate relevance: the film not only keeps the spirit of originality and creativity alive but also sets a new standard of excellence for documentary filmmaking.

Time and time again, Troell's film paints a bleak picture of a land where order, rationality, and efficiency take precedence over happiness, joy, and imagination. Troell protests that the long record of human violence against nature has in turn dehumanized humans themselves, and the film yearns for a "Land of Dreams" that would encourage exploration of individual potential rather than stifling it. This

theme might be summarized as the value of imagination versus the benefits of rationality, and Troell gives it much more thought than any simple get-back-to-nature message or anti-technology diatribe. Furthermore, Troell is eminently successful in translating the thematic generalities into terms particularly relevant to the Sweden of today.

Sweden has, for example, taken giant strides toward securing political and economic security for all its citizens. In fact, progressive reformers in other countries have long pointed to Sweden as the success story of the modern welfare state. Few foreigners realize, however, that Sweden's material prosperity has imbued Swedish culture with a certain sense of coldness, emptiness, and even sterility. This is the fundamental contradiction of Swedish culture, and Troell astutely recognizes that it has several dimensions, ranging from the broadly political and economic to the personal and practical. Troell explores all of these considerations from the inside out as he gives passionate expression to their implications.

Because Troell engages his viewers with both personal and cultural introspection, his film is already praiseworthy in and of itself. If that were all the film did, however, it would merely be a notable accomplishment. What makes this film into a palpable masterpiece is the intimate and symbiotic relationship between the film's cinematic styles and Troell's reasons for making the film. Each benefits from the other, and Troell consistently manipulates the two brilliantly.

The opening sequence combines lyrical moments with strong documentary footage and begins to clarify the vital difference between joy and mere happiness, a distinction important to the film's theme.

Troell creates a tightly coherent structure drawing from over 80 hours of raw footage. Just after the opening credits are over, for example, Troell includes footage of a dog show. Some time later, the film shows loggers employing large machines to

cut down trees in less than 10 seconds each. Another sequence follows a professional dog-killer (at a dog pound) as he



Jan Troell and daughter

disposes of dead dogs in body bags. A third sequence explains how another group of loggers use a powerful bolt gun to shoot glyphosate capsules into birch and aspen trees. The glyphosate slowly kills the trees to make room for more profitable pine trees. The same bolt gun, it turns out, is used by the dog pound to dispatch stray dogs "instantly" and "painlessly."

These seemingly disparate moments are in reality closely related because they show how the pursuit of efficiency can transform passive dominance into active destruction. Troell is at his poetic best while pointing out such relationships, and the above sequence is but one example of how intricately Troell constructs his film.

In terms of overall structure, the film is divided into several sections. Each section focuses on a specific place or group of individuals and then cuts back to quiet

philosophical commentary by the American psychiatrist Rollo May, whose statements about joy versus happiness begin the film. Also recurring are some political arguments between Ingvar Carlsson and Tage Erlander — whom most viewers won't recognize as the present and past prime ministers of Sweden. Neither of the two look, talk, or act like typical politicians, which is probably why Troell was interested in interviewing them in the first place.

Also seen throughout the film is Johanna, Troell's young daughter. Troell began photographing her from birth; he shows her learning to walk, climbing stairs, riding happily on a circus merry-go-round. Not once, however, does the film resemble a home movie. Rather, Troell photographs Johanna to express his own joy — in the true Rollo May sense of the word — at becoming a father for the first time at age 50. Troell can share his intensely personal emotions with viewers in a meaningful way because his emotions point to the essence of what he is addressing in his film. The presence of Johanna throughout the film powerfully underscores how inseparable Jan Troell is from his film. The two are one and the same.

No other filmmaker in recent memory has created an intimate documentary with so broad a value as this. *Sagolandet* supplants factual objectivity with poetic creativity and therefore works in markedly different ways from the typical *cinema verite* documentary. While one might take issue with Troell's point of view and the film's arguments, the film is an indisputable masterpiece on an artistic level. Because the film embodies the very same qualities that it says are missing from Swedish society, the film maintains its self-consistency at the same time that it adopts a leadership role. For all of these reasons, and many others left out, *Sagolandet* is a crowning achievement of international cinema and a supreme personal triumph for Jan Troell. One can only wonder to what heights Troell will climb from here.

Emile Bustani Middle East Seminar "The Origins, Dynamics, and Implications of the Intifadah"

by

Emile Sahliyah

Professor of Political Science,
University of North Texas

Author of two recent books on
the Palestinians and the PLO

and

Nadim Rouhana

Social Psychologist

Visiting Scholar, MIT Center
for International Studies

Recently returned from
his second field trip of 1989
to Israel and West Bank

Tuesday, April 25

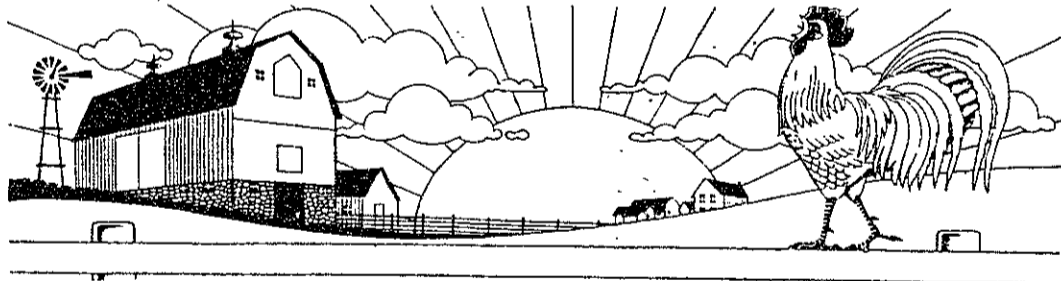
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"The Stack-Up" by Talley Beatty.
 Wang Celebrity Series.
 At the Wang Center, Thursday, April 13.

By PETER DUNN

CELEBRATING ITS 30TH anniversary, the Alvin Ailey American Dance Theater sashayed into Beantown last week for another energizing, sold-out run at the Wang Cen-

Perahia is both romantic and thoughtful in an exhilarating account of Mozart

BOSTON SYMPHONY ORCHESTRA

Conducted by Bernard Haitink.
 Piano soloist, Murray Perahia.
 Mozart's Piano Concerto No. 21, and
 Bruckner's Symphony No. 9.
 Symphony Hall, April 20, 22 & 25
 at 8 pm, and today at 2 pm.
 Rush seats available for the concerts this
 afternoon and tomorrow night.

By JONATHAN RICHMOND

MURRAY PERAHIA PLAYS ON A Steinway, and he uses every inch of his piano's technical advantage over the older "original" instruments which have now come into vogue. The result in Symphony Hall last night was one of the most sensual, yet also intimate performances of Mozart's *Piano Concerto No. 21* imaginable.

Bernard Haitink is definitely of the pre-"authentic" school of performance, when it comes to Mozart, and is ideally matched to Perahia's expansive understanding of Mozart. With Haitink in command, every phrase breathes life; and orchestra and soloist are wed together to make a richly-colored, living whole.

Perahia has a way of finding a new hue of color for each measure, and his playing in the opening movement was of unflagging interest: he has a way of making his music smile. For the audience last night, there was pleasure at the discovery of each nuance he uncovered.

ter. Last Thursday's show brought a mixed bag of both offerings and results, ranging from the Boston premiere of a new work to established Ailey standards. Most varied was the choreography and execution.

The first of three pieces was the Boston premiere of Donald Byrd's new work, "Shards." The somber, cerebral music of Mio Morales set the tone for the piece, while the diffuse, low lighting and dark costumes further enhanced the effect. The floating, airy choreography seen through most of the piece, however, seemed to contradict the tight, constrained movement that opened and closed the piece. Even

Perahia's softer playing was especially profound, and the close relationships Haitink established between orchestral and pianistic voices makes it all the more evocative and arresting.

The slow movement was seriously done, Perahia's playing extending to create a seamless state of serenity. His is a romantic touch, and his music never ceases to sing; but it never fails to ask provocative questions, operating on intellectual as well as on emotional and spiritual levels.

The performance looked inwards as well as expanding outwards, the solo instrument's heartbeat in perfect harmony with that of the BSO.

The final movement saw both soloist and orchestra in a chirpily playful mood: here was Mozart the child, and the child in us all.

The concert concluded with a gripping, if overly-loud performance of Bruckner's *Symphony No. 9*.

Recommended recordings: Arguably the two most thought-provoking recordings of the Mozart Piano Concertos come from Murray Perahia and Malcolm Bilson. Their approaches to Mozart are quite different — Bilson ever striving to obtain "more from less" on his fortepiano, and succeeding — Perahia-the-romantic combining wonderfully with Perahia-the-thinker. Murray Perahia performs with the English Chamber Orchestra (which he also conducts) on CBS. Malcolm Bilson plays with the English Baroque Soloists conducted by John Eliot Gardiner on DG.

though the dancing appeared soft in comparison to the heavy shading of the music and lighting, it remained within context through slow and precise movement that was punctuated by short bursts of energy.

The subtle contrast of dance and music brought about a tantalizing effect: "Shards" evoked a bright energy just beneath a calm, cool exterior, an energy waiting to break free but always kept in check. The dancing was exceptionally controlled and exact, almost balletic in form and precision — the entire troupe, and in particular the lead duo— danced with a wonderful sense of powerful nobility.

