

## MIT releases study on productivity Commission faults attitudes and organizations

By Prabhat Mehta

"Relative to other nations and relative to its own history, America does indeed have a serious productivity problem," and "the causes of this problem go well beyond macroeconomic explanations of high capital costs and inadequate savings to the attitudinal and organizational weaknesses that pervade America's production system," concluded the MIT Commission on Industrial Productivity in its newly released book, *Made in America: Regaining the Productive Edge*.

The culmination of a two-year, eight-industry study, *Made in America* examines the causes of the recent slowdown in US productivity growth and makes recommendations for improved economic performance. It cites six problems relating to productivity performance: outdated strategies, short time horizons, technological weakness in development and production, neglect of human resources, failures of cooperation, and government and industry at cross-purposes.

Recommendations for improvement include specific proposals for industry reform and larger macroeconomic imperatives. Focusing upon international markets and the importance of technology and education, the macroeconomic recommendations call for a focus on "the new fundamentals of manufacturing," the cultivation of a new "economic citizenship," a blend of cooperation and individualism, adaptation to an emerging world economy, and provision for the future through investment and education.

The commission was appointed by MIT President Paul E. Gray '54 in November 1986 "to identify what happened to US industrial performance and what we and others might do to help improve the situation." The 17 members,

all of whom are faculty members, include Michael L. Dertouzos PhD '64 (chairman), Robert M. Solow (vice-chairman), Richard K. Lester PhD '80 (executive director), Suzanne Berger, David Botstein, H. Kent Bowen, Don P. Clausing, Eugene E. Covert ScD '58, John M. Deutch '61, Merton C. Flemings '51, Howard W. Johnson, Thomas A. Kochan, Daniel Roos '61, David H. Staelin '60, Lester C. Thurow, James C. Wei SM '54, and Gerald L. Wilson '61.

Dertouzos, Solow, Lester, and Berger will testify tomorrow on the commission's findings before the Senate Committee on Labor and Human Resources.

### Weak productivity performance

In the second chapter of *Made in America*, the commission observes, "In view of all the turmoil over the apparently declining stature of American industry, it may come as a surprise that the United States still leads the world in productivity." But in the same paragraph, it notes that "American productivity is not growing as fast as it used to, and productivity in the United States is not growing as fast as it is elsewhere, most notably in Japan."

Productivity growth determines the rate at which standard of living increases. As the commission notes, if the growth of labor productivity from 1948 to 1973, which averaged three percent per year, had continued until today, the US economy would now be almost 50 percent more productive than it currently is; labor productivity has been increasing, on average, little more than one percent per year after 1973.

The six reasons the commission gives for recent weakness in productivity performance blame both business and government:

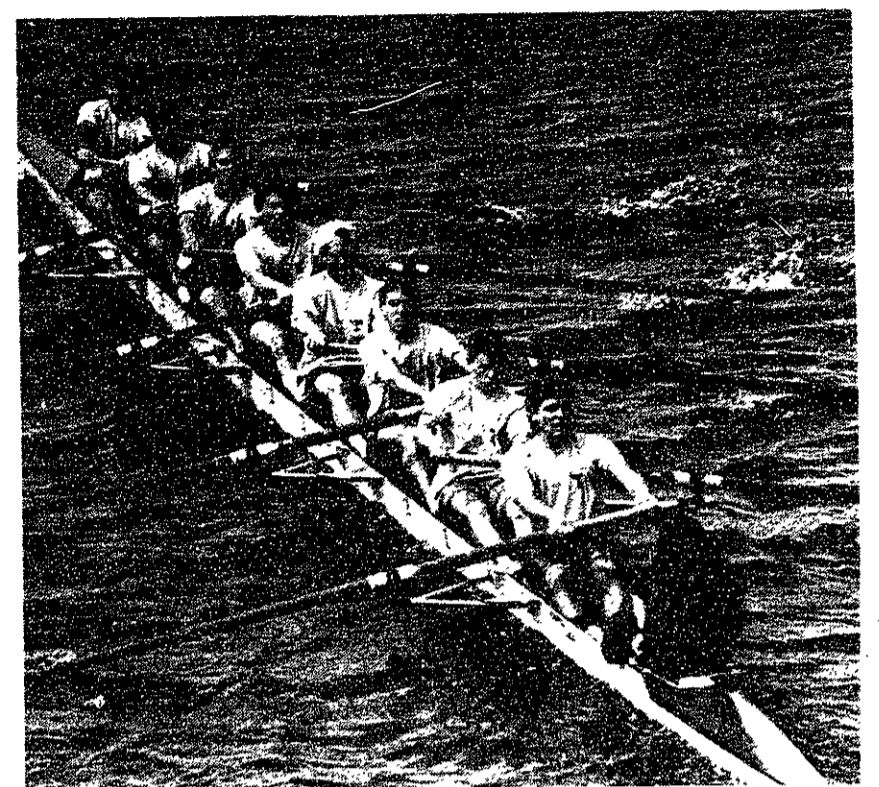
- Outdated strategies. An over-reliance on mass production

of standard commodity goods and an emphasis on domestic production at the expense of developing international frontiers represent outmoded strategies for industry and result in a restriction of productive potential.

- Short time horizons. American industry focuses too much upon short-term profits and therefore fails to invest in long-term production expansion and modernization. The recent surge in takeover activity is specifically criticized for not contributing to overall output increase.

- Technological weaknesses in development and production. Although the United States still leads in many fields of basic research, American companies have fallen behind in the application of new technologies to industry. One reason given is the unattractive

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Anh Thu Vo/The Tech

The men's first freshman lightweight eight digs deep against Rutgers Saturday.

## NIH to reinvestigate disputed paper

By David P. Hamilton

Less than a week before a two-day congressional hearing is scheduled to review allegations of scientific fraud at an MIT biomedical laboratory, the National Institutes of Health have reopened an inquiry into the validity of the research under question.

The focus of both investigations is a scientific paper published in the journal *Cell* in mid-1986 by Nobel laureate and

Whitehead Institute director David Baltimore '61 in collaboration with then-MIT researchers Thereza Imanishi-Kari and David Weaver. Three other scientists also contributed to the paper, which reported new results in immunological work.

New questions raised by Margot O'Toole, a former postdoctoral fellow at MIT and one of the paper's original challengers, led the NIH to reconvene a scientific panel for a second examination of all data associated with the paper, according to NIH deputy director William Raub, who was quoted in *The New York Times*.

NIH has been unable to find additional data O'Toole had requested from laboratory notebooks, and as a result it intends to conduct a detailed audit of all information supporting every detail in the paper.

"There is no presumption of right or wrong at this stage," Raub told the *Times*.

The panel's recently completed investigation of the research had found "significant errors" in the paper, but "no evidence of fraud,

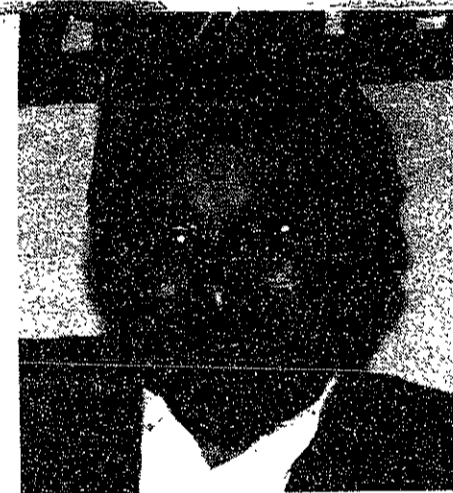
conscious misrepresentations, or manipulation of data" by the authors. An internal MIT review, led by Professor Herman N. Eisen, reached similar conclusions. The authors have written two letters of correction to *Cell*, although the second was written under protest at the behest of the NIH panel.

Forensics experts from the Secret Service were brought into the investigation by Rep. John Dingell (D-MI), chairman of the subcommittee on Oversight and Investigation, according to a committee aide. These experts have reportedly discovered evidence in Imanishi-Kari's laboratory notebooks that suggests several dates were changed and that some data was entered long after the experiments took place.

Alfred Kildow, a spokesman for the Whitehead Institute, disputed the conclusions drawn by the Secret Service, saying that the forensics work "doesn't relate at all to the data in the *Cell* paper."

Baltimore, Imanishi-Kari, and Weaver all intend to appear at the hearing later this week, Kildow

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Lisette W. M. Lambregts/The Tech  
Whitehead Institute Director  
David Baltimore '61

## Bills link service and financial aid

By Mauricio Roman

At a Thursday dinner forum sponsored by the MIT Center for Public Service, three speakers discussed some of the bills currently before Congress and the Massachusetts Legislature that would link public service and financial aid programs.

Adjunct Professor of Urban Studies Melvin H. King, who is a former state representative, spoke in support of his "Future Corps" bill, filed before the state legislature. Sam Jones, assistant director of the MIT Student Financial Aid Office, presented his views on a proposal sponsored by US Sen. Sam Nunn (D-GA). Nunn's bill is one of 14 on this topic currently before Congress. Mark O'Connor, a legislative assistant to US Sen. Edward Kennedy (D-MA), explained Kennedy's bill, also currently before Congress, and contrasted it with Nunn's proposal.

King said his proposal is designed to help those who do not have the funds to attend college and who do not wish to enter the military. Under his plan high school graduates would put in two years of service in a non-profit organization within the state of Massachusetts. During

those two years, a student would accumulate "college credit and financial credit," he said. A student could earn enough money to attend a four-year state-supported school within Massachusetts or apply the equivalent toward tuition at a private school.

King gave a two reasons for his proposal. First, he said that the rising costs of college education make it impossible for many people to attend college, although educated citizens benefit the

whole society. Second, he said his bill would provide an alternative for students who join the military because they have no other way to pay tuition.

Jones said that Nunn's proposal grew out of a congressional coalition hostile to the existing financial aid system. Nunn's bill calls for two years of full-time work in educational, human, and conservation service or military service after graduation. Students

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Michael Franklin/The Tech

Sam Jones speaks with a student after Thursday's public service dinner.

## Commencement will not include personal pledge

By Gaurav Rewari

Plans for a commencement pledge will be postponed until graduate student opinion can be evaluated, according to Manuel Rodriguez '89, one of the chief supporters of the pledge.

A March 15 referendum on the "Graduation Pledge" asked undergraduates whether they would be in favor of a personal pledge for social and environmental responsibility. The pledge was to remind students of their obligation "to investigate... and weigh the... consequences of any professional activity that [they] may undertake." It was intended to be distributed with diplomas at Commencement.

The referendum was approved by a slender margin of 50.6 per-

cent of the voting student body; 45.6 percent of the students rejected it, while 3.8 percent expressed no opinion.

"The Graduate Student Council was not able to inform and gather student opinion in time," Rodriguez explained. "[But] we are going to do it the right way next year." The "right way" may include another referendum next year, he said.

An earlier plan to distribute the pledges with registration material this May could not be pursued, according to Rodriguez. This plan would have ensured that a large percentage of the graduate student body would have a chance to read and express their opinions about the pledge, he explained.

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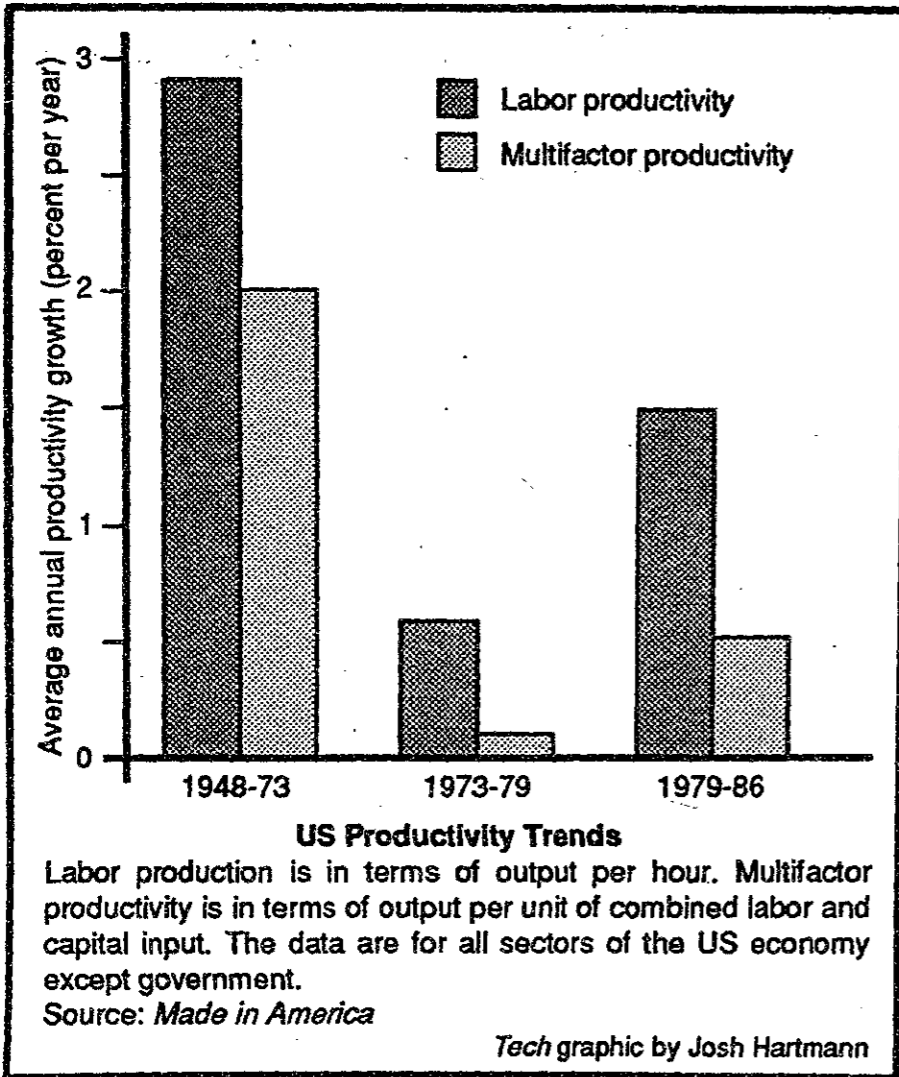
## inside

Jee-Lian Yap '90 gives intimate piano recital at Killian Hall. Page 7.

Ruth Ying-Hsin Schindler '88 shows imagination in piano solo with MIT Symphony Orchestra, but may have overstepped her range with Beethoven work. Page 8.

Boston musicians celebrate MIT composer John Harbison's birthday. Page 9.

# MIT Commission outlines steps for improved US productivity



### Five imperatives for productivity

The commission cites six key similarities among those firms which have best adapted to the modern economic climate, which is characterized by growing internationalization, increasing consumer sophistication/specialization, and rapid technological progress: 1) a focus on simultaneous improvements in cost, quality and delivery; 2) closer links to customers; 3) closer relationships with suppliers; 4) the effective use of technology for strategic advantage; 5) less hierarchical and compartmentalized organizations (for greater flexibility); and 6) human resource policies that promote continuous learning, teamwork, participation and flexibility.

