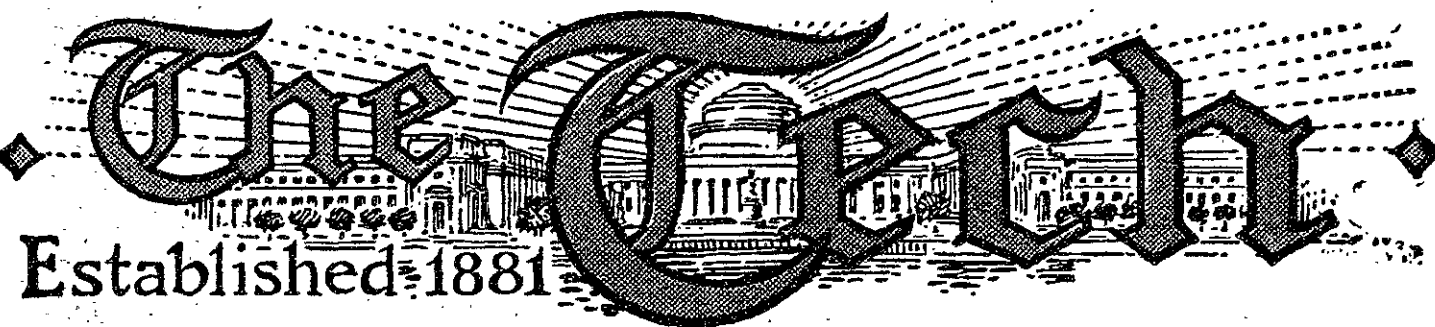


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Vol. CIX No. 27

CAMBRIDGE, MASS., MONDAY, JUNE 5, 1989

Free

CUAFA: ADMISSIONS SHOULD FOCUS ON GRADES, SCORES

Committee Cites Faculty Concern
Over Students' Performances

SAYS DIVERSITY MUST BE MAINTAINED

(By Andrew L. Fish)

Citing concerns about declining student performance, a faculty committee has asked the Admissions Office to place greater weight on grades and standardized test scores in mathematics and science when evaluating applicants.

The Committee on Undergraduate Admissions and Financial Aid said that applicants' "non-academic activities, talents, and personal qualities should be considered mostly as a means of distinguishing among individuals of comparable academic ability."

After a year-long study of the MIT admissions process, CUAFA found that the Admissions Office has been placing more weight on the personal qualities of applicants in recent years. CUAFA's report implies that this change has led to "a growing sense among the MIT faculty... of a decline in student performance in those subjects that demand the interest and ability to deal with topics in quantitative terms."

The report also recommended greater faculty involvement in the admissions process. Speaking at the May faculty meeting, CUAFA Chairman Keith D. Stolzenbach '66 said, "We have concluded that the lack of faculty input... has resulted in a situation where the implicit weighting in admissions decisions does not reflect the views of a sufficient number of faculty with regard to what constitutes an excellent applicant for MIT."

STUDENTS RELEASE

REPORT ON MICAR

Charge Military Impact
Committee Had
Ineffective Leadership

(By Linda D'Angelo)

Almost three years after its formation, the Military Impact on Campus Research Committee's inability to produce a final report has led its two student members to release their own "Chronology of MIT's MICAR Committee."

Their report is "in essence, the committee report" — a result of "ineffective leadership" of MICAR, according to authors Steven A. Farber G and Thomas C. Hsu G. In the re-

(Continued on page 19)

This perception was brought into focus in a report prepared by Professor Anthony P. French last year. French found that over the past 20 years the freshman class has had a progressively smaller fraction of students with math and science achievement test and SAT scores between 750-800. The CUAFA report revealed that when applicants were grouped into various categories based

(Continued on page 17)

MIT RALLY BACKS BEIJING STUDENTS

Hundreds Gather to Support
Pro-Democracy Movement

DENOUNCE CHINESE GOVERNMENT

(By Niraj S. Desai)

Hundreds of people gathered outside the MIT Student Center yesterday to express their solidarity with Beijing students whose pro-democracy movement was brutally suppressed by Chinese troops over the weekend.

Yesterday's demonstration, organized by the Greater Boston branch of the United Association of Chinese Students in the United States, drew students from a large number of area universities as well as from members of the Chinese-American community. Among the speakers were Sen. John Kerry (D-MA) and Boston Mayor Raymond Flynn.

The one-and-a-half hour pro-

1850 TO GRADUATE
AT COMMENCEMENT

(By Irene C. Kuo)

Approximately 1850 seniors and graduate students will receive an estimated 2000 degrees at MIT's 123rd commencement exercises in Killian Court today.