"Masekela Language," by Alvin Ailey, followed and displayed many Ailey trademarks: it is a tale of the black American experience told in vignette style, it has steaming sexuality, and there is an extended use of props. Ailey's stage is cluttered with standard characters from Ailey's repertoire: painted ladies, pimps, and other assorted lowlifes. The piece resonates with wanton sexuality, often tantalizingly offered but abruptly denied.

The dancers were always perfectly in character, both in posture and motion, whether displaying slouched shoulders, a haughty stance, or a confused gaze. At times, however, the precision which the dancers brought to their characters and dance was a drawback where it had been

an advantage in the earlier "Shards": the exacting movement lacked the necessary spontaneous emotion for the piece. "Masekela Language" also seemed a bit dated in theme and execution, but there were moments which excelled: the piece was at its best when the choreography called for use of props or during scenes of fighting and violence.

The evening ended with Talley Beatty's "The Stack-Up," which proved the night's weakest offering. Compared with the two earlier works, it seemed simplistic and trite. The themes were similar to those in "Masekela Language": motifs of emotional inclusion and exclusion, with the shadow of drugs darkening the final segment. However, these themes were brought out less through choreography than through the piece's actual storyline, giving "The Stack-Up" less depth than "Masekela Language." The dancing showed plenty of energy and broad, painted-on smiles, but little true emotion.

Last Thursday's offering by the Alvin Ailey American Dance Theater proved only half successful, but a poor choice of works was more a stumbling block than poor dancing. The Alvin Ailey troupe proved once again their undeniable, energetic charisma and, with "Shards," their ability for executing heartfelt choreography.



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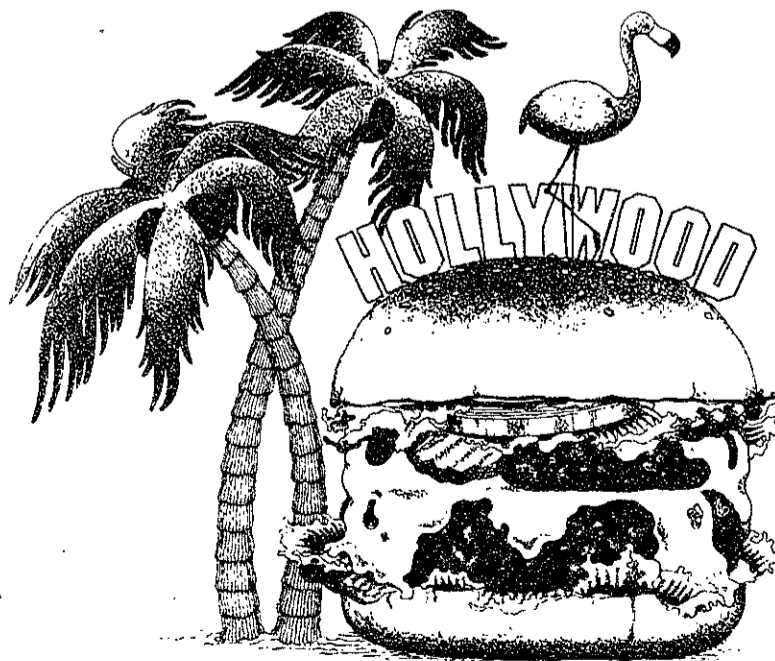
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ARTS

On The Town

Compiled by Peter Dunn

CLASSICAL MUSIC

The MIT Student Chorus performs Bach's *St. John Passion* at 8 pm in MIT's Kresge Auditorium. Tickets: \$6 general, free with MIT/Wellesley ID. Telephone: 253-2906.

The Munich Philharmonic Orchestra performs works by Ravel, Strauss, and Musorgsky at 8 pm at Symphony Hall, Huntington and Massachusetts Avenues, Boston. Tickets: \$22. Tel: 266-1492.

Chorus pro Musica performs works by Mozart, Beethoven, and Schubert at 3 pm at Jordan Hall, New England Conservatory, 30 Gainsborough Street at Huntington Avenue, Boston. Tickets: \$12, \$18, and \$25. Telephone: 267-7442.

The Boston Village Gamelan performs Javanese royal court music at 3 pm in Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$12 general, \$10 MFA members, seniors, and students. Tel: 267-9300 ext. 306.

Members of The Boston String Quartet, Charles Peltz conducting, performs the premiere of Daniel Kastner's *The Tenor* at 3 pm at the Tsai Performance Center, 685 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

Pianist Thomas Richner performs works by Mozart, Chopin, and Bach at 4 pm in Old South Church, 645 Boylston Street, Boston. No admission charge. Telephone: 536-6340.

DANCE

Adjogbo, a traditional African dance, is presented by the Agbekor Drum and Dance Society at 8 pm at the First Congregational Church, 11 Garden Street, Cambridge. Tickets: \$8 advance/\$10 at the door. Telephone: 354-1930.

Colleen Darby and Joseph Ferraro perform in a *Boston Conservatory Senior Dance Concert* at 3 pm in the Boston Conservatory Theater, 31 Hemenway Street, Boston. No admission charge. Telephone: 536-6340.

FILM & VIDEO

The MIT Lecture Series Committee presents *Mad Max* at 8 pm in 10-250. Admission: \$1.50. Telephone: 258-8881.

The Harvard-MIT South Asia Forum concludes its *Festival of Contemporary Indian Cinema* with *Anantaram* (Adoor Gopalakrishnan) at 1 pm in MIT Room 10-250. Admission: \$3 general, \$2 students. Telephone: 498-7093 or 577-8297.

The Harvard-Epworth Church presents *Exit Smiling* (Sam Taylor, 1926) at 8 pm. Located at 1555 Massachusetts Avenue, Cambridge, just north of Harvard Square. Admission: \$3 contribution. Telephone: 354-0837.

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.

Monday, Apr 24

CLASSICAL MUSIC

***** CRITIC'S CHOICE *****
The Boston Conservatory Festival Chorus and Orchestra performs Haydn's *"The Creation"* at 8 pm in St. Cecilia's Church, St. Cecilia and Belvidere Streets, Boston. No admission charge. Telephone: 536-6340.

FILM & VIDEO

***** CRITIC'S CHOICE *****
The Harvard Film Archive continues its Monday film series *Three Directors* with a Jean-Luc Godard double feature, *2 ou 3 choses que je sais d'elle* (2 or 3 Things I Know About Her, 1966, France) at 5:30 and *Weekend* (1968, France) at 8 pm. Located at the Carpenter Center for Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Tickets: \$3 general, \$2 seniors and students, \$5/\$4 for the double feature. Telephone: 495-4700.

The Brattle Theatre presents films as part of the *Issues of Cultural Representation in Filmmaking* symposium: *Phanymma* (Vijaya Menta, India) at 4:00, *Sambizanga* (Sarah Maldoror, 1972, Angola) at 6:00, and *Medina... Ma Memoire* (Fatma Sekandarani, 1988, Tunis), *Prayer* (Marisol Trujillo, 1986, Cuba), & *1001 Camels* (Fatma Skandran, 1986, Tunisia) at 8:30. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5. Tel: 876-6837 or 536-1540.

Tuesday, Apr 25

POPULAR MUSIC, ETC.

The Third Annual Boston Music Awards, with performances by *New Kids on the Block*, *Livingston Taylor*, *Treat Her Right*, *Heretics*, *Tom Rush*, and others, is presented at 8 pm at the Wang Center, 270 Tremont Street, Boston. Tickets: \$15.50 to \$50.50. Telephone: 482-9393.

JAZZ MUSIC

Deborah Henson-Conant and Jazz Harp perform at 9 pm at the Regattabar, Charles Hotel, One Bennett Street, Harvard Square, Cambridge. Tickets: \$6.75. Telephone: 864-1200.

FILM & VIDEO

The Brattle Theatre presents films as part of the *Issues of Cultural Representation in Filmmaking* symposium: *Sambizanga* (Sarah Maldoror, 1972, Angola) at 4:00, *Phanymma* (Vijaya Menta, India) at 6:00, *Women's Story* (Peng Xiolian, 1988, China) & *Prayer* (Marisol Trujillo, 1986, Cuba) at 8:00, and *Medina Ma Memoire* (Fatma Sekandarani, 1988, Tunisia) & *1001 Camels* (Fatma Skandran, 1986, Tunisia) at 10:30. Also presented Wednesday, April 26. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5. Tel: 876-6837 or 536-1540.

The Massachusetts College of Art presents films as part of the *Issues of Cultural Representation in Filmmaking* symposium: *The White Castle* (Johan van der Keuken, 1973, Netherlands) at 10:00 am and *Yeelen* (Souleymane Cisse, 1987, Mali) at 1:30. Located at 621 Huntington Avenue, Boston. Tickets: \$3. Telephone: 232-1555 or 536-1540.

The Harvard Film Archive continues its Tuesday film series *Narrative Approaches* with *Tuna Over* (Lana Gogoberidze, 1987, 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.

Ongoing Theater

Androcles and the Lion, by Aurand Harris, continues through May 7 at the Wheelock Family Theatre, 200 The Riverway, Boston, near the Fenway T-stop on the green line. Performances are Friday & Saturday at 7:30, matinees Saturday & Sunday at 3:00. Tickets: \$6. Telephone: 734-5203.

***** CRITIC'S CHOICE *****
Arms and the Man, George Bernard Shaw's comedy poking fun at heroism, the male ego, and romantic love, continues through May 28 at the Lyric Stage Theatre, 54 Charles Street, Boston. Performances are Wednesday to Friday at 8:00, Saturday at 5:00 & 8:30, and Sunday at 3:00. Tickets: \$12.50 to \$15.50. Tel: 742-8703.