On a larger scale, the commission proposes five imperatives for improving the rate of productivity (and hence income) growth:

- Focus on the new fundamentals of manufacturing. "Too much attention is being paid to indicators of short-term financial performance, such as quarterly earnings," the commission asserts. An emphasis on technical and organizational excellence in manufacture is necessary for any competitive firm in today's economy.

- Cultivating a new "economic citizenship." Increased technological competence will be required for the labor force. In addition, workers should have more job security and receive ongoing vocational training.

- A blend of cooperation and individualism. Schools and companies should reward both individual and cooperative achievement to promote a combination of competitive aggressiveness and responsible coordination. Partnerships among various social institutions help to overcome

"some of the defects of the market," the commission asserts.

- Adapting to an emerging world economy. Americans should be more aware of the diversity of world cultures, and shop internationally for technology, materials, and innovative industrial practices.

- Provision for the future through investment and education. Educational reform must create a more technically literate, culturally tolerant population. In addition, domestic investment must be promoted through savings incentives and consumption taxes so that future capital development is financed by Americans

instead of foreigners.

The commission visited more than 200 companies and 150 plant sites, and conducted more than 500 interviews in the United States, Japan, and Europe to complete a "bottom-up" survey of industries for *Made in America*. In its study of particular industries, the commission formed eight teams from members of the MIT community to study eight particular industries: automobiles; chemicals; commercial aircraft; consumer electronics; machine tools; semiconductors, computers and copiers; steel; and textiles. Each team was headed by a commissioner.

(Continued from page 1)

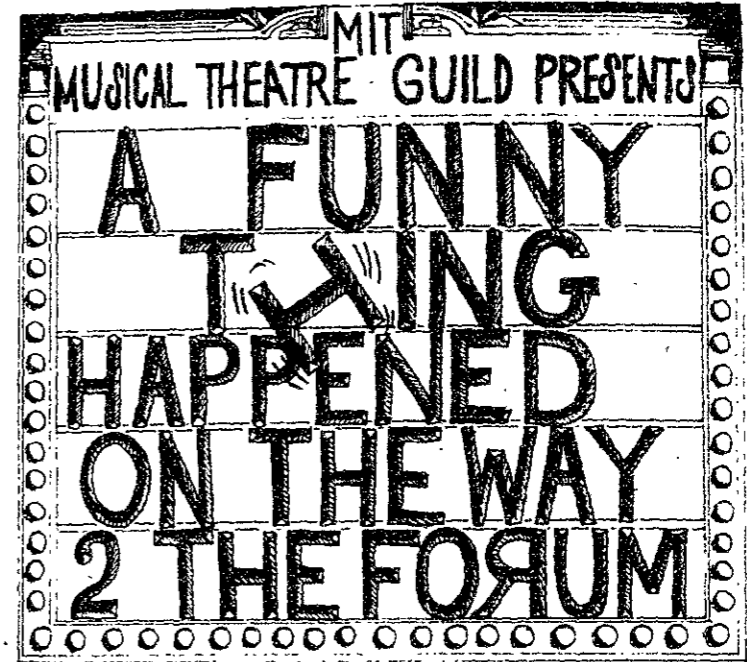
tiveness of product development and process improvement to engineers and scientists, who seem to prefer original research and discovery.

- Neglect of human resources. The poor performance of American students when compared to the performance of students in other industrial nations and the lack of extensive on-the-job training and education are particularly damaging in light of the increasing demand for technologically competent workers and the growing number of labor force entrants from traditionally "disadvantaged" groups.

- Failures of cooperation. A

fundamental lack of cooperation and communication between individuals and groups with firms, between firms and their suppliers or customers, among firms in the same industry segment, and between firms and government prevents beneficial planning and positive relations between management and labor.

- Government and industry at cross-purposes. The report asserts that, on the whole, the kinds of government intervention — rather than the amount of it — have hurt productivity. The commission claims that technology policy has been a key area of public weakness.



May 5, 6, 7, 11, 12, 13  
8:00 pm

Sala De Puerto Rico

\$7 - General Admission

\$6 - M.I.T. Faculty/Staff

\$5 - Students/Senior Citizens

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DTG

At the last faculty meeting, 70-100 students demonstrated their support for pass/no-record. The faculty voted down part of the proposed changes, including an amendment to effectively kill any type of second-term pass/no-record. The vote on the overall proposal was postponed.

# SAVE PASS/FAIL!

The final vote will be:

**WED, MAY 3**  
**3pm - 10-250**

P/F will be the only agenda item!

Please come to this faculty meeting if you support Pass/Fail.

(Advertisement paid for by the Undergraduate Association)

# news roundup

from the associated press wire

## World

### Kohl optimistic about NATO rift

West German Chancellor Helmut Kohl said he's convinced that a rift in the NATO alliance can be resolved before a summit at the end of May. Kohl is pushing for superpower talks on reduction of short-range nuclear missiles, but the United States and Britain are against early arms talks with the Soviets. Kohl and British Prime Minister Margaret Thatcher failed to reach a compromise during talks yesterday.

### Baker calls for free elections

Secretary of State James A. Baker III said Panamanian soldiers must prevent their commander, Manuel Noriega, from rigging Sunday's national elections. Baker is urging the military forces to fulfill what he calls "their constitutional duty as professional soldiers." Baker's statement follows repeated Panamanian claims that the United States has interfered in the election by such means as sending money to opposition candidates.

### Protests spread in China

Students say that their pro-democracy protests in China have spread to a second city. Despite pressure from local authorities, students in Tianjin said they have joined those boycotting classes in Beijing. One protest leader said the strike will continue at least through Thursday, when students plan to march in recognition of the 70th anniversary of China's first student pro-democracy movement.

## Sports

### Bruins coach O'Reilly resigns

Terry O'Reilly has resigned as coach of the Boston Bruins after nearly three full seasons behind the bench. The 37-year-old O'Reilly gave no specific reason for stepping down, although Bruins players had said the job had taken its toll.

The Bruins, who have not named a replacement, said O'Reilly will stay with the National Hockey League club in another capacity. O'Reilly said he decided to resign in midseason when — in his words — "there were lots of injuries and we were struggling."

## Nation

### Baker threatens to restrict US funding of WHO

Secretary of State James A. Baker III said that the United States will withhold its financial contributions to the World Health Organization if the United Nations votes to admit the Palestine Liberation Organization. Baker said that admission of the PLO would harm the middle east peace process. The head of WHO is expected to go to the State Department soon to ask for continued US funding.

### Gesell raises possibility of mistrial

The judge in Oliver North's Iran-contra trial said he might have to declare a mistrial if news organizations get a document they're after. At issue is a stipulation of facts to which both sides agreed. That sealed document contains secret information on the shipment of US Hawk missiles from Israel to Iran. Judge Gerhard Gesell hasn't said how its release could prompt a mistrial, but it's possible Gesell could withdraw the document from the jury's consideration, prompting the defense to claim North could not get a fair trial without it.

### Court forces employers to disprove sexual stereotyping

The US Supreme Court has put the burden on employers in sex discrimination cases, saying the employers accused of discriminating against women must disprove sexual stereotyping. A woman sued the accounting firm Price Waterhouse, claiming she was denied a partnership because company officials didn't think she was sufficiently ladylike. Even though the justices ruled against Price Waterhouse by a 6-3 vote, they rejected an even heavier burden of proof imposed by a lower court.

### "Bloom County" to end

Say goodbye to Opus and the rest of the inhabitants of the "Bloom County." The comic strip will end on Aug. 6. Pulitzer Prize-winning cartoonist Berke Breathed said the time has come to move on to other things. He will begin a new Sunday-only strip in September.

### House Speaker Wright accused of product endorsement

Embattled House Speaker Jim Wright's office had no comment on news that he inserted into the *Congressional Record* a glowing endorsement of a product sold by a company that employed his wife. The company later used the Speaker's praise in promotional material for the Home Video Series. Any member of Congress can insert material into the record, but guidelines warn members not to let it look like a possible conflict of interest. Wright is already fighting a number of ethics charges — among them, that he used sales of his book as a cover to evade limits on speaking fees.

## Weather

### Rain . . .

A strong low pressure system will be moving through northern New England today, bringing rain and strong winds. The rain may be heavy in some areas, but it is greatly needed after the dry winter. Following on the heels of the storm will be more cool air as an upper level low passes to our northwest. Later on this week, though, the upper winds will change and finally bring some warmer weather to Cambridge.

**Tuesday afternoon:** Windy with rain. High 55-60°F (13-16°C). Winds from southeast early, then becoming southwesterly at 15-25 mph (24-40 kph) and gusty.

**Tuesday night:** Rain ending with partial clearing. Low around 50°F (10°C). Winds westerly 10-20 mph (16-32 kph).

**Wednesday:** Partly to mostly cloudy and cool with a chance of showers or sprinkles. High again 55-60°F (13-16°C).

**Thursday:** Mostly sunny and warmer. High 65°F (18°C).

Forecast by Robert J. Conzemius

Compiled by Josh Hartmann and Linda D'Angelo

### HOLOCAUST MEMORIAL OBSERVANCE



Tuesday, May 2, 1989, 12 noon - 1 pm  
MIT Chapel  
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For information call 253-2982.

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Center for International Studies and  
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### Undergraduate Fellowships for Research Abroad

We will be awarding two MIT undergraduates (sophomores or juniors) \$3,000 each for study in International Affairs or Political Research conducted outside the United States.

Deadline for Submission of Proposals is  
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Rules and Guidelines are available from Ms. Tobie Weiner, E53-460, 253-3649

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# opinion

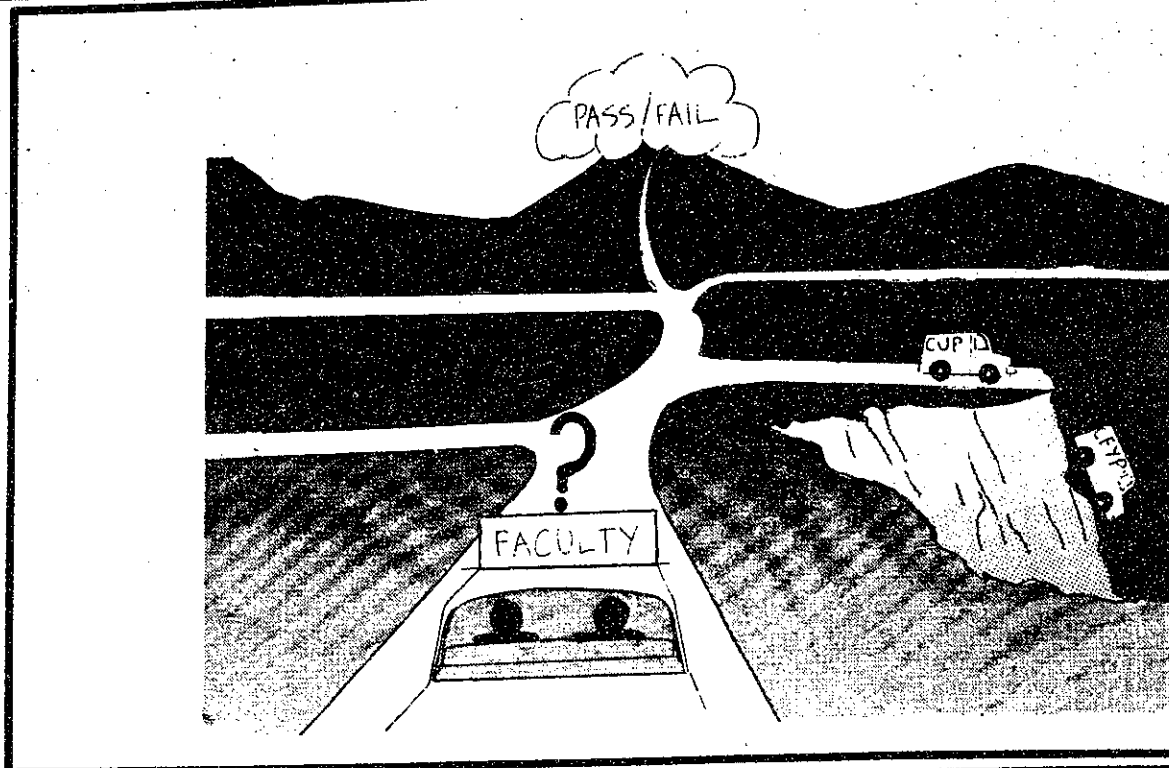
## EDITORIAL

### Keep status quo on pass/no-credit

The faculty should oppose any changes to the present full-year pass/no-credit grading system for freshmen at its meeting tomorrow. Many of the proposals they will consider were hastily prepared in the last several weeks, and it is impossible to give them thorough consideration. Since the Committee on the Undergraduate Program introduced its pass/no-credit proposal to the faculty in March, no less than six amendments to the CUP plan have come forth that would substantially alter the nature of the proposal. Three of those six have not yet been introduced at a faculty meeting.

Limiting pass/no-credit grading is a solution in search of problems. The Committee on the First-Year Program said it originally approached the pass/no-credit issue because of its plan for increased first-year flexibility; yet despite a strong faculty vote against the flexibility proposal last month, the pass/no-credit question remains, driven by concerns about overloading and unpreparedness.

Altering the pass/no-credit system would not be educational "reform," as reform implies improvement. No one has demonstrated that any of the alterations proposed would improve the freshman year. Perhaps a better target for reform would be the notion of some opponents of pass/no-credit that a department is a "battlefield" which students must fight their way across.



Kai Chiang

## LETTERS TO THE EDITOR

### Faculty should keep both terms of pass/no-record

The pass/no-record grading system should be kept a mandatory part of the freshman year because it is integral to the adjustment process and is necessary for future success at MIT. Many problems with the freshman year hurt freshmen more than the "lack of grade incentive." The present proposal to eliminate second-term pass/no-record does not even address these problems.

Many of us came to MIT thrilled with the idea of studying at the best science and engineering school in the country. We wanted to learn. We then encountered ignorant advisors, giant and tedious freshman classes, teaching assistants unable to

communicate in English, and, above all, a cold, impersonal Institute. Many of us were disillusioned — not because of pass/no-record and not because we were not allowed to compete with our classmates. But because we found that learning had lost its excitement. Instead of an intellectually stimulating environment, we faced a machine whose purpose was to crank out engineers. We now find ourselves bogged down in a mad dash to graduate with some semblance of sanity.

At this point, it is clear that the majority of students support the retention of second-term pass/no-record. In the recent undergraduate referendum, 77 per-

cent (1160) of students agreed that pass/no-record had a positive effect on their MIT experience. Only 13 percent (192) disagreed. In a separate question, less than 10 percent supported the Committee on the First-Year Program proposal as it then stood. At the last faculty meeting, 75-100 students showed their support for pass/no-record. They sat patiently for three hours, many holding "P/F" signs, until the faculty finally decided to postpone the vote until this Wednesday.