Former US Sen. Paul Tsongas (D-MA), the recently-appointed chairman of the state Board of Regents of Higher Education and a partner in the Boston law firm of Foley Hoag and Eliot, will deliver the commencement address to the graduates and their relatives and guests.

As chairman of the board, which sets the policy governing the 180,000 students enrolled in Massachusetts' 29 colleges and universities, Tsongas has

(Continued on page 18)



Students protest two weeks ago against proposed changes in Project Interphase (Tech photo by Lerothodi-Lapula Leeuw '92).

MIT DROPS PLANS FOR INTERPHASE

Administrators and Students Agree
On New Fall Program, Project XL

SOME CONCERNS REMAIN

(By Niraj S. Desai)

In the wake of strong student protest, the MIT administration has dropped plans to make Project Interphase a combined summer and fall educational program. Instead, Interphase will continue as an eight-week summer program for disadvantaged students, while a new program, dubbed Project XL, will be established to help first-term freshmen succeed academically.

HOUSE COMMITTEE INVESTIGATES ILP

Part of Review of
Technology Transfer

(By Andrew L. Fish)

A congressional subcommittee is investigating the practices of MIT's Industrial Liaison Program as part of a review of technology transfers of federally-funded research to private industry.

The inquiry is being conducted by the House Subcommittee on Human Resources and Intergovernmental Affairs, chaired by Rep. Theodore S. Weiss (D-NY). The subcommittee has scheduled hearings on the subject for June 13.

For the past several months the subcommittee has studied the practices of several hospitals and universities to evaluate the risks and benefits of public/private partnerships, a congressional staff member said. Among other items, the committee is interested in methods for minimizing financial conflict of interest.

(Continued on page 19)

The arrangement was worked out at a May 23 meeting between Dean for Student Affairs Shirley M. McBay, faculty members, and student representatives. The students proposed the creation of Project XL at the meeting as an alternative to the administration's planned changes in Project Interphase. After some modification, the proposal was accepted by the administration and faculty.

The meeting came four days after 50 students conducted a demonstration on the steps of 77 Massachusetts Avenue to voice their opposition to the changes in Interphase.

Project Interphase, which is targeted at underrepresented minority students, will this summer include intensive

INSIDE

Susan Estrich addresses Wellesley Commencement. Page 2.

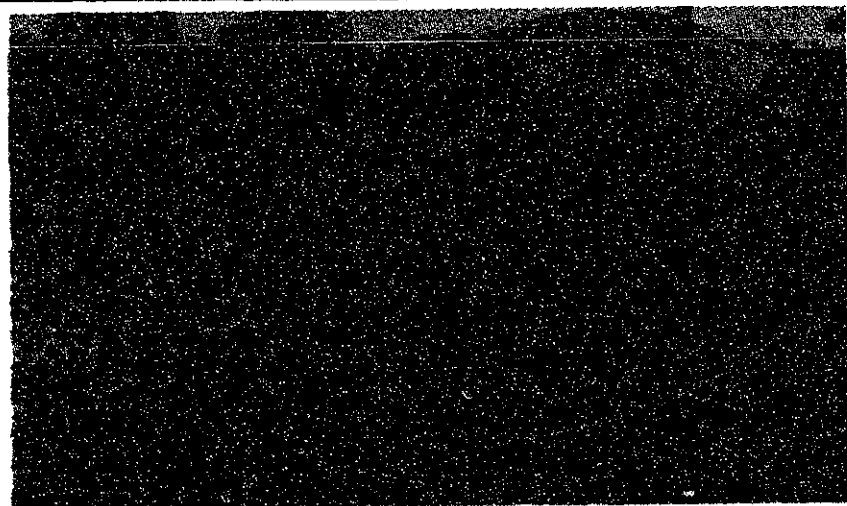
Two films at MFA focus on Armenian genocide. Page 10.

Technique '89 provides adequate glimpse of MIT life. Page 11.

Opera Company of Boston offers powerful Bohème. Page 13.

Production of Idomeneo makes for exhilarating evening. Page 14.

Singhose wins national decathlon title. Page 20.



Boston area Chinese students protested yesterday against the suppression of their fellow students in Beijing (Tech photo by Kyle G. Peltonen '89).

Wellesley graduates 511 students

By Robert E. Malchman
 "Many of the women in . . . your generation have hesitated to become feminists, thinking you needed no labels and no help," said Harvard Law School Professor Susan Estrich W'74 at Wellesley College on Friday. "You will discover, I fear and hope, that you no longer have that luxury."