The Children of Sunset Lake, by Chuck Anastas, continues through May 14 at the New Ehrlich Theatre, 539 Tremont Street, Boston. Performances are Thursday-Friday at 8:00, Saturday at 5:00 & 8:30, and Sunday at 2:00. Tickets: \$12 to \$14. Telephone: 482-6316.

Dreamgirls continues through April 23 at the Wang Center, 270 Tremont Street, Boston. Performances are Tuesday-Saturday at 8:00, Thursday and Sunday at 7:30, and matinees Saturday and Sunday at 2:00. Tickets: \$22.50 to \$37.50. Telephone: 787-8000.

An Evening with Mark Twain, with Stan Gill, continues indefinitely at the Boston Baked Theatre, 255 Elm Street, Davis Square, Somerville. Performances are Thursday-Friday at 8:15, Saturday at 7:00 & 9:15, and Sunday at 3:00. Tickets: \$11 to \$14 general, \$2.50 discount to seniors and students. Tel: 628-9575.

Forbidden Broadway 1989, the latest updated version of Gerard Alessandrini's musical comedy revue, continues indefinitely at the Terrace Room, Boston Park Plaza Hotel. Performances are Tuesday-Friday at 8 pm, Saturday at 7 pm & 10 pm, and Sunday at 3 pm & 6 pm. Tickets: \$16.50 to \$24.50 depending on performance. Telephone: 357-8384.

In *Twilight: Tales from Chekhov*, four short Chekhov stories, continues through April 30 as a presentation of the American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Cambridge. Performances are Thursday-Saturday at 8 pm, Sunday at 7 pm, and matinees Saturday-Sunday at 2 pm. Tickets: \$15 and \$19 general, \$2 discount to ART subscribers and seniors. Tel: 547-8300.

Lakeboat, David Mamet's high seas play exploring male bonding, continues through June 3 at the Alley Theatre, 1253 Cambridge Street, Inman Square, Cambridge. Performances are Thursday-Sunday at 8 pm. Tickets: \$12 general, \$10 seniors and students. Telephone: 491-8166.

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

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

Painting Churches, Tina Howe's heart-warming play about a Beacon Hill family, continues through May 14 at the New Repertory Theatre, 54 Lincoln Street, Newton Highlands. Performances are Thursday & Friday at 8:00, Saturday at 5:00 & 8:30, and Sunday at 3:00. Tickets: \$10 to \$14. Telephone: 332-1646.

Proto Proto, fusing the surreal language of San Francisco poet James Paul to Theatre 5' dance/performance, continues through April 22 at the Performance Place, Elizabeth Peabody House, 277 Broadway, Somerville. Performances are Thursday-Saturday at 8 pm. Tickets: \$8 & \$10 general, \$4 & \$6 students. Telephone: 623-5510.

***** CRITIC'S CHOICE *****
Safe Sex, Harvey Fierstein's campy follow-up to *Torch Song Trilogy*, about seeking new ways to love in the age of AIDS, continues through May 14 at the New Ehrlich Theatre, 539 Tremont Street, Boston. Performances are Thursday and Friday at 8:00, Saturday at 5:00 & 8:30, and Sunday at 2:00. Tickets: \$12 to \$14. Telephone: 482-6316.

High Gear, the final production of the Boston Youth Theatre, continues through May 14 at the International Place, Oliver and High Streets, Boston. Performances are Thursday-Saturday at 8 pm and Sunday at 3 pm. Tickets: \$10 to \$15. Telephone: 451-9130.

***** CRITIC'S CHOICE *****
The Search for Signs of Intelligent Life in the Universe, Jane Wagner's one-woman theater piece starring Lily Tomlin, continues through April 29 at the Shubert Theatre, 265 Tremont Street, Boston. Performances are Monday-Saturday at 8 pm, Saturday matinees at 2 pm. Tickets: \$15 to \$37.50. Telephone: 426-4520.

Shear Madness, the long-running comic murder mystery, continues indefinitely at the Charles Playhouse, 74 Warren Street, Boston. Performances are Tuesday-Friday at 8:00, Saturday at 6:30 & 9:30 pm, and Sunday at 3:00 & 7:30 pm. Tickets: \$16 and \$19. Telephone: 426-6912.

Two by Korder: Fun and Nobody, by Howard Korder, continue through April 30 as a presentation of the American Repertory Theatre at A.R.T./New Stages, 12 Holyoke Street, Harvard Square, Cambridge. Performances are Tuesday-Saturday at 8 pm, Sunday at 7 pm, matinees Saturday & Sunday at 2 pm. Tickets: \$15 and \$19. Telephone: 547-8300.

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

Ongoing Exhibits

ON CAMPUS

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.

Stopping Time, photographs, instruments, and memorabilia documenting Harold E. Edgerton's invention and use

of the strobe light, continues through September 15 in the Compton Gallery, between lobbies 10 and 13. Gallery hours are weekdays 9-5. No admission charge. Telephone: 253-4444.

OFF CAMPUS

Giorgy Kepes: Photographs, 1936-1988 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.

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

Heaven, Home and Weightless, an installation by photographer Doris Vila continues through April 23 at the Photographic Resource Center, Boston University, 602 Commonwealth Avenue, Boston. Gallery hours are Tuesday-Sunday 12-5. Admission: \$2 general, \$1 seniors and students. Telephone: 353-0700.

Nature Considered: Contemporary Attitudes Toward the Natural Environment continues through April 26 at the Federal Reserve Bank of Boston's Gallery, 600 Atlantic Avenue, across from South Station in downtown Boston. Gallery hours are Monday-Friday 10-4. No admission charge. Telephone: 973-3454.

Realms of Gold, gold and gilded objects ranging from Bronze Age fertility goddess to a 1988 American fertility goddess to a 1988 American fertility goddess to opals, continues through May 7 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

terra firma? earth watch: earth sense: earth sites, a two-part exhibition addressing ecological and environmental issues, continues through May 30 at the Boston University Art Gallery, 855 Commonwealth Avenue, Boston. Gallery hours are Monday-Friday 10-4 and Saturday-Sunday 1-5. Telephone: 353-3345.

To The Limit continues through October 22 at the Mugar Omni Theater, Boston Museum of Science, Science Park, Boston. Screenings are Tuesday-Sunday 11 am, 1, 2, 3, 7, 8 pm, and Saturday-Sunday 4, 5, 6 pm. Admission: \$6 general, \$4 seniors and children. Telephone: 589-0100.

Upcoming Events

An Evening of Samuel Beckett at the Museum of Fine Arts on April 26. *The Neighborhoods* at the Channel on April 29. *The Cowboy Junkies* at the Berklee Performance Center on April 30. *Til Tuesday* at Spring Weekend on May 5. *Rod Stewart* at Great Woods on May 28 and 29. *Sarah Vaughan, The Dave Brubeck Quartet, and Bradford Marsalis* at Great Woods on June 24.

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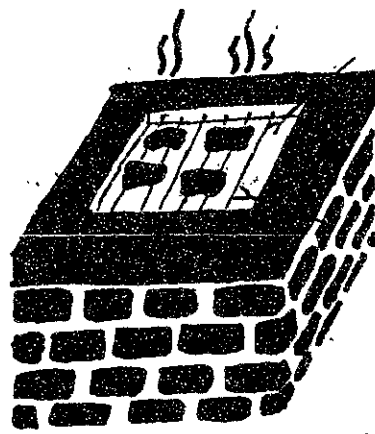
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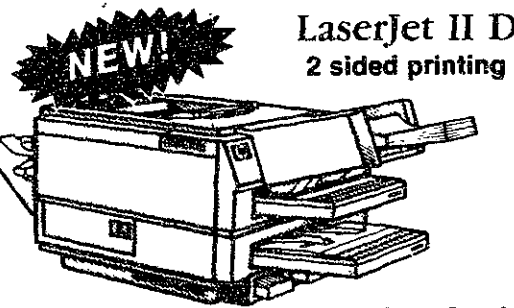
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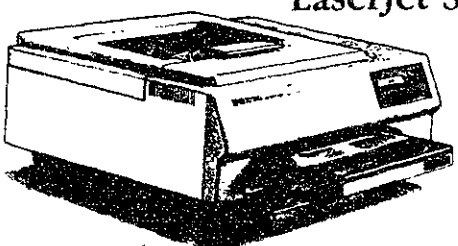


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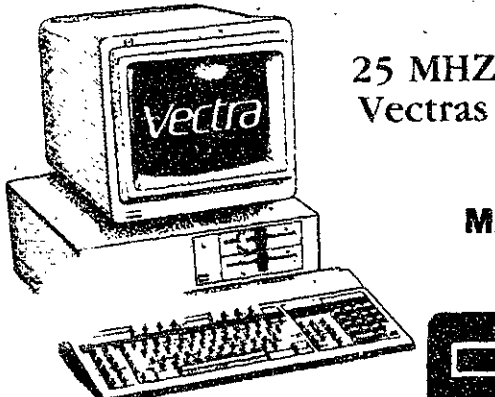
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Pitching advantage leads to MIT softball victory

(Continued from page 20)
batters got on with a walk, an error on shortstop DiMassa, another walk, catcher interference, and, finally, a base hit. A sacrifice fly to Showna Chang '92, in left field, provided the final run. MIT responded with two more runs in the bottom of the second. After Michelle Duso '91 led off

with a walk, she took the first of five stolen MIT bases. Although "freely given bases" might be more accurate — not once did Suffolk even attempt the throw to second.

Duso was nearly picked off, however, when Kim Germain '90 hit a line drive to third base. After another walk, a single, and a

fielder's choice which got the lead runner, Ragucci walked to score one run, and Chang singled to score another.