Despite this support, many faculty members seem to have mistakenly assumed that students favor efforts to eliminate pass/no-record. At an East Campus forum in late February, Professor Kenneth R. Manning, chairman of the CFYP, insisted that most students felt they had been ill-served by pass/no-record. When the room full of students emphatically told him that his impressions were wrong, he claimed the students were a self-selected group, unrepresentative of the majority. He went on to say his major objection to pass/no-record was that it seemed to serve a purpose of "masking poor performance" rather than helping students.

Manning and the other members of the CFYP who formulated this proposal have missed the point. Let us address the underlying problems we can identify first. Let us not support a "quick fix" that gives an illusion of educational reform instead of a commitment to do anything more than blame students for the flaws in the freshman year.

Stacy Segal '90  
Dave Atkins '90  
David Carroll '91

### Reducing animals' suffering would also benefit plant life

As co-president of the Animal Rights Forum, I applaud Daniel A. Gilbert's sudden realization that humans are not the only living beings who deserve rights ["Humans must recognize that plants are people too," April 28]. I would also like to take this opportunity to clarify the position of the ARF.

It is true that the ARF believes that although some animal research may someday benefit humans, we do not have the right to perform experiments on animals. The end does not justify the means. However, we believe this because it is known that animals are sentient — they are capable of pain and suffering — and this is the characteristic which separates plants from animals.

Nevertheless, I can definitely empathize with Gilbert's cause, and I offer him these hints for his new, non-violent lifestyle.

- Consider fruitarianism. The fruitarian diet consists only of plant matter whose source was not killed to provide the food. This includes foods like nuts, seeds, squash, and tomatoes, along with traditional fruits. If this seems too drastic...

- Consider vegetarianism. It takes 16 pounds of soybeans to produce one pound of feedlot beef. Imagine all the soy plants you could save from the combine if you ate the beans directly! Also, because of the amount of land it takes to grow this huge amount of farm animal feed, by becoming a total vegetarian (no meat, fowl, fish, eggs, or dairy), you will save one acre of land per year from deforestation.

- Buy only cruelty-free products. Many cosmetics and household products are tested on animals. Needless to say, an absurd number of helpless wheat plants are senselessly slaughtered each year to produce the rabbits used

in these tests. A list of companies which do not test their products on animals is available from the ARF.

If Gilbert wishes to further pursue his interests in a non-violent lifestyle, the ARF would be glad to provide him with more information on any of the above points. On the other hand, if, by any chance, his letter was intended to sarcastically show that the ARF's work to protect animals is going too far, I ask him to please let us know what he considers to be a proper amount of caring about the well-being of others. I am sure that our knowing of his exemplary, though non-excessive, activism for the lessening of human, animal, and plant abuse would be much more persuasive than his sarcasm.

Doris Lin '89  
Animal Rights Forum

### Homosexuality's cause irrelevant

While I completely agree with the main sentiment of Jason Satterfield's letter ["Breaking the long chain of intolerance," April 28], there is one point in it that warrants discussion. In his letter, Satterfield describes a recent incident at an MIT fraternity party. Two gay students were "scolded" for holding hands and were asked to be "less conspicuous." Satterfield bemoans the "intolerance and mindless hate" (not to mention fear and ignorance) which led to this incident. He goes on to compare discrimination and prejudice against gays and lesbians to discrimination and prejudice against other minority groups. I share Satterfield's concern about the lack of respect and rights that non-heterosexuals like myself confront as part of our lives; he is to be applauded for speaking out

for better treatment of gays, lesbians and bisexuals.

As part of his defense of equal treatment for non-heterosexuals, Satterfield claims that gay people are "born as minorities" and have "no choice" as to their sexual preference. Satterfield is not alone in the opinion that sexual preferences are innate and determined but it is far from clear that this opinion is correct. In fact, there is evidence to suggest the contrary — that sexual preferences are (at least to some extent) the result of socialization and acculturation. Whichever view is right, lesbians, gays, and bisexuals deserve respect and rights. Regardless of how people become gay or bisexual, they should not be discriminated against.

Edward Stein G

# The Tech

Volume 109, Number 22

Tuesday, May 2, 1989

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# opinion

## LETTERS TO THE EDITOR

### Lack of suffering justifies plant exploitation

Daniel A. Gilbert professes outrage at the "deliberate torture... of grass... merely to satisfy human vanity," ["Humans must recognize that plants are people too," April 28] because he does not comprehend the nature of grass.

Gilbert's purpose is to ridicule the animal rights movement by taking it to its supposedly logical conclusion of "plants rights." His logic is strained.

Gilbert would have us argue that since plants can ethically be exploited on farms and lack human mental capacity, non-human animals that lack human mental capacity can also ethically be exploited. This is a false syllogism.

The ethical case for the exploitation of plants is not grounded entirely on the fact of human mental superiority. If it were, an equal case could be made for the exploitation of humans with lower mental functioning. Alternatively, a hypothetical mentally superior species (ETs? cyborgs?) would be equally justified in exploiting and farming humans.

Indeed, the division between animals and plants is far clearer than the one between humans and their fellow animals. This must be equally clear to both taxonomists and moralists.

The reasoned and ethical case for animal rights is based on applying exactly the same questions to the treatment of both humans and non-human animals. Most

importantly, we ask: will this action cause needless suffering?

We can apply this to plants. Does uprooting and eating a carrot cause it to suffer? It does not; I feel entitled to cultivate carrots. The same argument cannot be made for cows or chickens in modern factory farms. An ethical justification for the cultivation of livestock or poultry would have to be grounded in some other argument.

A reasonable defender of "plants' rights" would argue for

an end not to the harvesting of wheat, or to the cultivation of grass, but to the wholesale destruction of the rain forest.

Aside from the mass extinction of species, aside from the destruction of primates, aside from the human tribes with a distinct and besieged way of life, this human action represents bad karma of the first order because of the ravishing of the forest alone. It is telling that Gilbert overlooks it in his letter.

Julian West G

### Editorial and letters policy

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Columns and editorial cartoons are written by individuals and represent the opinion of the author, not necessarily that of the newspaper.

*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.

### Four years of pass/fail would provide more personal education

In all the current debate about the future of freshman pass/fail, we have been dismayed by the failure of administrators, faculty, and students alike to look at the overall value of grades in educational reform. We would like to take this opportunity to propose that MIT adopt pass/fail for all four years of undergraduate education.

A grade is supposed to convey to a student how well he is doing in a particular class. But how can a professor grade a class in which all students have similar levels of ability? Most professors grade on a curve. But the average in the class, especially at MIT, does not accurately reflect the average in all similar classes around the world.

People have a destructive tendency to focus on relative status,

neglecting individual improvement. We find the idea of education as a competitive game repugnant. Without grades, a student should be able to concentrate her efforts on learning what is appropriate for her. When grades are introduced, students must knock themselves out to secure a good grade, which of course makes it harder for all other students to excel.

Many people would state that on an absolute scale, a grade should tell a student how well he is doing. This is a tenuous position, considering that all possible achievement levels are quantified into an artificial five levels. Furthermore, there is the problem that one student's B does not mean the same as another's B, since different abilities, represented by different patterns of

correct and incorrect responses to test questions, can achieve the same B grade.

At best, a grade tells a student merely her level of achievement. It does not tell the student how she arrived at that level of achievement. Worst of all, it does not tell the student how to improve. The grade is used as a substitute for positive and negative feedback from the teacher to the student.

On the other hand, during MIT's freshman pass/fail faculty are required to evaluate students with sentences full of subjects, verbs, and adjectives. This is a more reasonable method of communication than vague grades. Better yet would be regularly scheduled required visits between students and professors or recitation instructors. Only with close

contact between student and teacher can the process of education, which is why we are all here in the first place, succeed. Without contact, we would achieve the same educational result by reading a book.

Students at MIT pay immense tuition and fees, and we have a right to be educated in the most effective and understanding way. Until faculty stop hiding behind grades in order to avoid communicating with students, we cannot say we are being educated. We are being lectured at.

We ask that the administration and faculty of MIT consider abolishing the grade system at MIT and adopt a more humane, student-oriented method of education.

Scott Garland '90  
Michael Smith '90

# DOES ANYBODY CARE? YES!

## We are convincing faculty to keep second-term pass/fail.

### The final faculty vote is:

# Wednesday, May 3 3pm — 10-250

## We need you to be there.

# African film *Yeelen* makes strong cultural statements



Issaiaka Kane stars as Nianankoro in Souleymane Cisse's *Yeelen*.

## YEELLEN [BRIGHTNESS]

Written and directed by Souleymane Cissé. Starring Issaiaka Kane, Aoua Sangaré, Niamanto Sanogo, Balla Moussa Keita, and Soumba Traore. Through Thursday at the Brattle Theater.

By MANAVENDRA K. THAKUR

IT IS ALWAYS EXCITING WHEN AN unknown filmmaker creates a film that raises the director to international prominence. It is even more exciting when a filmmaker unexpectedly puts a new country on the cinematic map and introduces the West to a wholly new culture as the same time. Because Souleymane Cissé, a filmmaker from Mali, has done exactly that in *Yeelen* ("Brightness" or "The Light"), his film is nothing less than a landmark film of African and Third World cinema. The film does falter somewhat when evaluated purely on its artistic merits, but Cissé's filmmaking process has

an unmistakably strong cultural and historical value.

The film tells the story of a young man named Nianankoro (Issaiaka Kane) who has gained knowledge of the rites of the Komo, or science of the gods. Nianankoro's father Soma (Niamanto Sanogo) wants to kill his son to prevent him from becoming an equal. Now that Nianankoro has crossed the threshold into adulthood, his mother (Soumba Traore) can no longer shield him from his father's wrath, so she sends Nianankoro on a journey to gather ultimate knowledge and power. The film ends with a climactic battle between father and son.

The film's most obvious strength is its top-notch cinematic construction. The cinematographers, Jean-Noel Ferragut and Jean-Michel Humeau, have photographed the African landscape in all its ravishing beauty, and the excellent musical score by Michel Portal and Salif Keita ranges from quiet bells during the film's main titles to the thumping African rhythms that

accompany the film's end titles. The collaboration of French and Mali expertise is especially noteworthy because it highlights one of the film's greatest strengths: it speaks to both African and Western cultures. Cissé employs the language of cinema to impart a universal value to stories and characters that otherwise might have remained the stuff of obscure Mali legends. This is a most laudable accomplishment, but Cissé goes even further; his film is highly successful at dramatizing the father-son confrontation with luminous and spectacular special effects. This is undoubtedly a first in African filmmaking.

Cissé's obvious mastery of film as an audiovisual medium enables him to avoid a potentially crippling problem. Many films that celebrate a particular cultural heritage do so not to learn from the mistakes and successes of the past but to merely wax nostalgic about how much better things were back then. Such films make the fundamental mistake of pretending that the ways of the past can function as a panacea for the realities of the present, and Cissé, to his immense credit, does not fall into this trap. Instead, he

uses his command of the filmic medium to breathe new life into stories from the past as well as to create a film with relevance to the audiences of today.

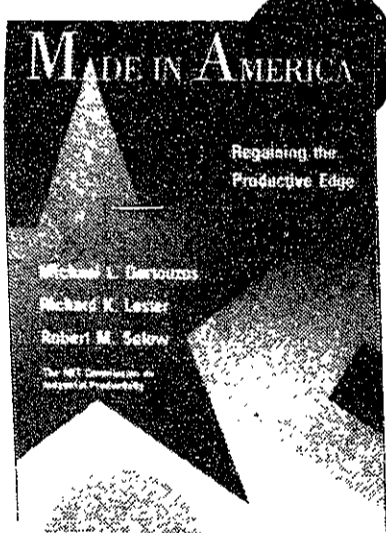
These accomplishments can only be described as the hallmark of a world-class film artist. That is why it is all the more sobering and painful to realize that the film is plagued by a problematic narrative structure. The beginning of the film effectively and swiftly establishes the Oedipal conflict that formulates the heart of the film. The end of the film does an even better job of resolving that conflict. The middle of the film, however, establishes the central conflict over and over again when it needs to do so only once.

Hence, much of *Yeelen* is filled with shots of Soma (the father) seeking his son with the aid of his Kolonnkalani, or magic pestle (two bumbling servants carry the Kolonnkalani on their shoulders for comic relief). As they roam from village to village, Soma constantly appeals to the god Mari, waves his stick of horsehair, and shouts lines like "Find Nianankoro for me! Make the heavens tremble! Shake the

(Please turn to page 7)



Attu (Aoua Sangaré) purifies herself in the waters of the holy Bango spring.



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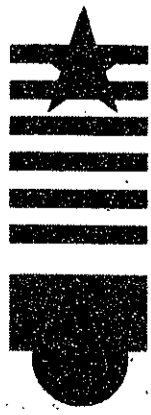
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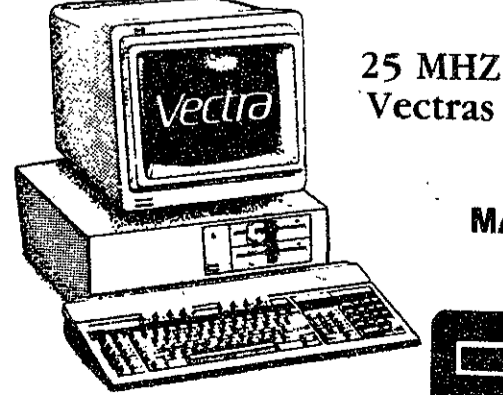
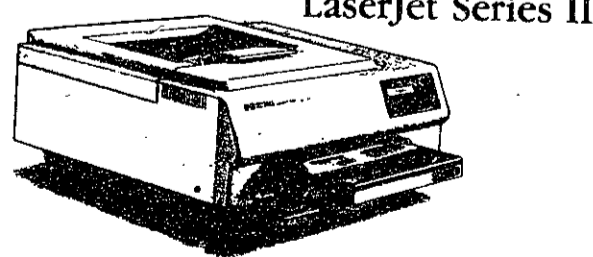
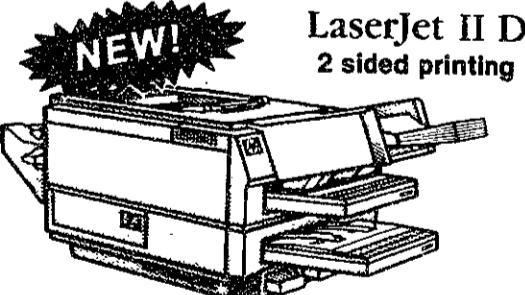
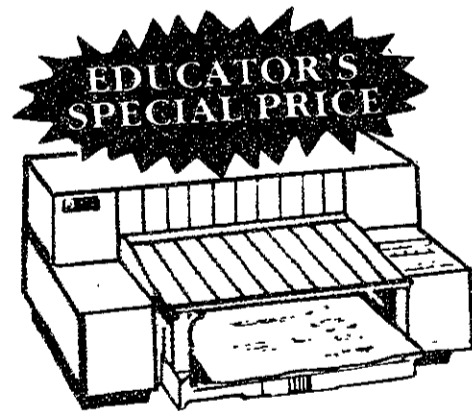
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A R T S

# Pianist Jee-Lian Yap delivers intimate recital at Killian

**JEE-LIAN YAP**

Works by Beethoven, Debussy, & Chopin.  
Killian Hall, Wednesday, April 26.  
Part of the Advanced Music Performance  
Recital Series.