Suffolk was held scoreless from the second to the fifth inning. The only excitement while Suffolk was at the plate came in the top of the fourth, when Duso retired the side by catching a Suf-

folk steal with a dead perfect throw. After MIT made a few lineup changes, Suffolk did manage to score once in the sixth and twice in the seventh, but they were never a threat.

The reason Suffolk never threatened was MIT's eight-run, twelve-batter fourth inning. Although Suffolk had replaced their first pitcher (most of whose pitches would have been legal in a slow-pitch game), Suffolk still could not keep the Engineers from hitting the ball. "We don't have a good pitching staff," Suffolk Coach Doreen Matta said after the game. "We try to get it over" the plate and let the defense make the outs, she continued.

It took a while for the defense to kick into the fourth inning, however. The slugfest started with five straight singles, by Ragucci, Laura Brauer '89, Johnson, D'Angelo, and Lisa Booth '92. After a fielder's choice forced out D'Angelo at third but allowed Johnson to score, two more hits (and some free steals)

scored two more runs.

At this point MIT's hitting slowed down. With one out, DiMassa hit a RBI sacrifice fly to drive in Lowenstein. Ragucci, up for her second time in the inning, hit an easy fly to right field — which was dropped. When Brauer got her second hit of the inning, throwing errors allowed Ragucci to cross the plate. Johnson finally grounded out to second, ending the inning.

SUFFOLK				MIT			
ab	r	h	bi	ab	r	h	bi
Crawford cf	2	1	0	Lwnstn cf	3	3	1
Mello lf	3	1	0	Wazinski rf	3	3	1
Long lb	4	0	0	DiMassa ss	4	1	1
Ostroff dh	4	0	2	Ragucci 1b	4	3	2
Nee c	3	1	0	Chang lf	2	0	1
Sheehan 3b	3	2	1	Johnson dh	4	1	1
Lovita 2b	2	1	1	D'Angelo 2b	3	0	1
Kolegue lf	3	1	0	Duso c	0	1	0
Ferrara ss	3	0	1	Germain 3b	4	1	1
				Nickerson	0	1	0
				Brauer	3	1	3
				Booth	2	1	1
Totals	27	7	6	Totals	32	16	15
Suffolk	0	4	0	0	1	2	7
MIT	4	2	1	8	0	1	x

E—Kolegue 2, Ferrara 2, Crawford, Albers, DiMassa, Duso. DP—Suffolk 1. LOB—Suffolk 4, MIT 8. 2B—Ragucci. SB—Warpinski 2, Duso, Ragucci, Lowenstein, Mello. SF—DiMassa, Crawford.
Suffolk IP H R ER BB SO
Patterson (L) 2 4 6 6 0
Toland 4 11 10 8 1 0
Homestead
Albers (W) 7 6 7 3 5 3
Int—Duso. T:2:50. A:8.

Tennis team has had good season

By Peter Tan

The MIT tennis team started the spring season with a tough but enjoyable trip out to sunny southern California.

After losing the first two matches to nationally-ranked University of California at San Diego and Pomona Pitzer College (5-4 and 6-3 respectively), the team rallied back to win the remaining three matches in California. MIT defeated Point Loma College (6-3), Redlands University (5-4), and the California Institute of Technology (9-0).

The most satisfying win on the

road was the narrow win over Redlands. Traditionally, Redlands has been a team that has performed well in the national meets. The win was sweet revenge because MIT lost to them narrowly in last year's meeting.

Upon returning to New England, MIT has played five more matches and is unbeaten until now. MIT beat Bowdoin 8-1, University of Vermont 8-1, Tufts 8-1, and Trinity College 9-0.

A match away against Brandeis was stopped due to poor weather and will be resumed Monday. This will be a crucial match for the Engineers because MIT and

Brandeis are in the running to compete in nationals.

The win over Tufts was also crucial because Tufts' midseason ranking was just below MIT. Such a sweeping victory justifies MIT's higher ranking.

The Engineers' overall record stands at 7-2, including seven straight wins. With three new freshmen, team morale is very high. The MIT squad is definitely aiming for nationals and will need to win their remaining matches to ensure themselves a berth.

(Peter Tan '89 is a member of the men's varsity tennis team.)

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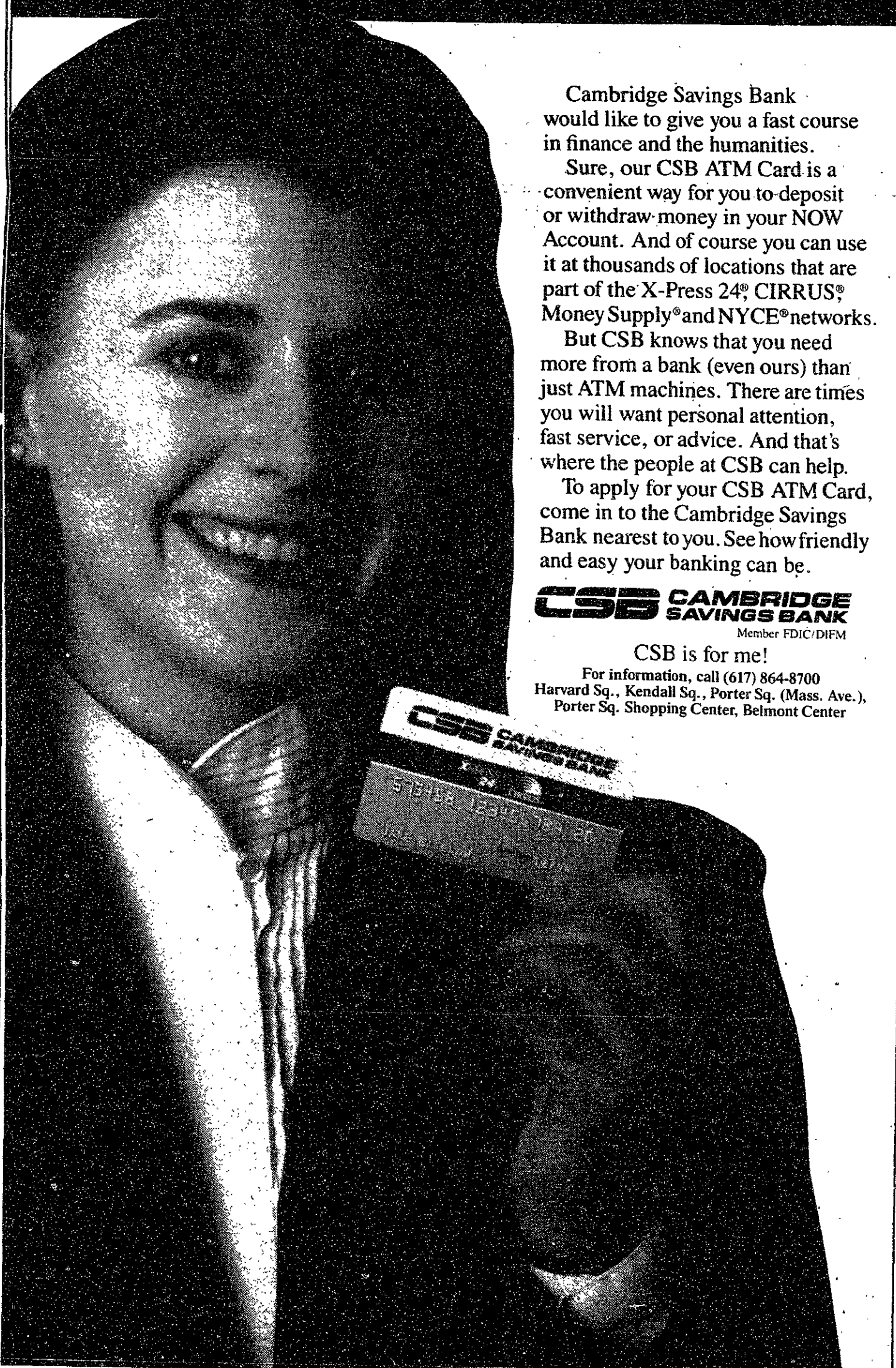
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sports



The undergraduate and women's water polo club teams practice together for this weekend's tournament. Lisette W. Lambregts/The Tech

Frisbee squad wins upset victories

By Ali Azarbayejani

The frisbee club started this year's competitive season with a surprising finish at the State University of New York at Albany Tournament April 1-2. The 12-team tournament, sponsored by the Ultimate Players' Association, began with MIT seeded last out of the 11 college squads. The determined MIT squad began right away to demonstrate the inaccuracy of their basement rating by defeating number one seed Columbia University 12-10 in their first game.

The key to the victory over last year's semifinalist in the UPA National Championship Tournament was MIT's formidable zone defense. The pressure, aided by a strong wind, stifled the offensive flow of Columbia and forced key turnovers. MIT continued to apply the zone throughout the cold and windy afternoon, defeating Williams College, 13-5, downing uncharacteristically weak Wesleyan University, 15-6, and ending the day with an easy 10-6 victory over the lone club team, Loco.

A groggy MIT squad lost to crosstown rival Tufts University, 11-15, on Sunday morning, ending pool play with a 4-1 record

and in second place in the pool. This earned MIT a spot in the eight-team elimination round for tournament champion. MIT emerged from the quarterfinals a 15-8 winner over University of Vermont as Columbia, Tufts, and SUNY-Purchase also advanced.

MIT went on to crush SUNY-Purchase, 15-3, and found themselves slated against Columbia, which was poised for revenge of MIT's earlier victory.

Columbia's deep bench proved to be a dominant factor in this eighth game of the weekend tournament, as they persevered against MIT's tiring zone defense to take the Albany Championship 13-8. MIT's second-place finish earned them renewed respect among teams in the UPA Northeast Region and signaled new hope that MIT might pull together a legitimate bid for winning a spot in this year's National Tournament.

Last weekend, MIT attended the Yale Cup Tournament in New Haven, and did not fare as well. In rain and mud, they defeated an inexperienced Trinity College team, 13-5, and had a 12-8 advantage over powerful Cornell University before yielding to sloppy play and suffering a heartbreaking 14-16 loss.

Short-handed Boston University handed MIT their second victory of the day, 11-6, giving MIT a 2-1 record and second place in the pool.

MIT lost in the first round of the 16-team single elimination playoff to number one seed Hampshire College 10-15 and returned home Saturday. Next weekend, the MIT squad travels to New York to compete for the Purchase Cup.

(Ali Azarbayejani G is a member of the frisbee club.)

Cycling team members compete over weekend

By Andrew Parsons

The MIT cycling club furthered its progress on the inter-collegiate cycling scene with another good weekend, learning a lesson along the way.

A pair of sophomores, Andrew Parsons and Terry Totemeier, traveled to New Jersey to represent MIT at two races. On Saturday, the two raced in the Princeton University criterium, a 20-mile lap race. Both had poor starts and never could make up the deficit to remain in contention.

Learning from their mistakes, this two-man team dominated the Rutgers University 15-mile criterium on Sunday. Parsons and Totemeier jumped to the front of the pack at the start of the race. By ten laps into the 25-lap race, the two were riding in a pack of six riders 30 seconds ahead of the main group.

Things got interesting on the rain-soaked track when Totemeier crashed in a corner, taking

out four other members of the pack. Only Parsons was clear of the wreck, and he soon found himself alone, 30 seconds in the lead. He rode most the remainder of the race by himself. On the final lap, Totemeier, who had recovered from the crash, passed him to take the lead and finish first. Parsons ended up in second place.

Eddie Hernandez '90 and Charles Oppenheimer G, other members of the cycling club, traveled to Durham, NH, for a different race. The fast pace left few survivors at the end. Hernandez managed to hang on to the lead pack of riders. But with approximately one mile left in the race, the fast-moving pack forced Hernandez too close to a road curb and caused him to damage his rear wheel. This accident took away any hopes of high placement for Hernandez.

(Andrew Parsons '91 is a member of the cycling club.)

Sports Update

Volleyball loses in first round of EIVA

The squad from East Stroudsburg defeated the MIT men's volleyball team last Saturday in the first round of the Eastern Intercollegiate Volleyball Association tournament. MIT won only the second of four games (16-14), held at the US Naval Academy in Annapolis, MD.

The MIT team was missing starting hitter Joe Tang '89. This forced the Engineers to make a change in their lineup, moving Roland Rocafort '90 to Tang's position and middle hitter Allen Downey '89 to Rocafort's spot.

Coach Karyn Altman '78 blamed the loss on poor defensive play. "We could have dominated them if we had played any defense," she said. But she noted that a lineup change primarily hurts the defense, so "it hurt us not to have Joe there."

Altman said the team could have beaten East Stroudsburg, who is ranked 17th in the nation. The Engineers are 1-3 versus them this year. "Downey had a great day," she said, and East Stroudsburg played poorly.

East Stroudsburg, who also knocked the Engineers out of the EIVA tournament in 1986, advanced to play Navy (ranked 18th nationally).

Women's water polo to host tournament

The undergraduate MIT women's water polo team is 1-2, having beaten Princeton and lost

twice to Brown, in two separate tournaments. The club team did beat Brown, but lost twice to Harvard. They also tied Queens College.

The teams will host an invitational tournament in the Alumni Pool this weekend. After that, the only remaining competition will be Easterns, at Bucknell next weekend.

Softball loses close game to Wheaton, 3-2

The MIT softball team lost a heartbreakingly close game to Wheaton College, which is leading the New England Women's 8 conference (6-0 record). The Engineers lead 2-1 until the fifth, when Wheaton picked up the tying run.

Then, in the bottom of the seventh, the leadoff batter for Wheaton got on with a walk. She was moved to second, and then to third, by consecutive sacrifice flies. Finally, a wild pitch allowed the runner to score, ending the game with a 3-2 Wheaton victory.

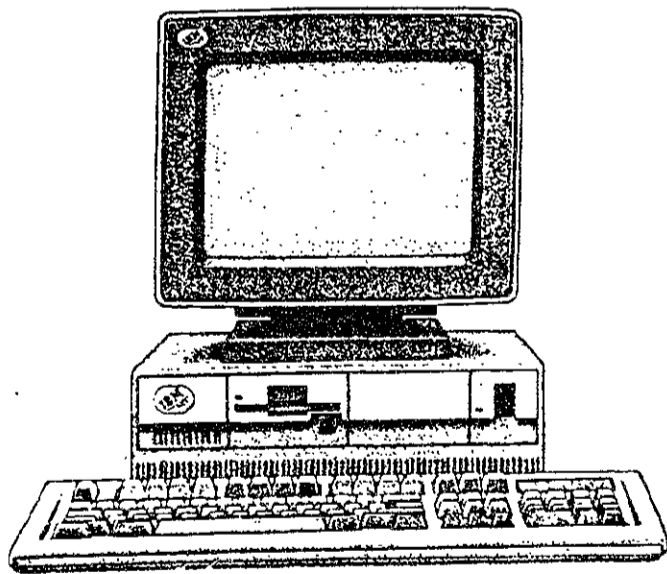
The MIT team had earlier split a doubleheader with Brandeis last Saturday, losing the first game 2-6 and winning the second, played in a steady downpour, 6-3. Only the first game counted in league standings.

The Engineers then knocked off Babson College, 7-0. Babson had difficulties fielding, Assistant Coach Joe Quinn said. "They were the weakest team we have played," he said. Babson's overall record is 0-9.

Compiled by Michael J. Garrison

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sports

Lacrosse breaks losing streak

By Adam Braff

The men's lacrosse team snapped its five-game losing streak with a decisive 12-7 win over the Merrimack Warriors yesterday. The game, played at Steinbrenner Stadium on a seasonably warm, sunny day, showed that the Engineers are "finally starting to work together," according to Coach Walter Alessi.

With seven new starters, the team had experienced difficulty working together during the recent four-game road trip, but they demonstrated more-than-adequate teamwork in yesterday's contest.

Middie Dave Chang '89 led both teams in scoring with five goals, the first coming just 14 seconds into the game. Chang ran the ball in from mid-field and bounced in a left-handed shot from ten feet out. Merrimack returned the favor three minutes later when Kevin Kisiel bounced in a hard fifteen-footer to even the score at 1-1.

MIT then took charge, scoring three more goals in the first quarter to snag the lead for good. Matt Lee '91 side-armed one goal from the left side, placing the ball low and far to the off-stick side of Warrior goalie Gregory Lawrence.

After Merrimack's Dave Hardcastle was called for a loose ball push, MIT middie Ken Chay '91 fired the ball in close to Stephan Feldgoise '92, who then stuffed it in on Lawrence's high off-stick side. Chay later commented that, although the team didn't play very well, the game was "the start of something big." The same could be said of his go-ahead assist.

The Engineers closed out the first-period scoring by capitalizing on a man-advantage situation resulting from an illegal check by Hardcastle. Chang passed to veteran attack John Buck '89, who took the high feed and slammed it down and in to give MIT a three-goal lead.

The home team had the momentum going into the second quarter, having scored three consecutive goals and having watched Merrimack drop dozens of passes, belying their 4-3 record. In the first minute, Chang and Feldgoise each scored their second goal to make the score 6-1 in MIT's favor.

The Warriors needed nearly

seven minutes to strike back, scoring when middie Pete Davis took a feed from behind the MIT goal and bounced in his team's second goal of the game.

Buck was then called for a 30-second offsides penalty. Shortly thereafter, Merrimack's Kisiel wound up and took a hard shot from far out, firing very high, hitting Vassar Street, and nearly breaking someone's windshield. With 7:55 to go in the second period, captain Pat Nee '89 fed the ball to Chang, who drove to the hoop and popped it in from just outside the crease, making the score 7-2 in MIT's favor at the half.

The Warrior coach was visibly upset at halftime, yelling at several of his players and noisily complaining to his squad that "nobody [wanted] to take charge." His analysis later proved correct when his team's third-quarter rally fell short, due in part to a scoring burst by the Engineers.