By DAVID M. J. SASLAV

**I**F A SINGLE WORD COULD SUM UP THE impressions taken away from Wednesday's piano recital by Jee-Lian Yap '90, that word would be "personal." Yap's amazing ability to close her eyes and let memory and muscles take over opened up worlds of insight and individual musical exploration. One almost felt as though one were reading through a private diary found in a drawing room, or chancing upon Debussy's "La Fille aux cheveux de lin" reflecting under the boughs of a weeping willow in autumn.

The recital opened with a late Beethoven sonata (Op. 78, in F#). Yap's pedalling left a great deal to be desired, however, and so did her dynamic range. The crashing fortés intended by Beethoven seemed muted, and the *subito pianissimos* were altogether absent. Worse, Yap's right hand seemed at times to be lagging behind her left. In her defense, though, it should be pointed out that her attempts at solo playing were consistently "accompanied" by an overly talkative baby at the back of the room. The sort of focus demanded by a Beethoven sonata cannot be achieved in the presence of such noise except by the seasoned professional.

This holds true particularly in Beethoven's later piano works, where the understanding of sonata form is merely the beginning or branching-off point for any valid, *gestalt* interpretation. Yap might have been better-advised to choose an earlier sonata for her junior recital (as did her sister Jee-Hoon a week ago on the same stage, to excellent effect) and to put additional time into careful formal analysis. Sadly, Yap's performance lacked the Machiavellian wit Beethoven intended (both movements are marked, in part,

with the word *Allegro*); instead, the performance came off as casual, adolescent, and self-indulgent.

Yap appeared to hit her stride in her rendering of two Debussy portraits. The aforementioned performance of "La Fille," preceded by a wonderfully erratic "Minstrels," served to captivate the fancy and transport one's imaginings far away. Yap's understanding of the Romantic idiom is clearly her strong suit, and she closed her program with further proof of this. Chopin's *Sonata No. 3 in b* is a show-

piece of major proportions, and Yap really let the sparks fly. Here the dynamic range missing in the Beethoven at last shone through. Once again channeling her energy, Yap built up remarkable dramatic tension in the sumptuous third movement, *Largo*, then released it all cathartically in the *Finale; Presto non tanto*. Yap's refusal to rush the tempos — as so many do in showy Chopin interpretations — was utterly sound; the true romantic eschews speed as a communicative device in such music.

In sum, this was a concert of far more intimate proportions than her sister Jee-Hoon's recital, well-suited to the limited audience in attendance Wednesday. Just as Jee-Hoon's concert placed her squarely in the Classical domain and implied future evolution outwards from the High German works, Jee-Lian's performance demonstrated quite clearly her abilities *outside* the standard repertoire. Perhaps her next concert will take a Brahmsian step backwards towards the Classical soil from which romantic music grew.

## Cissé— an artist passionately dedicated to his work

(Continued from page 6)

walls!" The unnecessary repetition of similar lines reduces Soma to a one-dimensional villainous character and similarly restricts the acting range called for by the role.

Another flaw in the film is that the acting of Aoua Sangaré, who plays Attu, the wife of Nianankoro, is fairly poor. Since Attu's role has few speaking lines, Sangaré's acting could be overlooked were it not for the excellent performances of all the other actors — most of whom did not have any training until Cissé met them. A third flaw is that some of the film's dialogue sounds horribly stilted to Western ears.

All three of these problems are undoubtedly due in part to cultural differences (possibly accentuated by the difficulties of subtitled) between the Bambara and Western cultures. In addition, the film had to be totally rewritten after the original actor playing the father died two days after a severe sandstorm brought shooting to a halt for three months.

Obviously, all these problems can distract the director from the artistic integrity of the film. However, Cissé demonstrated at a recent screening of *Yeelen* that he is an artist passionately dedicated to his work, and he will undoubtedly reach new heights in his future films. For now, it is plain that Souleymane Cissé has followed

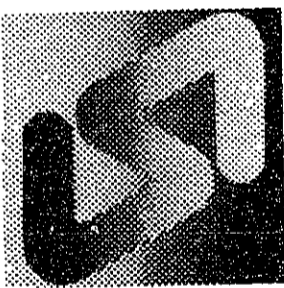


Youssouf Tenin Cisse in *Yeelen*.

the path blazed by Senegalese filmmaker Ousmane Sembene to become the second major international film director to

emerge from Africa. On that basis alone, *Yeelen* stands as a magnificent achievement.

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# MIT Symphony's ragged but earnest evening of Beethoven

## MIT SYMPHONY ORCHESTRA

Conducted by David Epstein  
Ruth Ying-Hsin Schindler '88, piano solo.  
Beethoven's Symphony No. 5 and  
Piano Concerto No. 5; "Emperor."  
Kresge Auditorium, April 29.

By JONATHAN RICHMOND

IT WAS CLEAR from her performance of the second movement of Beethoven's "Emperor" concerto, that Ruth Ying-Hsin Schindler '88 has imagination as well as technique. Her playing of the outer movements demonstrated, however, that she should not have been tackling so demanding a work at this stage in her musical career.

The slow movement was done sensitively. Schindler was quite involved, and produced a flowing lyricism that at times was quite poetic. She also showed here an ability to draw nuances from the music. All in all, this was a lovely movement, aided by colorful woodwind playing.

The first and third movements, though, saw Schindler putting all her effort into technique. She certainly showed confidence in these technically more taxing movements, but there was little of musical interest to her performance. In the first movement, a lack of dynamic contrasts was particularly evident. During the more demanding measures, her attack was almost dainty in its restraint, and failed to capture the drama of the music.

During the slower passages of the *Allegro*, she did nonetheless show some insight and an ability to illuminate the music.

The closing movement saw her chal-

lenged technically, although she showed admirable control under the circumstances. She was not helped by scrawny-sounding strings, however, or by problems in the coordination of the orchestral corps

as a whole. A brave attempt, certainly, but it is hard to avoid thinking that Schindler would have done better with one of the early Mozart concertos.

The concert had begun with Beethoven's *Symphony No. 5*, boldly if not quite successfully presented by conductor David Epstein. The tempi were brisk, and the performance at times had a tension which made the brash experiment seem worthwhile. The orchestra was pushed too far, however, and its response was often ragged.

The opening lacked in power, and problems in maintaining precision detracted from the music's drive. The *Andante con moto* should have provided some respite, but it was lacking in pathos and had a labored feeling to it. The third movement opening saw the cello section in trouble: cellos sounded raspy, and their playing was untidy. There was an element of grandeur to horn playing, however.

Throughout the symphony, there were several pleasurable passages of woodwind playing.

Overall, the orchestra was rushed off its feet. But there were moments when Beethoven did shine through. Epstein has certainly thought carefully about one of Beethoven's most horribly demanding works, and his conception of it is fresh. The MIT Symphony is good enough to try it out, and to learn from its — and its conductor's — mistakes.



David Epstein and Ruth Ying-Hsin Schindler

Kyle G. Peltonen/The Tech

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# Boston musicians celebrate John Harbison's birthday



Rose Mary Harbison and Craig Smith

## JOHN HARBISON 50TH BIRTHDAY CELEBRATION

Emmanuel Music,  
Conducted by Craig Smith  
Rose Mary Harbison, violin solo  
Chorus Pro Musica,  
Steven Lipsitt, guest chorus master  
Harbison's Violin Concerto  
Act II from Harbison's Winter's Tale.  
Emmanuel Church, April 28.

By JONATHAN RICHMOND

**H**ARBISON'S VIOLIN CONCERTO is a remarkable work, bursting with energy and imagination, so it was quite appropriate that his virtuoso violinist wife Rose Mary should provide a fiery but also intensely lyrical performance of it in celebration of her husband's 50th birthday.

The concerto might be described as a song in three movements, and Rose Mary Harbison elicited vocal qualities from her violin, drawing contrasted shades of darkness, but singing elatedly as well. It was a display that was inescapably gripping; one which established this as one of the most important concerto compositions of recent years.

The elaborate opening to the third movement was very beautifully played, torment emerging from below the surface to ravishing effect. This is emotionally complex and at times troubling music; yet it emerged with a smile, as if sent by Mozart, transcribed by Mahler, but endowed with the special originality of John Harbison.

Rhythms are at times powerful, and they help propel the concerto forward. They were well developed and displayed during this performance. The music, then, was made to operate on several levels, both physical and spiritual. If rhythm paints pictures of the outer, human world, and lyricism is the vital means of convey-



Jonathan Richmond/The Tech

John Harbison (left) with a carnation in his lapel and John Osborn. ing emotion, then the inner structure of the music itself — its changing dynamics and contrasted colors and tempi — transmit a message which is profoundly spiritual.

Rose Mary Harbison was clearly at the center of attention, but Craig Smith saw to it that the Emmanuel orchestra was in sympathy with her. This is extraordinary music, and it was breathtakingly performed.

The second act of Harbison's opera *Winter's Tale* completed the program. This has dark music, and sometimes it seems to get too gloomy. The scoring is nonetheless evocative, with particular attention given to conveying beauty of language. The outstanding performance of the evening came from Jane Bryden as Perdita, whose expressive voice got to the heart of the music's drama. Frank Kelley as Florizel produced many a sweet tone, while James Maddalena provided a probing characterization of the part of Leontes. He was well-paired with Mary Westbrook-Geha as Paulina.

Gloria Raymond provided a delightful, bright, performance of the brief part of Hermione.

The chorus was not in good shape, sounding muddled from its position well behind the orchestra. And, although this was a concert performance and many of the individual singers' accounts were fine, more attention should have been paid to dramatically unifying the performance as a whole. This can be done — even without a stage and costumes — if the relationships between vocal parts are better studied and realized.



Jonathan Richmond/The Tech

John Harbison and Craig Smith



Jonathan Richmond/The Tech

Jane Bryden and Frank Kelley

## Blissful Mozart at MFA's Remis

### BOSTON MUSEUM TRIO

With Laura Blustein, cello.  
Remis Auditorium,  
Museum of Fine Arts, April 30.

By JONATHAN RICHMOND

**B**OSTON OFFERS few more civilized experiences than a Sunday afternoon at the Museum of Fine Arts. Arrive early, and wander around a few galleries, then head for Remis Auditorium for high-class music-making.

Last Sunday, MFA regulars John Gibbons, Daniel Stepner and Laura Jeppesen (who make up the Boston Museum Trio) were joined by Laura Blustein for a blissful afternoon of Mozart chamber works. Gibbons began by playing Mozart's *Piano Sonata in C*, K. 545 on a bright-sounding fortepiano by Ronald Smith of Somerville, modeled after a 1796 piano of Johann Jacob Könnicke.

His touch was wonderfully light, and he teased every morsel of good humor out of the opening and closing movements in a performance that gave great pleasure. The slow movement, in contrast, had a feeling of gentle rhapsody, with a particularly telling moment on a shift to the minor.

The piano had a striking presence because of its crisp tone, and a lack of resonance which enabled every note to be clearly heard. But, despite his performance on an "authentic" instrument, Gibbons' approach to all the works on the program was romantic. With his ability to sensitively highlight emotional peaks, yet

present each work as a coherent entity through careful phrasing, it seemed quite apt.

Daniel Stepner joined Gibbons for the *Sonata for Piano and Violin in E-flat*, K. 302 (293b). Stepner took a very active, forward role, but produced a sweet tone and was well-complemented by Gibbons' alert but expressive way with the fortepiano.

The *Trio for Piano, Violin and Cello* was done nicely too, with some nimble cello playing by Laura Blustein helping along the flowing quality of the performance. Stepner's playing was on a virtuoso level, but not aggressively so, and it blended well with the sounds of the other performers.

The *Larghetto* was given a lovely piano opening — simply played, yet expressive — and was met with a violin tone which sang sadly, yet without extraneous vibrato. The buoyant concluding movement was a pure delight.

After the intermission, Gibbons gave a happy account of the *Rondo for Piano in D*, K. 485. The program ended with the *Piano Quartet*, K. 478. The performance was well balanced, with a fine sense of chamber ensemble, yet with significant contributions from each member of the quartet as individuals. There were touching elements to Gibbons' piano playing in the *Andante*, and an endearing brief heartbeat effect in Blustein's cello playing here.

There was beautiful violin playing from Stepner, and a rich, but not sugary viola tone from Laura Jeppesen. The concluding *Rondo: Allegro* was done with much gusto, making for a chirpy and uplifting ending to the concert.

## The Tech Performing Arts Series presents. . .

### EMANUEL AX

Emanuel Ax will perform Beethoven's *Sonata No. 15 in D* ("Pastoral"); Liszt's *Three Sonets 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.

### SINFONOVA MOZART CONCERT

SinfoNova specializes in particularly ravishing performances of Mozart; so don't miss this concert, which includes Mozart's *Concerto for Two Pianos in E flat*, with soloists Anthony and Joseph Paratore, and Mozart's *Symphony No. 41, "Jupiter."* Also on the program is Bloch's *Concerto Grosso for String Orchestra and Piano Obligato*.

Jordan Hall at New England Conservatory, May 12 at 8 pm. MIT price: \$6.

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

ARTS

Tuesday, May 2

POPULAR MUSIC, ETC.

**Dumptruck and The Titans** performs at 8 pm at Hub Club, 533 Washington Street, Boston. Tickets: \$6 advance/\$8 at the door. Telephone: 451-6999.

**The Untouchables**, with guests **Thick As Thieves**, perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5.50 advance/\$6.50 at the door. Tel: 451-1905.

**The Norberts**, with guests **Gigolo Aunts**, perform at 7:30 at Necco Place, 1 Necco Place, Boston. Tickets: \$2.50. Telephone: 426-7744.

**The Mood, The Rafterz, Curious Yellow, and The Satchel Case** perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

**TV Dreams, Dudes, and Mad Crush** perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

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

JAZZ MUSIC

**Billy Novick and Guy Van Duser** perform at 9 pm at the Regattabar, Charles Hotel, One Bennett Street, Harvard Square, Cambridge. Tickets: \$4.75. Telephone: 864-1200.

**The Peter Cassino Jazz Ensemble** performs in a *Longy Faculty Artists Series* concert at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. No admission charge. Tel: 876-0956.

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

FILM & VIDEO

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.

CRITIC'S CHOICE

The Brattle Theatre presents *Cane Lewis*, 1988 at 4:15, *Yeelen* (Souleymane Cisse, 1987, Mali) at 6:00 & 8:00 [see review this issue], and *Brothers Quay Animation* at 10:00. Also presented May 3 and 4. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children. Tel: 536-1540.

The Harvard Film Archive continues its Tuesday series *Narrative Approaches* with *Les Rendezvous d'Anna* (Chantal Akerman, 1978, Belgium/France) 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.