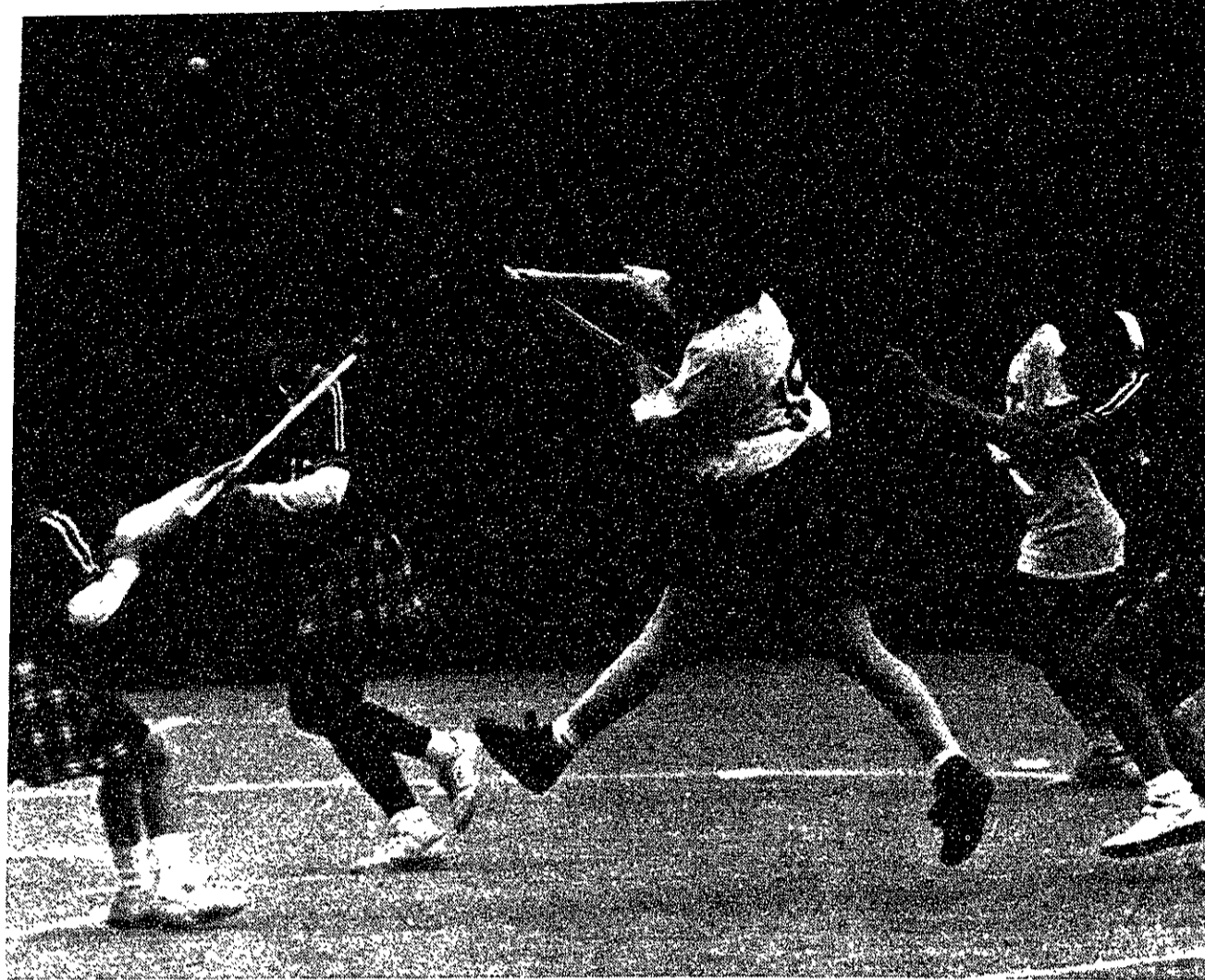
In the third period, Merrimack actually outscored MIT 3-2. This figure is misleading, however, since the visitors' goals all came at the end of the period. This impotent rally continued into the fourth quarter, with the first two goals also going to Merrimack.

Nonetheless, MIT halted the slide beautifully, with Chang scoring his fifth goal on a close-up shot that went in behind Lawrence's back. Attackman Ed Kim '89 then scored on an open net from five feet out on the left side, catching the Merrimack goalie well out of position. Kim finished the scoring with four minutes left in the game after cutting in on the left side and driving home a pass from Chang in front.

After the game, Alessi commented that his team was "still missing some connections, but the defense played better today," and hoped that the win would be the "start of a winning streak, and not just a stop-gap." Nee echoed his coach's sentiments, adding that he was "glad [they] finally got a win."

"Ken [Nimitz '91] was also a big factor," said Alessi of his relatively inexperienced goalie, "and he came up with the big saves, especially when we needed them." Nimitz faced 21 shots in the 12-7 victory.

The Engineers' next home game is against the Massachusetts Maritime Academy on Wednesday at 3:30.



Allie Bereny '90 lobs a shot towards the goal in Saturday's loss to Harvard's 3rd team.

Michael Franklin/The Tech

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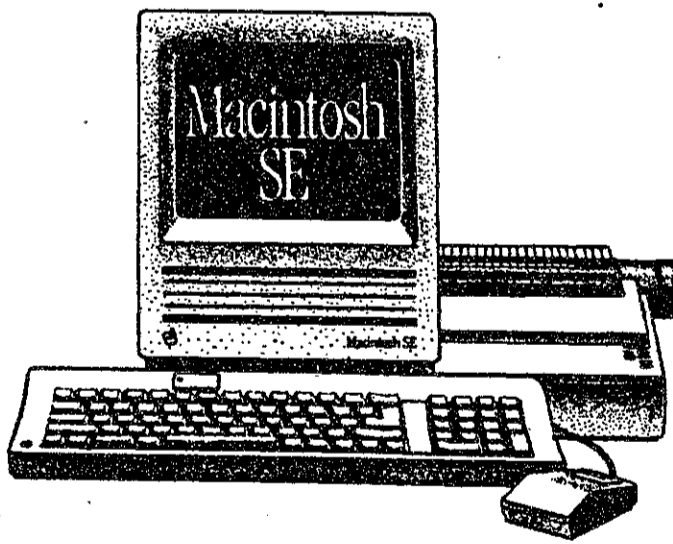
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sports

Women's crew second at Rutgers

By Karen Chenausky

The MIT women's varsity crew finished second to Columbia University in an away race on the Raritan River at Rutgers University this past weekend.

The race was called back after the start because MIT had jumped the command, but after the second start things went smoothly until the end of the race. There was confusion about where the finish line was, because the racecourse was curved. The stakeboats marking the start were staggered to make up for the curve, so it was difficult for coxswains to tell which boats were ahead until the very end of the race. Furthermore, although there was a line of buoys roughly marking the end, they were not actually on the finish line; they were about a half boat-length farther on.

Because of a mistake by the official on shore marking MIT's varsity boat actually paddled

about a length before the finish line. Luckily it only affected the boat's time and not its ranking. Columbia's varsity eight won with a time of 7:16.1 over the course, which was slightly shorter than the regulation 2000 meters. MIT was second at 7:24.1, and Rutgers came in last at 7:32.8.

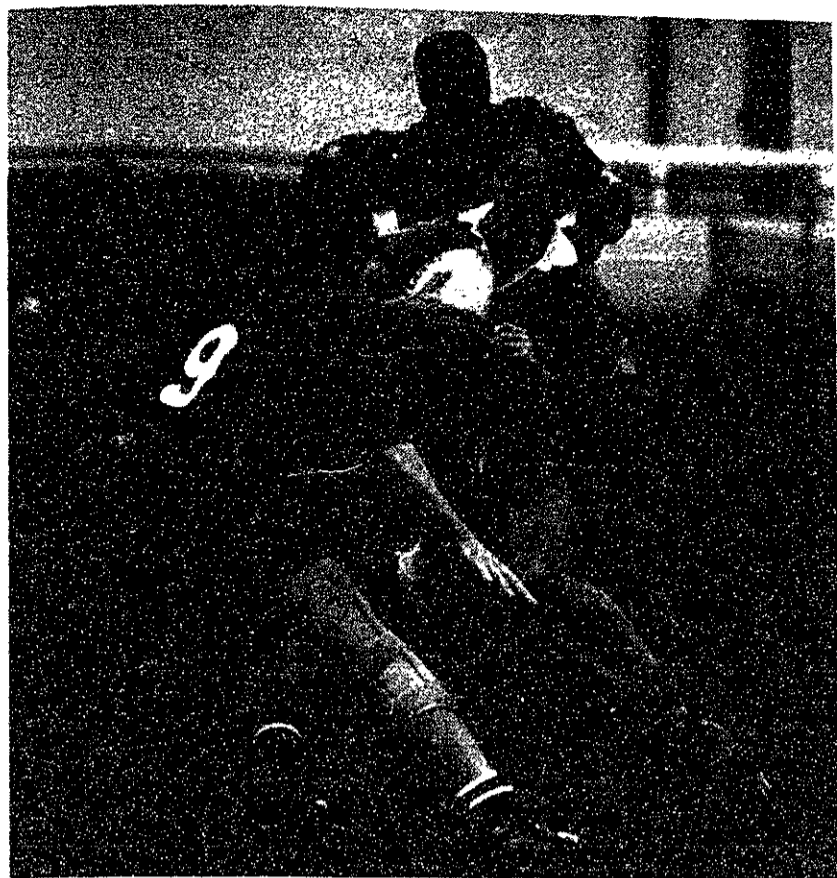
The junior varsity boat also came in second in its race, this time to Rutgers, in a race so close even the coxswains involved could not tell who won. MIT came in at 7:21 to Rutgers' 7:20. Even though Columbia had a good sprint during the last 500 meters, gaining a few seats on MIT and Rutgers, they lost the race with a time of 7:28.8. Since the Columbia and MIT boats had bet their racing shirts on the outcome of the race, the JV rowers are now the proud owners of the Columbia JV's shirts for the second year running.

MIT and Rutgers also raced varsity fours without Columbia. Rutgers won by 4 seconds with a time of 8:32.7. All races before the varsity race were rowed against the incoming tide, which changed in time for the varsity race.

Columbia dominated the second novice race, beating the next boat down by 9 seconds at 7:44. Rutgers came in second at 7:55, and MIT lost to Rutgers by a boatlength at 7:59. The first novice eight, like the second novice eight and the varsity eight, lost to Columbia but beat Rutgers. Columbia's time was 7:21.4, MIT's 7:36, and Rutgers' 7:40.2.

The women's crew next races Mount Holyoke College and Simmons College on the Charles River Saturday morning.

(Karen Chenausky '89 is a member of the women's crew team.)



Michael Franklin/The Tech

A rucker from the Boston Rugby Football Club swerves to intercept Grant Schaffner '89. MIT lost.

Baseball busy over long weekend

(Continued from page 20)

Murray '90 then belted a sharp grounder to third, which he legged out for a single. The third baseman's throw to first was way off, however, allowing Griffin to score from third.

The Terriers bit back in the eighth. A double scored the tying run, and a single through the drawn-in infield allowed two more runs to score. Ed Eisner '91 came in to pitch and got the next two batters out, ending the inning.

BU's scored once more in the ninth, giving them a 9-6 lead. Thirumalaisamy led off the bottom half of the inning with a walk. After a strikeout, Day then singled to left, putting runners on first and second. Murray then pulled a double down the left field line, which cleared the bases and reduced the deficit to one run. Purucker ripped a triple to left-center field which easily scored Murray and tied the game. But MIT was unable to drive him home, forcing the game into extra innings.

BU nearly stole the game in the top of the tenth. The leadoff batter reached first as the pitcher dropped his line drive. A bunt single put another runner on base, and a sacrifice moved the runners over. Eisner then struck out the next batter, leaving runners on second and third with two outs. When a pitch momentarily got away from catcher Day, the runner on third broke for home. Day, however, recovered in

time to tag out the runner to end the top half of the inning. When the runner started making a racket about being called out, he was thrown out of the game, and BU needed to find a new third baseman for the bottom of the inning.

Stoller led off with a double to left. He moved to third as Thirumalaisamy sacrificed. BU then pitched around Griffin, who walked as a result. Day then ended the game with a long drive which dropped in over the left fielder for his fourth hit of the day.

MIT continued its winning ways when it rapped Eastern Nazarene 9-8 on Monday. As a perennial power, the Crusaders proved to be a stiff test for the Engineers, but again, MIT pulled out a close victory.

In the loss to Boston College, the Engineers once again gave the visitors an early lead and rallied in the final innings. This time, questionable umpiring thwarted the late surge and resulted in a 6-5 BC victory.

BC had all the scoring in the first 3 1/2 innings to take the 5-0 lead. MIT got on the scoreboard in the bottom of the fourth as Griffin walked, stole second and scored on Day's single, just ahead of the throw home. Griffin later belted a 370-foot homer to left-center in the bottom of the sixth to close the gap by one more.

The Engineers whittled down

this lead with single runs in the next two innings. Eric Oliver '90 scored as the third baseman threw the ball away on a Stoller hit. In the eighth, Day singled, took third on a Murray base hit, and scored on a one-bagger by Tim Collins '89. This made the score 5-4 BC.

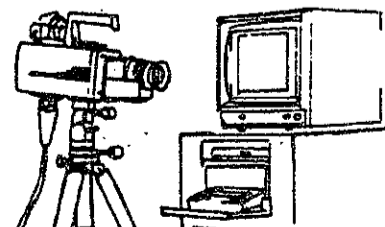
The controversy started in the top of the ninth as an Eagle runner on third attempted to steal home on a pick-off try at first. Though the throw home was clearly in time, and the tag made, the runner was called safe with the run which would prove to be the margin of victory.

Another questionable call in the bottom half of the inning may have cost the Engineers a chance at tying the game. Stoller led off the inning with a solid single to left, and then Thirumalaisamy appeared to beat out an infield hit. Unfortunately, he was called out at first, leaving MIT with only one runner and one out. Day drove in Stoller, but the inning ended with the next batter, and MIT lost 6-5.

The Engineers rebounded with a victory over Wentworth on Wednesday. The game was close for the first 5 1/2 innings, but MIT blew the game open in the bottom of the sixth with four runs. This proved to be all the offensive firepower that MIT needed as Eric Hopkins '92 pitched well, allowing only two Wentworth runs. The final score was 5-2, MIT.

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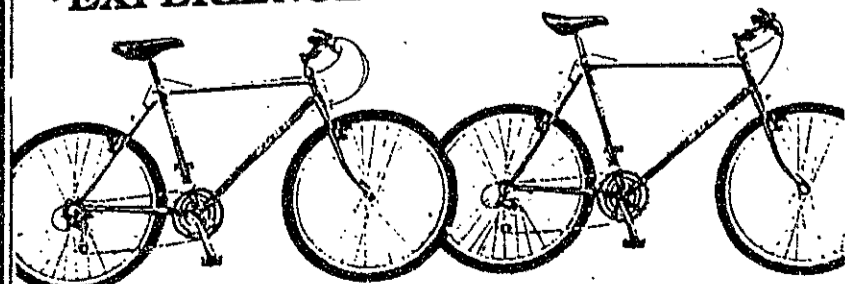


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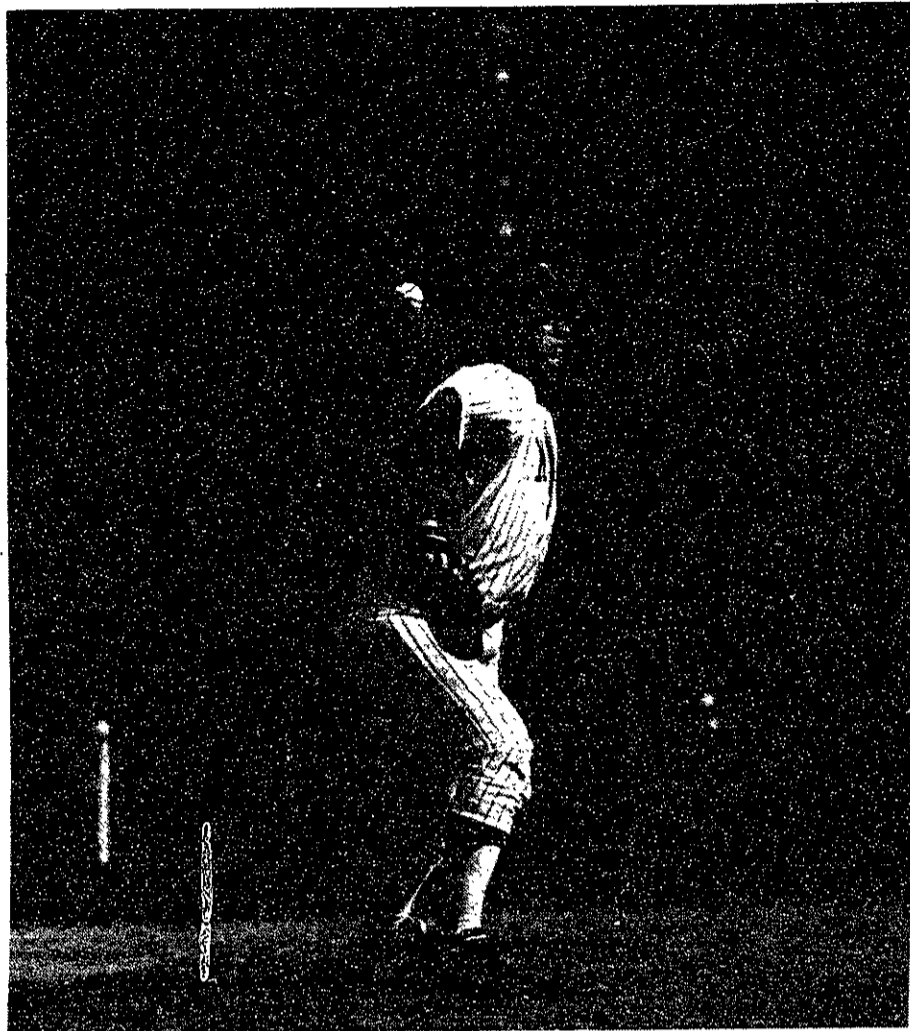
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sports

Baseball wins several over long weekend



Strike a pose! And while he's at it, Mike Griffin '90 strikes out a batter in the game against Boston University last Friday. MIT won 10-9.

By Shawn Mastrian

The varsity baseball team moved to 9-5 with victories over Boston University, Eastern Nazarene, and Wentworth Institute, and a loss to Boston College over the long weekend.

In the Boston University game, played on Friday afternoon, MIT rallied from a three-run deficit in the bottom of the ninth to tie the score. Tim Day '89 then drove home Steve Stoller '89 with the winning run in the tenth inning to give MIT a 10-9 victory.

The Terriers fetched an early 4-0 lead in the top of the first inning, fueled by a three-run homer. The Engineers structured a comeback of their own in the bottom of the first, scoring three runs.

Stoller, Pillan Thirumalaisamy '90, and Mike Griffin '90 all singled right away to load the bases. Day then roped a hit to left which scored Stoller and Thirumalaisamy and moved Griffin to second. After a groundout moved both runners over, Mike Purucker '92 plated Griffin with a single to center. The runners were stranded, however, as the next two batters flied out to right.

BU scored another run in the

top of the second on a single, stolen base, error, and sacrifice fly. Griffin, however, pitched well enough to muzzle the Terriers for the next five innings, holding them scoreless over that span. He got some help from his defense, too, as three runners were caught stealing and two were picked off base.

In the fifth, MIT's Stoller

walked and stole second. A fly ball moved him over to third, and Griffin drove him in with a single to right to reduce BU's lead to 5-4.