On The Town

Compiled by Peter Dunn

CLASSICAL MUSIC

**CRITIC'S CHOICE**  
The Boston Symphony Orchestra with the Tanglewood Festival Chorus perform Beethoven's *Symphony No. 6*, 'Pastoral' and Ravel's *Daphnis and Cloe* 2 pm at Symphony Hall, Huntington and Massachusetts Avenues, Boston. Also presented April 29 and May 2 at 8 pm. Tickets: \$16 to \$42.50 general. Telephone: 266-1492.

THEATER

**King Lear**, Shakespeare's tragic masterpiece, opens today as a presentation of the Boston University School of Theatre Arts at the Boston University Theatre, 264 Huntington Avenue, Boston. Continues through May 7 with performances at 8 pm, except May 7 at 2 pm. Tickets: \$5 and \$7 general, \$3 seniors and students. Telephone: 266-3913.

Wednesday, May 3

POPULAR MUSIC, ETC.

**CRITIC'S CHOICE**  
Tom Tom Club performs at the Paradise, 967 Commonwealth Avenue, Boston. Also presented May 4 (18+ ages show) and May 5. Telephone: 254-2052.

**Israel Vibration**, with guests **Miky Dread and Roots Radics**, performs at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$7.50 advance/\$8.50 at the door. Telephone: 451-1905.

**Jimmys, Westmoreland, Napaj, and Hogs on Ice** perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

**Gear, Crime & Punishment, and Bad Juju** perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

**Joe Grushecky and the House Rockers and Arum Island** perform at Johnny D's, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Telephone: 776-9667.

**Czechoslovakia's The Plastic People of the Universe** perform at 9:30 at the Somerville Theatre, 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$13.50 and \$15.50 advance, \$2 more day of show. Telephone: 625-1081.

JAZZ MUSIC

The J. J. Johnson Quintet performs at 9 pm at the Regattabar, Charles Hotel, One Bennett Street, Harvard Square, Cambridge. Also presented May 4, 5, and 6. Tickets: \$8.75 to \$12.75. Telephone: 864-1200.

CLASSICAL MUSIC

The Boston Chamber Music Society and Isabelle Poulenard perform works by Milhaud, Debussy, Britten, and Fauré at 8 pm in Sanders Theatre, Harvard University, Quincy and Kirkland Street, Cambridge. Tickets: \$8, \$12, and \$17 general, \$4 and \$6 seniors and students. Telephone: 266-4351.

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

DANCE

**CRITIC'S CHOICE**  
**Africa Oyé**, the world premiere performance of over 60 musicians, singers, and dancers directly from Africa, is presented by Dance Umbrella at 7 pm at the Boston Opera House, 539 Washington Street, Boston. Also presented May 4, 5, and 6 at 8 pm, May 5 at 10 am, and May 7 at 3 pm. Tickets: \$17, \$22, & \$30 general, \$8.50, \$11, & \$15 children. Telephone: 492-7578.

FILM & VIDEO

The Harvard Film Archive continues its Wednesday series *Shakespeare on the Screen* with Orson Welles' *Falstaff/Chimes at Midnight* (1967, Spain) 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.

Thursday, May 4

CLASSICAL MUSIC

**CRITIC'S CHOICE**  
The MIT Chamber Chorus, John Oliver conducting, performs works by Ives, Ravel, Bach, and Brahms at 8 pm in Killian Hall, MIT Building 14. No admission charge. Telephone: 253-2906.

**American Originals IV**, featuring works by Charles Ives and Elliott Carter, is presented at 8 pm in Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$12 general, \$10 MFA members, seniors, and students. Telephone: 267-9300.

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

The New England Conservatory Brass Quintet performs works by Byrd, Ewald, and Eiler at 12:30 in the Federal Reserve Bank of Boston's auditorium, 600 Atlantic Avenue, across from South Station in downtown Boston. No admission charge. Telephone: 973-3454 or 973-3368.

POPULAR MUSIC, ETC.

**Anthrax** performs at the Orpheum Theatre, Hamilton Place, Boston. Tickets: \$17.50. Telephone: 482-0650.

**Front 242** performs at Axis, 13 Lansdowne Street, Boston, near Kenmore Square. Telephone: 262-2437.

**Ibrahima's World Beat**, with guests **Plate O' Shrimp**, perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$8 advance/\$9 at the door. Telephone: 451-1905.

**Doggzilla**, with guests **Sweet Lizard Illiet**, performs at 7:30 at Necco Place, 1 Necco Place, Boston. Tickets: \$4.50/\$5.50. Telephone: 426-7744.

**Cavedogs, Big Barn Burning, and Barry Crimmins** perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

**Double Up, Tempest Fugate, and Miles** perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

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

THEATER

**The Doctor and the Devils**, an adaptation of the Dylan Thomas screenplay, is presented by MIT Dramashop at 8 pm in MIT's Kresge Little Theater. Also presented May 5, 6, 11, 12, and 13. Tickets: \$6 general, \$5 seniors and students. Telephone: 253-2877.

FILM & VIDEO

The Harvard-Epworth Church presents *Road House* (Jean Negulesco, 1948) at 8 pm. Located at 1555 Massachusetts Avenue, Cambridge, just north of Harvard Square. Admission: \$3 contribution. Telephone: 354-0837.

POETRY

Students **Anthony Jules, Susan Landsman, Lukman Ramsey, and Carol Waldmann** read their own poetry at 7:30 in Bartos Theater, MIT Weisner Building. No admission charge.

Friday, May 5

JAZZ MUSIC

The MIT Concert and Festival Jazz Bands, and guest bands from area schools, perform at 8 pm in MIT's Kresge Auditorium. No admission charge. Telephone: 253-2906.

The Wellesley Collegium performs at 8 pm in Houghton Memorial Chapel, Wellesley College. No admission charge. Telephone: 235-0320 ext. 2028.

**CRITIC'S CHOICE**  
**Banchetto Musicale** performs Mozart's "The Magic Flute" on original instruments at 8 pm in Jordan Hall, New England Conservatory, 30 Gainsborough Street at Huntington Avenue, Boston. Also presented Saturday, May 6. Tickets: \$10, \$15, and \$19. Telephone: 864-5988.

POPULAR MUSIC, ETC.

**CRITIC'S CHOICE**  
Til Tuesday performs in SCC's *Spring Weekend Concert* at 8 pm at MIT's Johnson Athletic Center. Tickets: \$5 MIT and Wellesley community, \$7 guests. Telephone: 253-3942.

The Bobs perform at 8 pm at Sanders Theatre, Harvard University, Quincy and Kirkland Streets, Cambridge. Telephone: 497-1118.

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

The Tubes, with guests **Overstreet, Reel to Real, Morgan Stu, and Billy Dobo**, perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Telephone: 451-1905.

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

**Young Neal and the Vipers**, with guests **Flight 505**, perform at 7:30 at Necco Place, 1 Necco Place, Boston. Tickets: \$5/\$6. Telephone: 426-7744.

The Bags, **Hullabaloo, Cheater Slicks, and Skinyard** perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

Canada's **Rare Air** and Scotland's **Capercaillie** perform at the Somerville Theatre, 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$12.50 and \$14.50 advance, \$2 more day of show. Telephone: 625-1081.

CLASSICAL MUSIC

Violinist **Chung-Pei Ma G** performs works by Bach, Ysaye, Wieniawski in an *Advanced Music Performance Student Recital* at 12:05 in Killian Hall, MIT Building 14. No admission charge. Telephone: 253-2906.

The MIT Chamber Music Society performs at 5:15 in Killian Hall, MIT Building 14. Also presented May 6 at 8:00 and May 8, 9, & 10 at 5:15. No admission charge. Telephone: 253-2906.

**CRITIC'S CHOICE**  
Pianist **Emanuel Ax** performs works by Beethoven, Liszt, and Brahms at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$18. Telephone: 266-1492.

The Boston University Undergraduate Opera Workshop performs scenes from *The Marriage of Figaro*, *Cosi fan Tutti*, *Bastien and Bastien*, and *The Tenderland* at 2 pm in the BU Concert Hall, 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

The Opera Lab presents Purcell's *Dido and Aeneas* at 8 pm at The Church of Our Savior, 25 Monmouth Street, Brookline. Also presented May 6, 7, 12, 13, & 14. Tickets: \$15 general, \$10 seniors and students. Telephone: 232-9277.

DANCE

The Ramon de los Reyes Spanish Dance Theatre perform *Razones* at 8 pm in Tower Auditorium, Massachusetts College of Art, 621 Huntington Avenue, Boston. Also presented Saturday, May 6. Tickets: \$15. Telephone: 437-0231.

**GAIA: Global Love. Ancient Wisdom. New Awareness**, is presented by Julie Anne Allen, Gail Fanning, and Stephanie Rae Parker at 8 pm at the Performance Place, The Elizabeth Peabody House, 277 Broadway, Somerville. Also presented Saturday, May 6. Tickets: \$7 general, \$5 seniors and students. Tel: 623-5510.

FILM & VIDEO

The MIT Lecture Series Committee presents *Anastasia* (1956), starring Ingrid Bergman and Yul Brynner, at 7:30 in 54-100 and *Things Change* at 7:00 & 9:30 in 26-100. Admission: \$1.50. Telephone: 258-8881.

The Brattle Theatre begins its Friday/Saturday series *The Wild Ones*... with an Elvis Marathon: *Blue Hawaii* (1961) at 2:00, *Love Me Tender* (1956) at 3:50, *Flaming Star* (1960) at 5:40, *King Creole* (1958) at 7:40, and *This Is Elvis* (1981) at 10:00. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children. Telephone: 536-1540.

The French Library Cine Club continues its film series *France and the Arab World* with *Le Thé au Harem d'Archi Ahmed* (*Tea In The Harem*, Mehdi Charef, 1986) at 8 pm. Also presented May 6 and 7. 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.

The Harvard Film Archive presents *Two Yugoslav Films: A Film With No Name* (Srđjan Karanovic, 1988), with the director present, at 7 pm and *Sweet Movie* (Dusan Makavejev, 1974) at 9 pm. *A Film With No Name* also presented May 6 and 7, *Sweet Movie* also presented May 6. Located at the Carpenter Center for Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Tickets: \$5. Telephone: 495-4700.

The Museum of Fine Arts continues its series *Architects on Film* with *Frank Gehry* (Michael Blackwood, 1988) at 6:00. The MFA also presented *Zandy's Bride* (Jan Troell, 1974), with star Liv Ullmann present at the screening, at 7:30. Screenings in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Tickets: \$4 general, \$3.50 MFA members, seniors, and students, \$6/\$5 for *Zandy's Bride*. Telephone: 267-9300.

EXHIBITS

**Boston Now**, works in glass and ceramic by Boston sculptors, opens today at the Institute of Contemporary Art, 955 Boylston Street, Boston. Continues through July 16 with gallery hours Wednesday-Sunday 11-5, Thursday-Saturday 11-8. Admission: \$4 general, \$3 students, \$1.50 seniors and children, free to ICA members and MIT students. Telephone: 266-5151.

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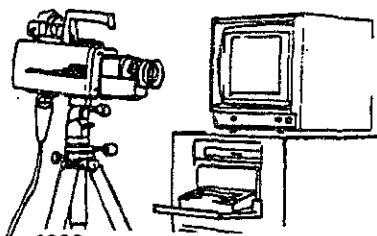
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ARTS

**THEATER**

A Funny Thing Happened on the Way to the Forum, Stephen Sondheim's irreverent parody of ancient Rome, is presented by the MIT Musical Theatre Guild at 8 pm in the Sala de Puerto Rico, MIT Student Center. Also presented May 6, 7, 11, 12, and 13. Tickets: \$7 general, \$6 MIT faculty & staff, \$5 seniors & students, \$4 MIT students. Tel: 253-6294.

**Saturday, May 6**

**POPULAR MUSIC, ETC.**

Nanel Griffith performs at the Berklee Performance Center, 136 Massachusetts Avenue, Boston. Telephone: 787-8000.

Shy Five, Volcano Suns, A Scanner Darkly, and The Common Ground perform at 8:30 in a Benefit for Mobius at 283 Summer Street, Fort Point Channel, Boston. Tickets: \$10. Tel: 542-7416.

The Stompers, with guests Michael's Messina, Me and the Boys, Double Up, and The Cutouts, perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5.50 advance/\$6.50 at the door. Tel: 451-1905.

Think Tree performs at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

The Lemonheads, Full Fathom Five, and The Eight Balls perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Classic Ruins, with guests The El Caminos, perform at 7:30 & 10:30 at Necco Place, 1 Necco Place, Boston. Tickets: \$4.50/\$5.50. Telephone: 426-7744.

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

**CLASSICAL MUSIC**

The MIT Concert Band performs works by Maloof, Eubersax, Bovicchi, Calazza, Madden, and Kazdin in their 40th Anniversary Concert at 8 pm in MIT's Kresge Auditorium. No admission charge. Telephone: 253-2906.

The Longy Chamber Winds perform works by P.D.Q. Bach, Pierre Max Dubois, Eugene Bozza, Serge Ubersax, and Beethoven at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. No admission charge. Telephone: 876-0956.

**EXHIBITS**

\*\*\* CRITIC'S CHOICE \*\*\*  
Erik Bulatov: Paintings, works by the Soviet painter from Moscow, and James Coleman: Inspection, a slide-tape installation by the Irish artist, open today at the List Visual Arts Center, MIT Weisner Building. Both exhibits continue through July 2 with gallery hours weekdays 12-6 and weekends 1-5. No admission charge. Telephone: 253-4680.

**PERFORMANCE**

Colors of Our Vision, featuring Glenn Horiuchi's Jazz Ensemble and dance by Spectrum in Motion is presented as part of the Asian/Pacific American Heritage Week Celebration at 7:30 in the World Trade Center Auditorium, Boston. Tickets: \$6. Telephone: 426-5313.

**FILM & VIDEO**

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

The Brattle Theatre continues its Friday/Saturday series The Wild Ones... with an Elvis Marathon: King Creole (1958) at 2:00, Loving You (1957) at 3:50, Viva Las Vegas (1964) at 6:00, Jailhouse Rock (1957) at 8:00, and Elvis On Tour (1972) at 10:00. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children. Telephone: 536-1540.

**Sunday, May 7**

**JAZZ MUSIC**

The Two-Man Big Band, Novick and Van Duser, perform at 4 pm in Old South Church, Copley Square, Boston. No admission charge. Tel: 536-1970.

**CLASSICAL MUSIC**

The MIT Chamber Players perform Brahms' Piano Quartets in a Brahms Birthday Celebration at 7:30 in MIT's Kresge Auditorium. No admission charge. Telephone: 253-0320.

The Wellesley Chamber Music Society performs works by Mozart, Schubert, and Nielsen at 8 pm in Jewett Auditorium, Wellesley College. No admission charge. Telephone: 235-0320 ext. 2077.

Clarinetist Esther Lanneck performs works by Gabay, Jeanjean, Kokai, Mizell, Weiner, and Messenger at 3 pm in Jordan Hall, New England Conservatory, 30 Gainsborough Street at Huntington Avenue, Boston. Tickets: \$5 and \$7.50. Telephone: 536-2412.

The Boston Cecilia Chamber Singers perform works by Clement Janquin, Samuel Barber, and Felix Mendelssohn at 5 pm at the All Saints Episcopal Church, 1773 Beacon Street, Brookline. No admission charge. Telephone: 232-4540.

Dinosaur Annex Music Ensemble performs works by Ran Blake, Lewis Spratlan, Lee Hyla, and Gunther Schuller at 8 pm in Jordan Hall, New England Conservatory, 30 Gainsborough Street at Huntington Avenue, Boston. Tickets: \$10.

Sacred Music/Sacred Dance, ancient Tantric Buddhist songs from Tibet, is presented at 7:30 at Sanders Theater, Harvard University, Quincy and Kirkland Streets, Cambridge. Tickets: \$12.50 and \$18. Telephone: 495-2663.

**PERFORMANCE ART**

Stories from the Other Side is performed by David Marquis at 8 pm at Mobius, 354 Congress Street, Boston. Tickets: \$6. Telephone: 542-7416.

**POPULAR MUSIC, ETC.**

\*\*\* CRITIC'S CHOICE \*\*\*  
Yousouf N'Dour performs as a presentation of the McCormack Center for the Arts at 8 pm at the Strand Theatre, 543 Columbia Road, Dorchester, near the JFK/UMass/Columbia T-stop on the red line. Tickets: \$15 and \$17.50. Telephone: 282-8000.

The Joe Morris Trio performs at 7:30 at Necco Place, 1 Necco Place, Boston. Tickets: \$4.50/\$5.50. Tel: 426-7744.

**FILM & VIDEO**

The MIT Lecture Series Committee presents Tommy (Ken Russell), starring Roger Daltry, Ann Margaret, and The Who, at 8 pm in 10-250. Admission: \$1.50. Telephone: 258-8881.

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

The Brattle Theatre begins its Sunday series Marilyn with Howard Hawks' Gentlemen Prefer Blondes (1953) at 4:00 & 7:50 and Billy Wilder's The Seven Year Itch (1955) at 2:00, 5:50, & 9:30. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double feature). Telephone: 536-1540.

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

The Harvard-Epworth Church presents Kenji Mizoguchi's Ugetsu Monogatari (1953, Japan) at 8 pm. Located at 1555 Massachusetts Avenue, Cambridge, just north of Harvard Square. Admission: \$3 contribution. Telephone: 354-0837.

The Harvard Film Archive continues its French Revolution film series with La Nuit de Varennes (Ettore Scola, 1983, France) at 7 pm & 9 pm. Located at the Carpenter Center for Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Tickets: \$3 general, \$2 seniors and children. Telephone: 495-4700.

**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, May 8**

**POPULAR MUSIC, ETC.**

Bob Mould with Anton Fier, Chris Stamey, and Tony Maimone performs at 8 pm at the Paradise, 967 Commonwealth Avenue, Boston. Tel: 254-2052.

**FILM & VIDEO**

The Brattle Theatre begins its Monday series Jazz Beat with Clint Eastwood's Bird (1988) at 5 pm & 8 pm. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children. Telephone: 536-1540.

**EXHIBITS**

Alumni Artworks opens today at the George Sherman Union Gallery, Boston University, 775 Commonwealth Avenue, Boston. Continues through May 31 with gallery hours Monday-Friday 10-5. No admission charge. Telephone: 353-2224.

**Tuesday, May 9**

**POPULAR MUSIC, ETC.**

\*\*\* CRITIC'S CHOICE \*\*\*  
The Boston Pops, John Williams conducting, with guests soprano Kathleen Battle and saxophonist Branford Marsalis, performs in its Opening Night at 8:00 at Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Performances continue through July 15. Tuesday-Saturday at 8:00, Sunday at 7:30. Tickets: \$9.50 to \$27.50. Telephone: 266-1492.

**JAZZ MUSIC**

The Wellesley Prism Jazz Ensemble performs at 8 pm in Jewett Auditorium, Wellesley College. No admission charge. Telephone: 235-0320.

The John Ramsey-Bill Pierce Quartet performs at 9 pm at the Regattabar, Charles Hotel, One Bennett Street, Harvard Square, Cambridge. Tickets: \$6.75. Telephone: 864-1200.

**CLASSICAL MUSIC**

Baritone Kenneth Goodson and pianist Laura Dahl perform works by Schubert, Fauré, Britten, and others in a Student Senior Recital at 8 pm in Killian Hall, MIT Building 14. No admission charge. Telephone: 253-2906.

The Russian Niimsk Chorus performs at 12:30 at the Federal Reserve Bank of Boston's auditorium, 600 Atlantic Avenue, across from South Station in downtown Boston. No admission charge. Telephone: 973-3454 or 973-3368.

**FILM & VIDEO**

The Somerville Theatre presents Stranger Than Paradise (1984) at 6 pm & 10 pm and Down By Law (1986) at 8 pm. Also presented Wednesday, May 10. 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 begins its Tuesday series Showcasing Independent Filmmaking with Used Innocence (James Benning, 1988) at 4:00 & 7:50 and The Thin Blue Line (Errol Morris, 1988) at 5:50 & 9:40. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children. Telephone: 536-1540.

**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, matinee Saturday & Sunday at 3:00. Tickets: \$6. Telephone: 734-5203.

Beau Jest Moving Theater continues through May 14 at the Emerson College Mainstage, 69 Brimmer Street, Boston. Performances are Thursday-Sunday at 8 pm. Tickets: \$8 general, \$5 seniors and students. Telephone: 578-8785.

\*\*\* 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 Anastos, 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.

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

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.

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.

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.

\*\*\* 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.

The Tempest, a surrealistic production of Shakespeare's play, continues through May 20 at the Counterpoint Theater, 761 Harrison Avenue, Boston. Performances are Wednesday-Saturday at 8 pm, Sunday matinee at 2 pm. Tickets: \$4 to \$7. Telephone: 330-8676.

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**

Graphic Madrid, 62 architectural drawings by students from the School of Architecture at the University of Madrid, continues through July 9 at the MIT Museum, 265 Massachusetts Avenue, Cambridge. Museum hours are Tuesday-Friday 9-5 and Saturday-Sunday 12-4. Admission: \$2 donation requested. Telephone: 253-4444.

An Autobiography in Form, by Beverly Pepper, part of an on-going series exploring 20th century sculpture, continues through July 2 at the List Visual Arts Center, MIT Weisner Building E15, 20 Ames Street. Gallery hours are weekdays 12-6 and weekends 1-5. No admission charge. Telephone: 253-4680.

\*\*\* CRITIC'S CHOICE \*\*\*  
Korean Paintings, oriental ink paintings by contemporary artist Chung-Shin Lee, continues through July 2 at the MIT Museum, 265 Massachusetts Avenue, Cambridge. Museum hours are Tuesday-Friday 9-5 and Saturday-Sunday 12-4. Admission: \$2 requested donation. Telephone: 253-4444.

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**

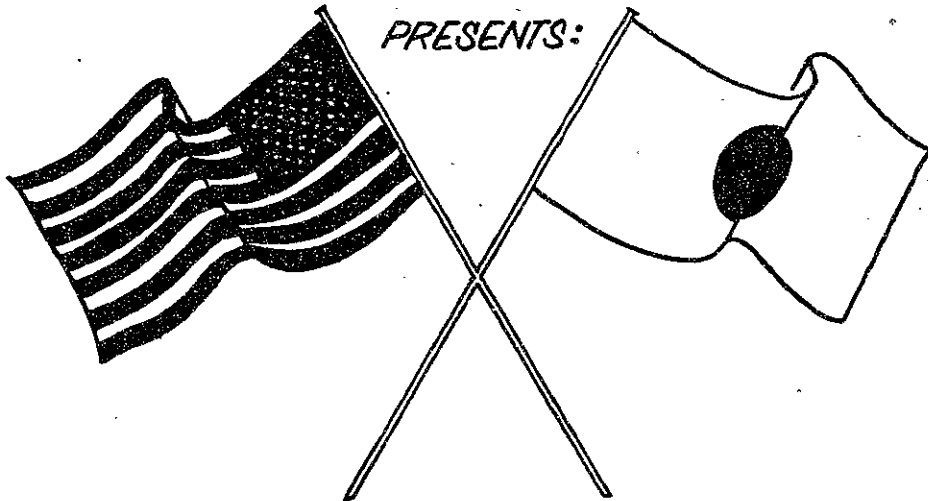
To The Limit continues through October 22 at the Mugar Omni Theater, Boston Museum of Science, Science Park, Boston. Screenings are Tuesday-Sunday 11 am, 1, 2, 3, 7, 8 pm, and Saturday-Sunday 4, 5, 6 pm. Admission: \$6 general, \$4 seniors and children. Telephone: 589-0100.

**Upcoming Events**

Mojo Nixon at the Paradise on May 11. Don Quixote performed by Boston Ballet, May 11 to 21 at the Wang Center. Rod Stewari at Great Woods on May 28 and 29. Neil Young at Great Woods on June 9. Miles Davis at the Opera House on June 21. Sarah Vaughan, The Dave Brubeck Quartet, and Brandford Marsalis at Great Woods on June 24. Stevie Ray Vaughan at Great Woods on June 25. The Who at Sullivan Stadium on July 12.

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# NIH to reinvestigate disputed paper

(Continued from page 1)  
 said. He refused to discuss any preparations the scientists were making for the hearing.

## An incriminating letter?

Another point of dispute lies in a letter Baltimore sent to Eisen in September of 1986 in which Baltimore said that a particular antibody used in the experiments and known as Bet-1 did not work the way Imanishi-Kari had described it.

"The evidence that the Bet-1 antibody doesn't do as described in the paper is clear. Thereza's statement to you that she knew it all the time is a remarkable admission of guilt," Baltimore's letter stated.

Kildow said that Baltimore's letter was based on a misunderstanding conveyed by Eisen, who had a "chance meeting" with Imanishi-Kari. Because English is Imanishi-Kari's fifth language, Eisen misunderstood a comment she made about the Bet-1 antibody and repeated it to Baltimore, who responded with the letter a day or so later, Kildow said. Eisen confirmed Kildow's version of events.

Neither Baltimore nor any of the other participants ever made a written correction to Baltimore's letter. Kildow explained that the participants were all

aware of the error and that no written correction was necessary.

The *Cell* paper reported experiments on laboratory mice that seemed to indicate that the introduction of foreign genes into an animal could lead to the expression of related genes within the animal, a topic which the biological community is still debating. The finding could have implications for immunological study and gene transplant work.

The congressional hearing and the NIH investigation are culminating nearly three years of controversy over the research. Among the serious issues raised have been questions about the efficacy of research institutions' attempts to respond to charges of error, fraud, and scientific misconduct, the motives of the politicians investigating scientific work, and the freedom of junior scientists to contest the work of their seniors without fear of reprisal.

Noting that members of Congress have proposed legislation to reinforce institutional safeguards against fraud, a subcommittee aide said, "I'm not sure we're in favor of legislative solutions to the problem. It's in the institutions' best interest to police themselves before the federal government steps in."

"This is a very instructive

case," he continued, adding that the reluctance of the researchers — Imanishi-Kari, in particular — to cooperate with the investigators has complicated matters unnecessarily.

The opinion of the scientists involved, however, is that any government intrusion is too much. "The more this goes on, the clearer it is that this is not the way to adjudicate scientific issues," Eisen said. He worried openly that the hearing might be a "launching pad" for "the regimentation of science," with strict regulations for conducting experiments, taking notes, and verifying results that would "take all the fun out of science."

Eisen said that while the institutional safeguards against fraud are not perfect, he could not imagine any way in which federal intervention could improve them. "This whole matter is the most discouraging thing I've seen in 30 years," he said.