With two outs in the seventh, Thirumalaisamy and Griffin walked. Day then singled to center to score Thirumalaisamy and send Griffin to second. Mike

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Softball destroys weak Suffolk squad, 16-7

By Michael J. Garrison

The softball team posted a huge win yesterday afternoon, defeating Suffolk University 16-8. Suffolk allowed 15 hits and seven free bases (eight hits in the fourth inning alone), while MIT's Lynn Albers '92 gave up only six hits and five walks. The win raises the Engineers' New England record to 6-3 (2-3 in conference play).

The game started out with mixed signals. In the top of the first MIT shut down Suffolk 1-2-3, without letting a ball leave the infield. The Engineers also looked to be in strong shape when the first four MIT batters all scored. Two walks were fol-

lowed by a single from Diane Di-Massa '88 and a double by Stephanie Ragucci '90. A passed ball allowed the fourth run to score.

But Suffolk recovered the momentum when the shortstop snagged a hard line drive from the bat of Linda D'Angelo '90 and doubled off the runner on first base, Lisa Johnson '92, to end the inning. They retained it through the top of the second, when four of the first five Suffolk batters crossed home plate. None of them, however, had gotten on base with hits.

After a fly to centerfielder Teri Lowenstein '89, the next Suffolk

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Track dominates over WPI and RPI

By David Rothstein

Cold temperatures and rainy skies did not stop the men's track and field team from dominating Worcester Polytechnic Institute and Rensselaer Polytechnic Institute in a triangular meet at WPI. The Engineers scored 111 points to WPI's 55 and RPI's 37.

Senior co-captain Scott Deering and junior Boniface Makatiani led the way with two first place finishes, and Bill Singhose '90 placed in five events to help MIT to its 59th consecutive dual or tri-meet win without a loss.

Deering was first in the hammer throw at 177'-7", and in the shot put as well, at 46'-8 1/4". Deering also placed third in the discus with a 122'-11" showing.

Makatiani earned two first-place spots in the dash events, winning the 100 meter in 11.3 seconds, and the 200 meter in 22.6, edging out teammate Mark Dunzo '91, who came in in sec-

ond place, but was also timed at 22.6.

In the 400, Dunzo won a clear first place with a 49.57 run, 1 1/2 seconds faster than the second-place finisher.

Singhose won the pole vault at 13'-0", took second in the long jump at 22'-1 3/4" and placed third in the javelin with a 171'-10" toss. He also took fourths in the high jump (6'-2") and the triple jump (43'-9 1/2").

Sophomores Chris Masalsky and Eric Shank contributed to a strong MIT showing in the field events, with Masalsky winning the javelin (182'-1") and Shank taking the discus (136'-5"). Masalsky also took second in the hammer at 156'-8" and fourth in the shot at 41'-8".

In the running event, Mike Piepergerdes '92 took first in the 1,500 meters (4:03.21) and third in the 800 (1:59.88).

Sean Garrett G won the 110-meter high hurdles (15.75), fol-

lowed by Kelly Davis '92 (15.93). Davis also won the triple jump at 45'-3 3/4".

Other second-place MIT finishers were Garrett Moose '91 (pole vault, 13'-0") and Joe Kowalski (800, 1:59.24).

The Engineers won both the 400-meter relay, in 43.97, and the 1,600-meter relay, in 3:29.42.

MIT travels to an invitational meet at Holy Cross College tomorrow.



Stephanie Ragucci '90 is safe!

Kristine AuYeung/The Tech

Men's lightweight crew splits races

By Anh Thu Vo

The men's varsity lightweight team lost to their opponents from Harvard University and Dartmouth College on Saturday, April 15, on the Charles River, but redeemed that loss by defeating the team from US Coast Guard Academy on Sunday in New London.

MIT came into the race Saturday with a 3-1 record, having recently defeated crews from Connecticut College, University of Rhode Island, and the State University of New York at Albany, and losing to Yale University earlier.

Harvard's varsity eight commanded the lead soon after the start on Saturday, quickly leaving Dartmouth and MIT behind. MIT lost contact with Harvard and Dartmouth near the 500-meter mark and finished last in 7:08. Harvard won the race in 6:45 and Dartmouth came in second in 6:51.

The varsity eight came back and defeated their Coast Guard opponents on Sunday despite the long delay during the day while waiting for the tidal water on the Thames to change. MIT broke out early at the start and pulled steadily away. They broke open water by the 600-meter mark despite the windy, white-capping water of the Thames river and finished the race two boat lengths ahead of Coast Guard. The natural tidal race course was a little less than 2000 meters long and the winning time was not recorded.

Rowing in the varsity eight on Sunday were Chris Doerr '89 (stroke), Harold Quintus-Bosz '89, Doug Vincent '89, captain Jim Broderick '89, Tony Antonelli '89, Bill Jarrold '89, Scott Rowland '89, and Dan Chang '89 (bow). Jessie Dotson '89 coxed.

The junior varsity eight showed similar results in their races against the same opponents. Harvard easily won the race with Dartmouth finishing second while MIT came in last.

The JV eight handled the boat much better during the race

against Coast Guard the next day, according to coxswain Melissa Norcross '91. "We rowed smooth enough not to take in any water despite the rough water we faced late in the day," she said. MIT finished two boat lengths in front of Coast Guard at an estimate time of 7:10.

Rowing in the winning race against Coast Guard were Steve Celuzza '90 (stroke), Dave Oakes '89, Mike Dickens '90, Scott Firestone '91, Tom Farkas '89, Larry Galler '89, John Weeman '89, and Ted Pascaru '89 (bow).

Track and Field vs. WPI and RPI at WPI

Pole vault - 1, Singhose, MIT, 13'-0"; 2, Moose, MIT, 13'-0"; 3, Jadamec, WPI, 12'-0"; 4, Berg, RPI, 11'-0".
High jump - 1, Ashe, RPI, 6'-9 1/4"; 2, Campbell, WPI, 6'-6"; 3, Washington, MIT, 6'-6"; 4, Singhose, MIT, 6'-2".
Long jump - 1, Latham, WPI, 22'-3"; 2, Singhose, MIT, 22'-1 3/4"; 3, Scannell, MIT, 21'-11 3/4"; 4, Daly, MIT, 21'-1 1/2".
Triple jump - 1, Davis, MIT, 45'-3 3/4"; 2, Chin, MIT, 44'-11 1/4"; 3, Prakah-Asante, MIT, 44'-1 1/4"; 4, Singhose, MIT, 43'-9 1/2".
Hammer throw - 1, Deering, MIT, 177'-7"; 2, Masalsky, MIT, 156'-8"; 3, Clarke, MIT, 156'-5"; 4, Hearnin, WPI, 152'-1".
Shot put - 1, Deering, MIT, 46'-8 1/4"; 2, Thibert, WPI, 44'-3 1/4"; 3, Gross, RPI, 43'-2 3/4"; 4, Masalsky, MIT, 41'-8".
Javelin - 1, Masalsky, MIT, 182'-1"; 2, Fillion, WPI, 172'-11"; 3, Singhose, MIT, 171'-10"; 4, Wojton, RPI, 170'-9".
Discus - 1, Shank, MIT, 136'-3"; 2, Deering, MIT, 122'-11"; 3, Hearnin, WPI, 120'-8"; 4, Wang, MIT, 117'-5".
100 meter dash - 1, Makatiani, MIT, 11.3; 2, Lundin, WPI, 11.6; 3, Wright, MIT, 11.7; 4, Goldston, RPI, 11.9.

110 meter high hurdles - 1, Garrett, MIT, 15.75; 2, Davis, MIT, 15.93; 3, Ashe, RPI, 16.12; 4, Tewsbury, MIT, 16.58.
200 meters - 1, Makatiani, MIT, 22.6; 2, Dunzo, MIT, 22.6; 3, Goldston, RPI, 23.0; 4, Johnson, WPI, 23.1.
400 meters - 1, Dunzo, MIT, 49.57; 2, Campbell, WPI, 51.11; 3, Moran, RPI, 51.64; 4, Quinn, MIT, 51.74.
400 meter IM hurdles - 1, Benham, WPI, 57.22; 2, White, WPI, 58.50; 3, McKenzie, MIT, 58.85; 4, O'Connell, RPI, 58.9.
800 meters - 1, Altwieker, RPI, 1:57.20; 2, Kowalski, MIT, 1:59.24; 3, Piepergerdes, MIT, 1:59.58; Gilbert, RPI, 2:00.39.
3000 meter steeplechase - 1, Berthiaume, WPI, 9:56.2; 2, Cummings, WPI, 10:07; Conroy, RPI, 10:17; 4, Streletz, RPI, 10:29.
1500 meters - 1, Piepergerdes, MIT, 4:03.21; 2, Blakely, RPI, 4:03.24; 3, Labarre, WPI, 4:07.58; 4, Gregor, RPI, 4:11.00.
5000 meters - 1, Blakely, RPI, 15:30.72; 2, Resca, WPI, 15:32.03; Kelly, MIT, 15:33.64; 4, Afshartous, MIT, 15:41.92.
400-meter relay - 1, MIT, 43.97; 2, WPI, 44.71; 3, RPI, 45.01.
1600-meter relay - 1, MIT, 3:29.42; 2, RPI, 3:30.13; 3, WPI, 3:34.68.

MIT 111
 WPI 55
 RPI 37

Upcoming Home Events

Friday, April 21

3:00 Baseball v. Clark University

Saturday, April 22

1:00 Baseball v. Bates College

7:00 Softball v. Nichols College

1:00 Men's Tennis v. Colby College

TBA Women's Crew v. Middlebury College

TBA Women's Crew v. Middlebury College

Monday, April 24

3:30 Baseball v. Clark University