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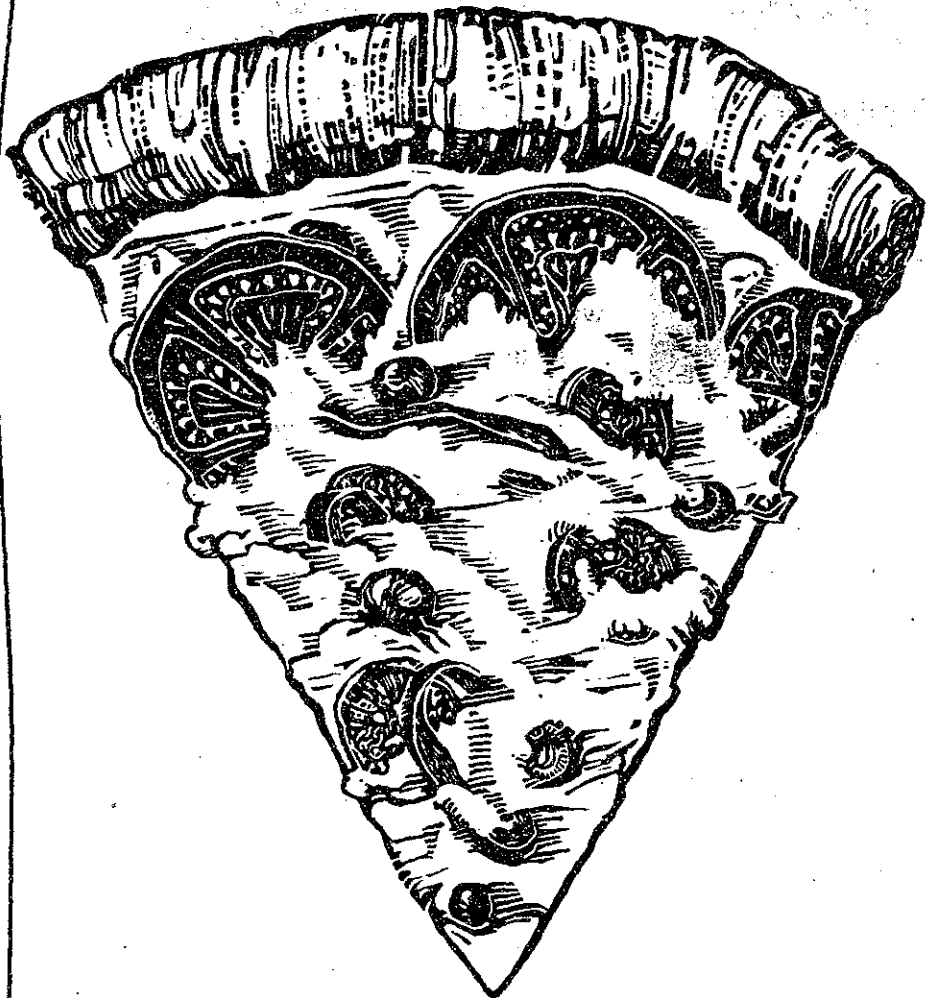
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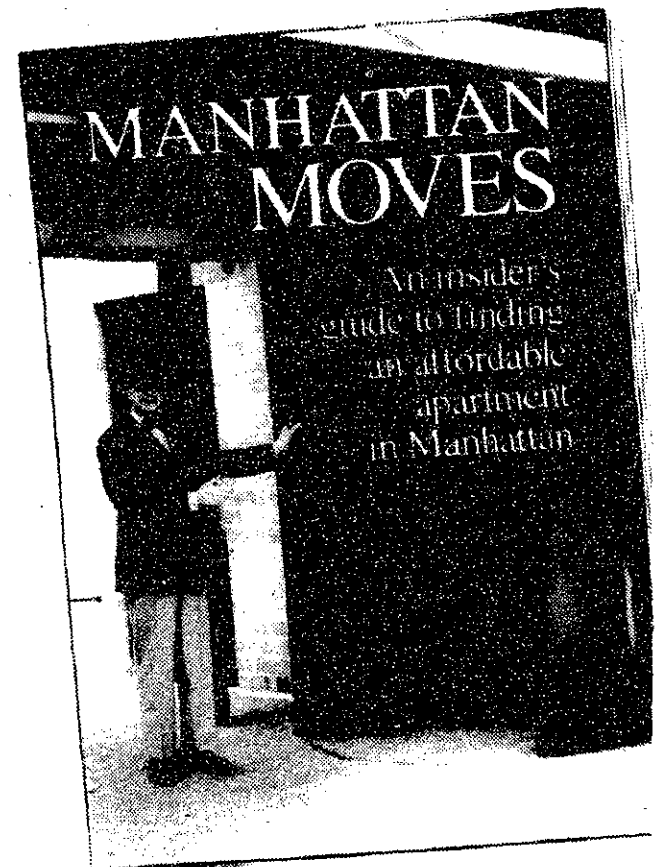
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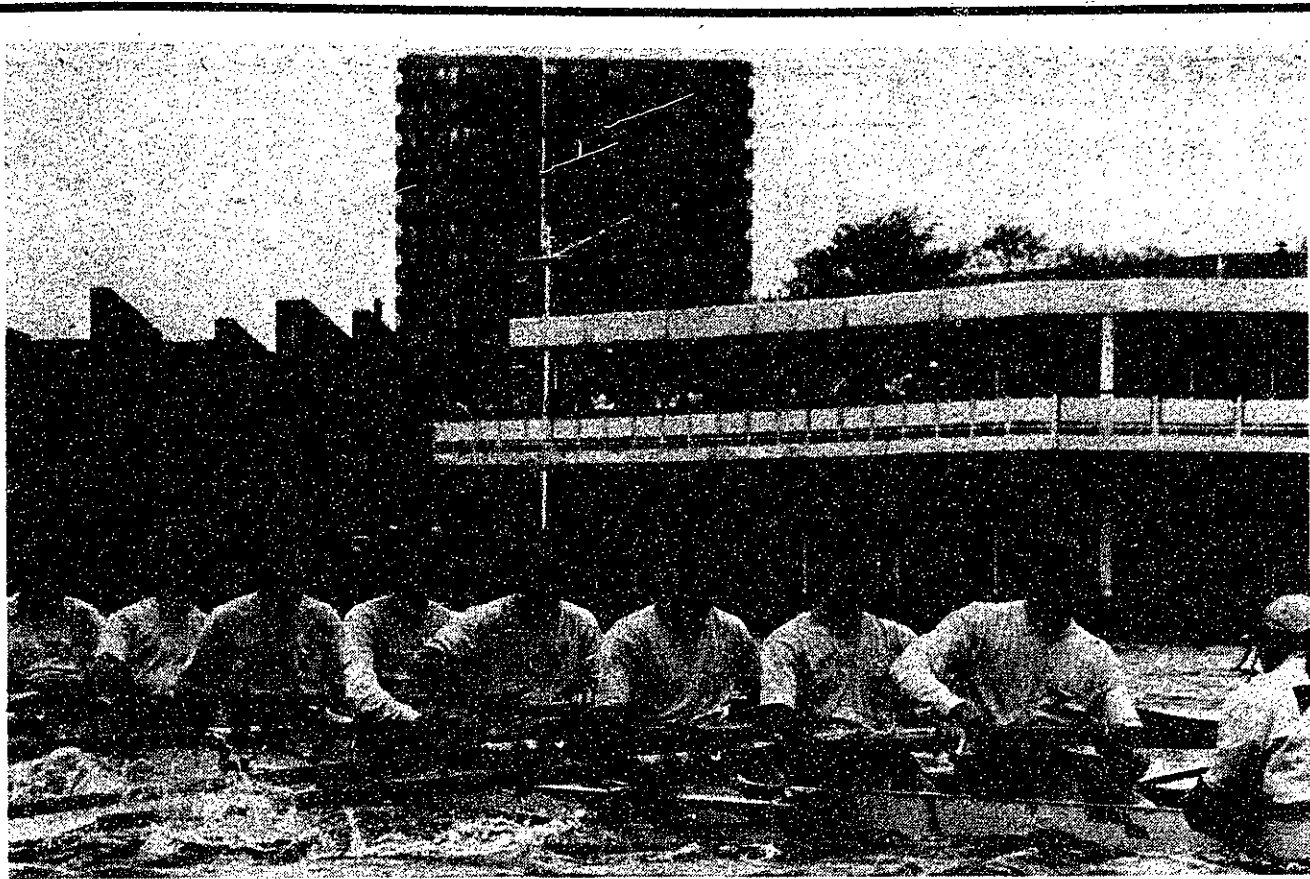
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Anh Thu Vo/The Tech

Intensity and pain mark the faces of the lightweight men's varsity eight as they pull past the boathouse.

## Ceremony will not include pledge

(Continued from page 1)

The main point of the pledge is not to have students sign a piece of paper, but to foster healthy discussions and to start a dialogue that will continue through the year, according to Rodriguez. Distributing the pledge at Commencement would add to its importance, he noted.

### Litter cited as problem

"The problem does not lie in the distribution of the pledge but in bringing it into Killian Court," said Mary L. Morrissey, executive officer for Commencement. The Commencement Committee had no objection to distributing the

pledges in the Johnson Athletic Center and providing a basket for them on the stage in Killian Court, she added.

Traditionally only two pieces of literature have been permitted at Commencement. One is the commencement booklet itself and the other is a special issue of *The Tech*. This year, however, the committee is prohibiting distribution of *The Tech* in Killian Court. Morrissey said that a lot of parents and ushers complained about the mess that the papers created at last year's Commencement.

"Families come here for this event. The receiving of diplomas

is a reward for a lot of work done by the students," Morrissey said. "This is a celebration, and we want to keep it that way."

## Speakers discuss bills linking aid and service

(Continued from page 1)

choosing the military would have to be in the reserve for six additional years.

Participants in Nunn's program would get \$10,000 to \$12,000 per year for education or a down payment on a home.

Nunn's bill would reduce the number of recipients of government financial aid from six million to 800,000, according to Jones. He added that the bill would allow only high school graduates to receive financial aid. "How about people who drop out between kindergarten and 12th grade?" he asked. "They need help, and they need to grow into the idea of going to college."

O'Connor discussed Kennedy's proposed "Serve America Program." This plan is based on voluntary service within the framework of already existing community service programs, O'Connor said.

Under Kennedy's program, students from kindergarten to 12th grade would participate in already established community ser-

vice programs, O'Connor said. The program is aimed at students of all ages so that "from the very beginning they can make a lifetime commitment to voluntary service," he said. O'Connor cited another Kennedy-supported program in which kindergarteners fold napkins for nursing homes.

Kennedy's program differs from Nunn's proposal in that it is based on voluntary service, while Nunn's program is based on full-time paid work. Kennedy's proposal is also more encompassing than Nunn's proposal because it involves school dropouts and older people, O'Connor said.

"It is fortunate," O'Connor said, "that Sen. Kennedy is chairman of the Labor and Human Resource Committee, which covers all of the education programs, and Sen. Nunn's bill is before that committee."

O'Connor pointed out that the relatively high cost of Nunn's bill — \$5.3 billion including the phasing out of the current financial aid system — is unlikely to win support because of the large federal budget deficit.



Ray T. Powell/The Tech

MIT and Bates fight for the ball in Sunday's lacrosse game. Bates won, 15-9.



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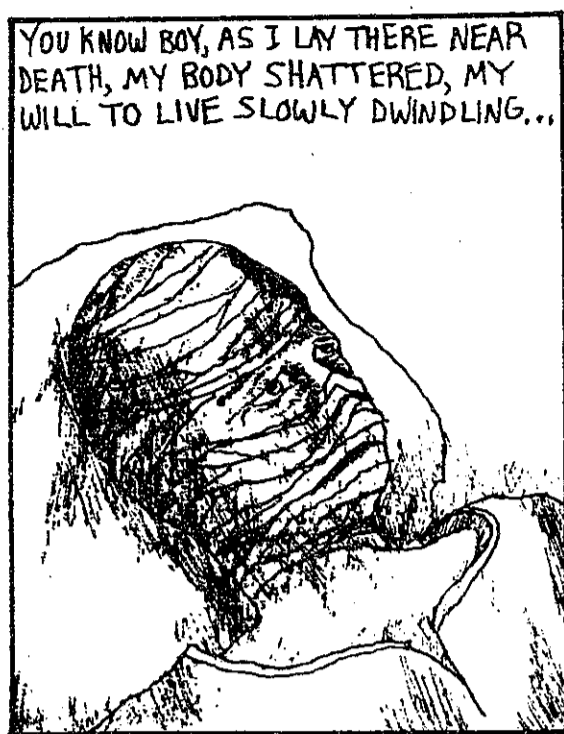
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# comics

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By Taro Ohkawa



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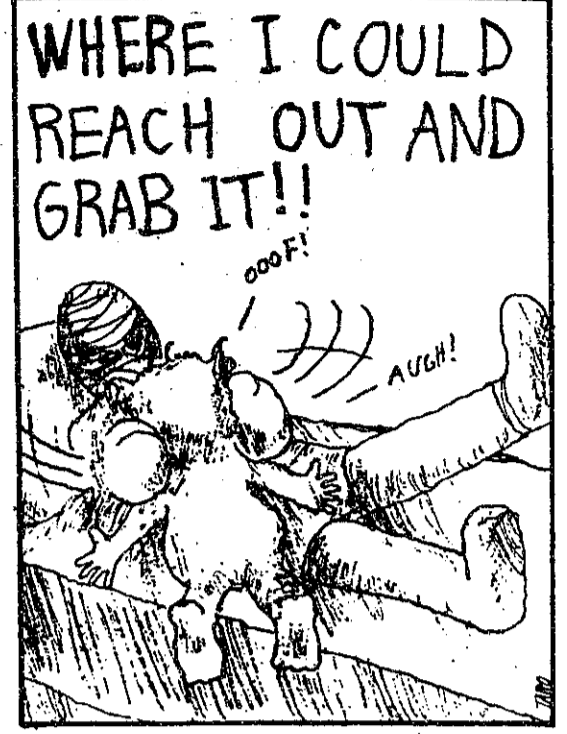


...THE ONE THING THAT KEPT ME GOING WAS THE VISION OF YOUR YOUTHFUL FACE.



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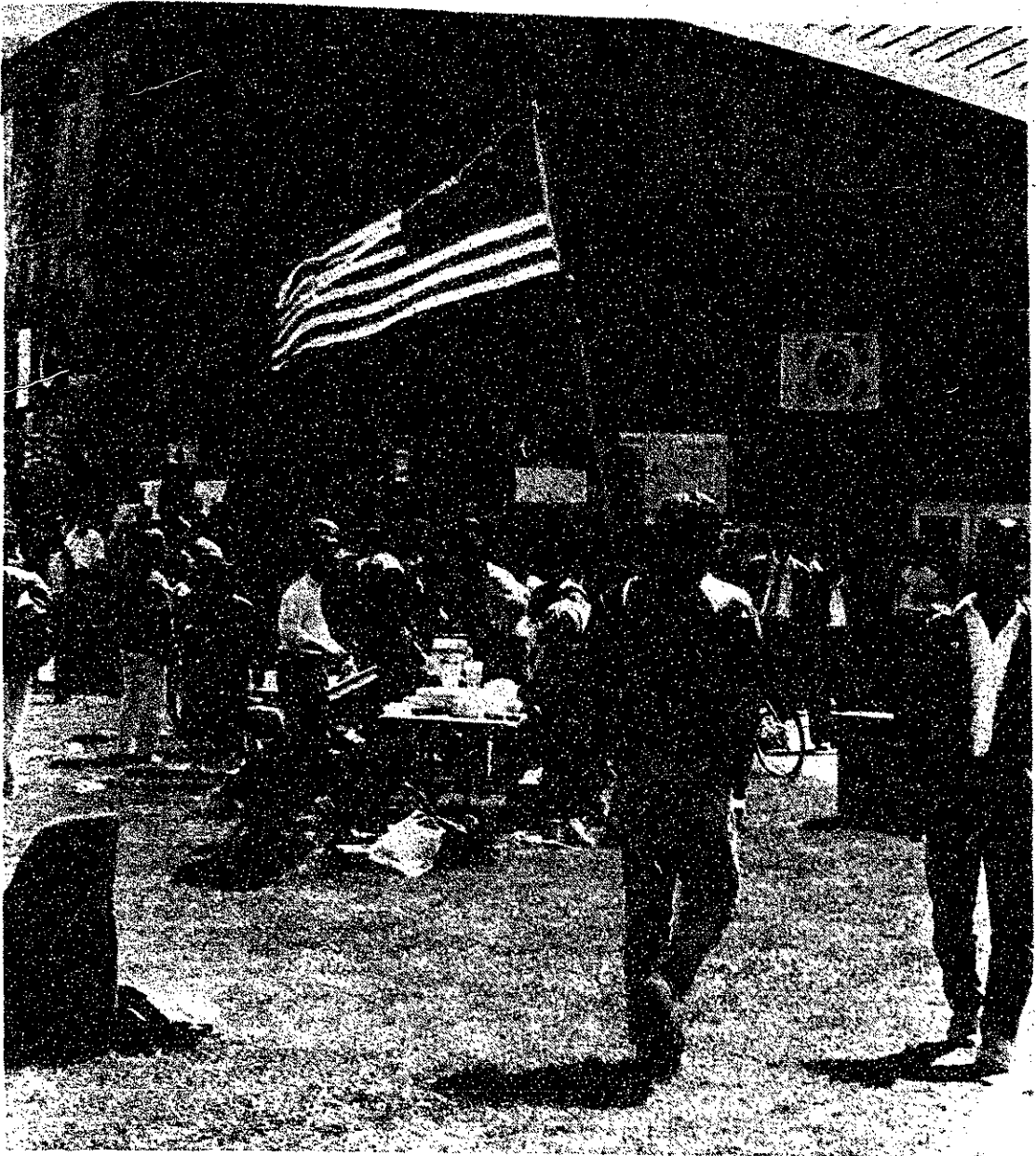
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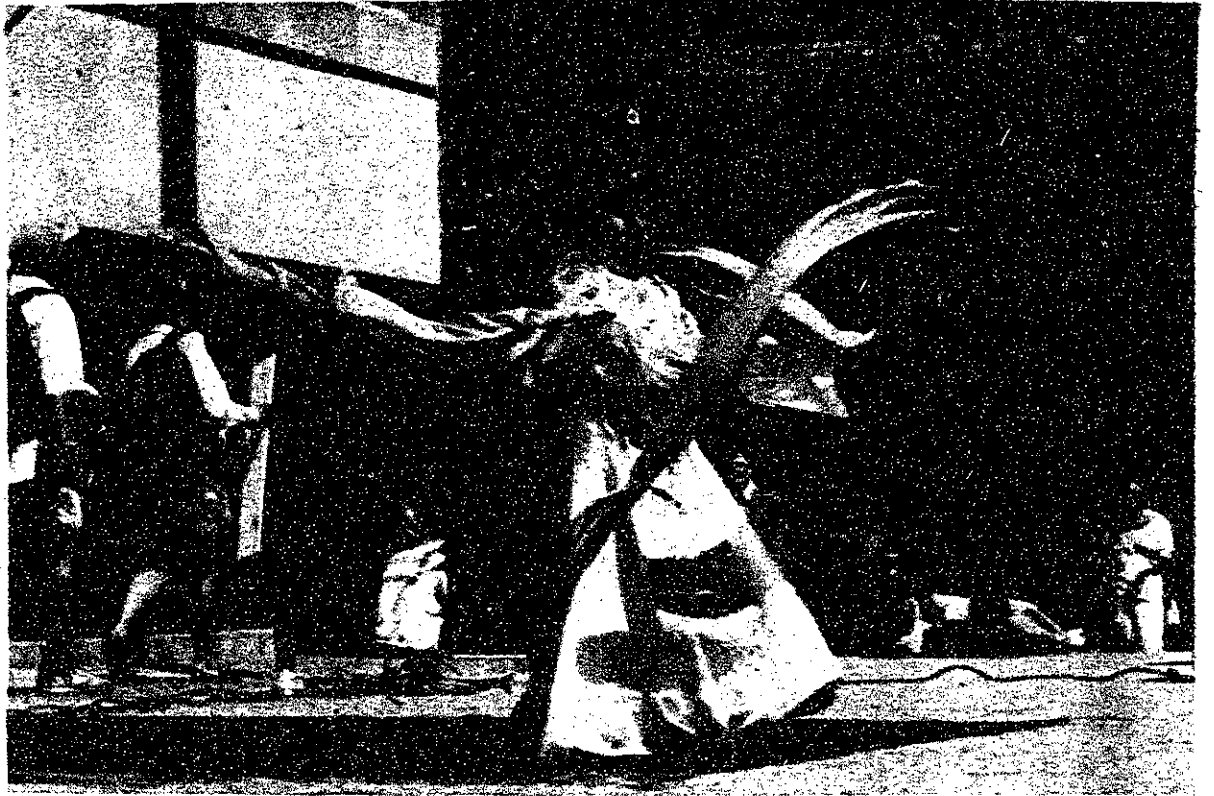
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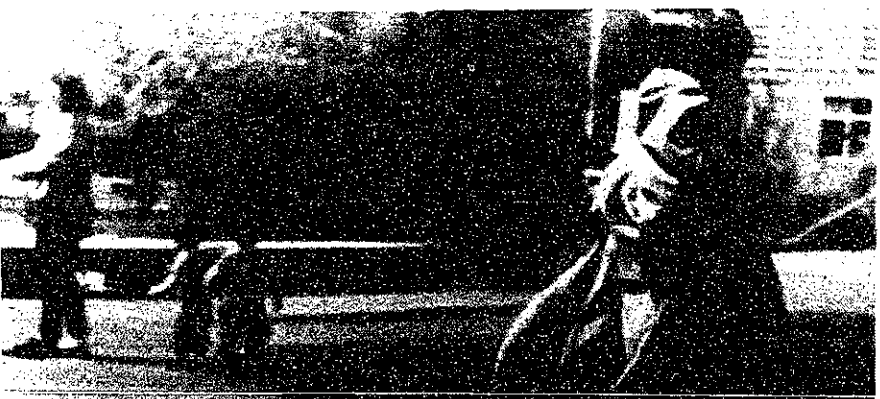
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# sports

## Singhose, Davis lead track to best-ever finish Team finishes above Division I schools BC & BU

By David Rothstein

DEDHAM — The men's track and field team recorded another best-ever performance with a third-place finish in Sunday's Greater Boston Championships. The Engineers scored more points, 56½, and placed higher than they ever had in the history of the meet.

It was easy to lose track of one detail about MIT at the GBC, held at Northeastern's Solomon Track: MIT is a Division III school. That did not stop the Engineers from beating up on two Division I schools — Boston University and Boston College — and serving notice to winner Harvard University (87 points) and second-place finisher Northeastern University (80½) that this small school with a 59-meet undefeated streak is fully capable of stirring up a little trouble of its own.

Take, for example, the 400-meter relay, which Harvard won by one-tenth of a second over MIT's 43.0 (hand-timed). The Engineers got a strong first leg from senior David Wright, and after a second leg by Doug Cornwall '89 and third leg from Mark Dunzo '91 they led the six-team field by two meters, running in the outside lane.

It just so happened that Dunzo's handoff to anchorman Boniface Makatiani '90 was, well, rather lengthy, and Harvard managed to overtake MIT and hang on to the split-second lead.

But where was Boston College? Where was Northeastern?

The Engineers had two champions on the cold, overcast day, along with three second-place finishers and five thirds. The top five finishers in each event earned points.

Junior Bill Singhose, the team's leading scorer in the 1988-89 indoor as well as this outdoor season, led the way again with 11 points, earned with a first place in the pole vault at 14'-0", a third in the long jump (21'-10¼") and a fourth in the triple jump, at 45'-9½".

On his fifth jump in the finals of the triple jump competition, Singhose unleashed what appeared to be a 47-foot-plus jump,

but was called for a foul at the jump board. It couldn't have been more than an inch, but a foul nonetheless.

And freshman Kelly Davis had a solid day, leading a strong MIT showing in the 110-meter high hurdles with a first-place finish in 15.54, taking third in the triple at 46'-5½", and placing fifth in the long jump at 20'-9½".

It was a cold, rainy, windy, early Sunday morning that greeted the contestants at the GBC. It must have seemed especially so to Garrett Moose '91, a decathlete, who overslept and missed the team's 8:30 am bus. Undaunted, though, when he woke up and realized his error, Moose jumped on his ten-speed and bicycled out to Dedham.

Fifteen miles. In a 40-degree drizzle. A good warmup.

Moose arrived at the track, his bag customarily slung over his left shoulder, too late to compete in two events, but in time to compete in the pole vault. Moose cleared 13'-0", a personal best, and tied for fifth place.

While some of the other school's athletes pulled out of races because of the cold, MIT had no scratches for that reason.

"The weather helped us," head coach Gordon Kelly said yesterday. "All of our guys were there, ready to go."

The field events saw MIT score 26½ points.

Kevin Scannell jumped 22'-3¼" to take second in the long jump, and may have placed in the triple had he not twisted an ankle landing in the rain-hardened pit. MIT got the bottom three scoring slots, however, in the triple, with Davis, Singhose, and Kwaku Prakah-Asante '90, who placed fifth with a 45'-5" jump.

The other field points came from Scott Deering '89, who took third in the shot put (47'-7") and fourth in the hammer throw (183'-8"), and from Chris Masalsky, who placed fourth in the javelin, at 182'-2".

On the track, MIT was unable to score in events longer than the 400 meters, but in the 400 and under, the Engineers ran well.

Davis led a 1-2-5 showing in the high hurdles, as Sean Garrett G placed second at 15.65, and

John Tewksbury '92 placed fifth (no time was available).

Makatiani had a busy day, running both the 400- and 1,600-meter relays, as well as the open 400- and 200-meter dashes. Makatiani placed second in the 400, in 48.61, and third in the 200, at 22.65.

The junior turned in a 49.2 anchor leg in the 1,600-meter relay, but could not catch the Harvard anchor. MIT finished in 3:17.81, good for second.

Cornwall ran a hard 50.2 leg out of the blocks to pass the baton to Paul McKenzie '90 with MIT in third place. McKenzie, who earlier in the day had placed third in the 400-meter intermediate hurdles in a personal-best 54.33, attacked the two runners ahead of him and was battling for first at the 200-meter mark.

MIT was in second place, trailing by one meter, when Dunzo took the baton.

Dunzo ran a 48.7 split, but got into the same trouble that Makatiani would encounter in the anchor leg. Both runners were almost even with the Harvard leaders at the 200-meter mark, just before the track's second turn.

Both runners — perhaps tired from the three previous events in which they competed — ran conservatively on the backstretch. Both, in order to avoid running in the second lane around the curve, lost a stride as they fell in behind the Harvard runners.

Makatiani faced a two-meter deficit as he took the baton from Dunzo. The same distance separated Makatiani from the Harvard leader with 100 meters left in the race. Harvard won by about seven meters.

Dunzo, like Makatiani, competed in the 200, the 400, and both relays.

Dunzo's 49.63 narrowly missed out for fifth place in the 400. In the later, 200-meter race, Dunzo, running in the outside lane, blasted out of the blocks and ran the curve well, but lost something as he approached the straightaway, and faded to a 23.43 finish.

"We didn't get anybody hurt," Kelly said, remembering the indoor GBC at which Singhose pulled a hamstring muscle, forcing him to miss four weeks of the



David Rothstein/The Tech

Bill Singhose '90 lands after a long jump. He placed third at 21'-10¼".

season. "That was important."

This weekend the Engineers head to Williams College for the New England Division III Championships. MIT will send three decathletes — Singhose, Moose, and Tewksbury — early for the decathlon competition, which begins Thursday, and will compete

as a team on Saturday. MIT is the defending outdoor champion.

"Big points," mused Kelly in his office as he thought forward to his team's performance.

"This year's team is better [than last year's]," he said. "It's got more quality, [and especially] more depth."

## Baseball team breaks all-time victory mark

### Sports Update

#### Murray's homers spark sweep

The baseball team swept a doubleheader from Worcester Polytechnic Institute on Saturday to raise its record to 16-8. No previous team in the 41-year history of baseball at MIT has ever won 16 games, and the current winning percentage of .667 is also the best ever. Senior third baseman Mike Murray was the hitting star Saturday, blasting a homerun in each game.

#### Infielder named All-Conference

Diane DiMassa G has been named to the New England Women's Eight All-Conference team for her play during the 1989 softball season.

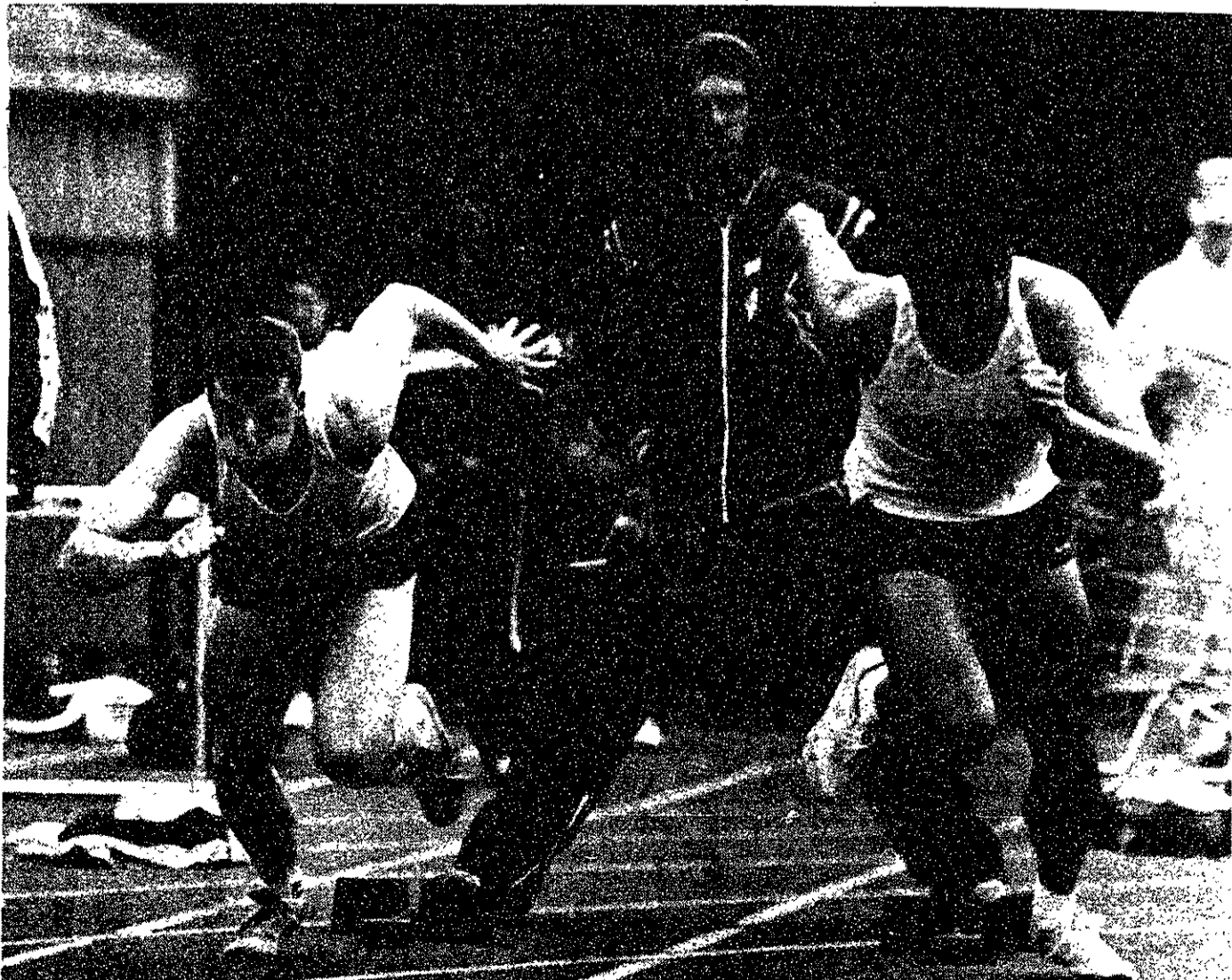
#### Catcher tagged Player of the Week

Senior Timothy Ray Day, of Oklahoma City, OK, was named the Greater Boston League Player of the Week for his play in the week ending April 23. Day had five hits in nine at-bats in league games, where he is sixth in hitting with a .474 average. Day also had six runs batted in and a home run.

#### Coaches not left out of awards hunt

Ski coach Dave Michael has been named Eastern Intercollegiate Ski Association Coach of the Year for the 1989 season. This was the second time Michael won this honor.

Compiled by the MIT Sports Information Office



David Wright '89 (left) and John Tewksbury '92 (right) explode from the starting blocks in the 100 meter dash final.

David Rothstein/The Tech

## Upcoming Home Events

### Tuesday, May 2

4:00 Lacrosse v. Amherst College

### Wednesday, May 3

3:00 Men's Tennis v. Amherst College

### Thursday, May 4

3:30 Baseball v. Suffolk University  
3:30 Lacrosse v. UMass-Boston

### Friday, May 5

4:00 Softball v. Elms College