Wellesley graduated 511 seniors at its 111th Commencement Exercises.

Although women have made gains, there is still much to do to improve the lots of women and men, Estrich said. "For years, men have left crying children to go to work, or to travel on assignment. Today, women are free to do the same."

"We have done better at opening the doors for you than at

changing the rules for everyone who has passed through them," she declared.

College President Nannerl O. Keohane W '61 charged the graduates not to retire selfishly to their own pleasures, letting the world go by.

Keohane told the graduates not to contribute because they "owe" it to somebody — they have paid enough to get where they are — and not because it will make them happy — improving the world entails risks, losses and humiliations. The graduates will improve the world, Keohane said, "because the world so desperately needs your help."

The College has trained the graduates to be leaders, she said. Wellesley women are "imbued with a sense of divine guilt."

These factors "will make it hard to sit back and do nothing," Keohane concluded.

Estrich recalled how she had been raped a day and a half before her commencement and discussed the effects of violence against women. "I cannot tell you why black teenagers in New York would abuse and beat a jogger, or why white teenagers in New Jersey would sexually abuse a mentally impaired girl they had gone to school with all their lives."

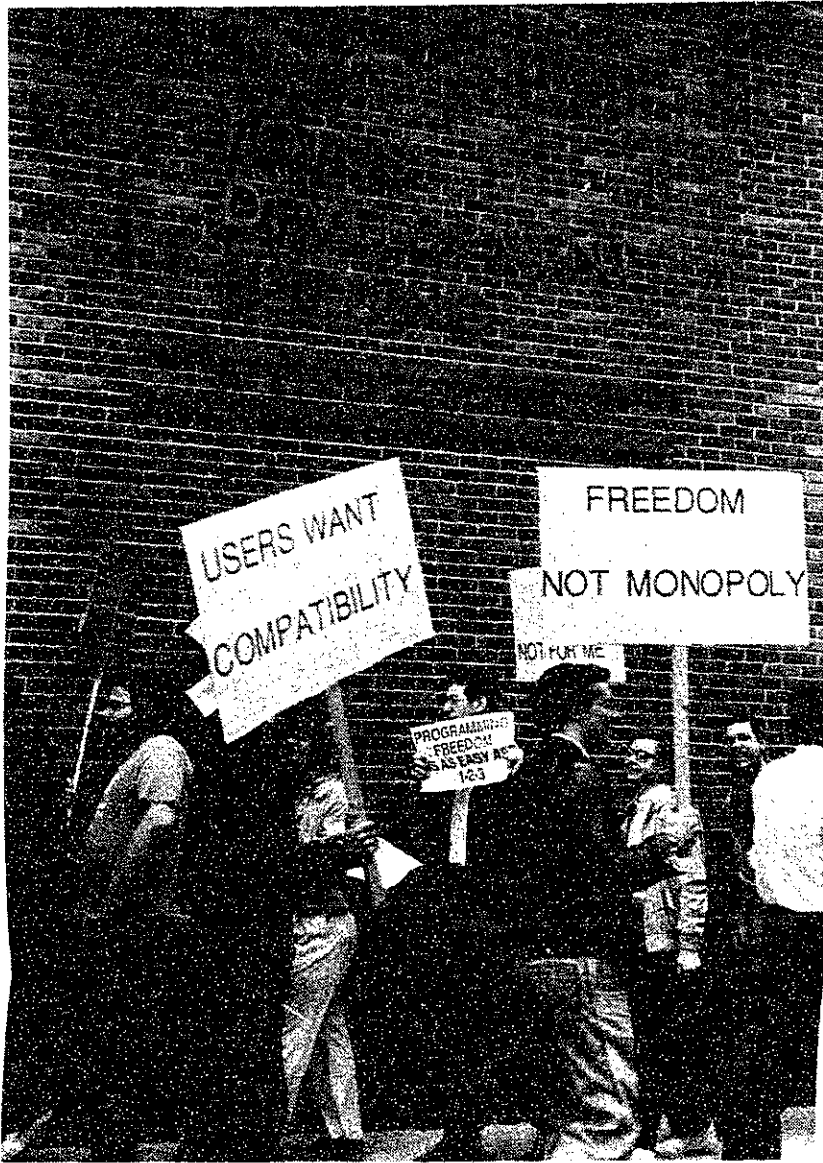
Despite all the dangers and all the precautions women should (Please turn to page 18)

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Shari L. Jackson/The Tech

"1-2-3 is not for me." Over one hundred computer science professors, students, software developers, and users picketed Lotus Development Corporation on May 24 to protest litigation on computer user-interface copyright.

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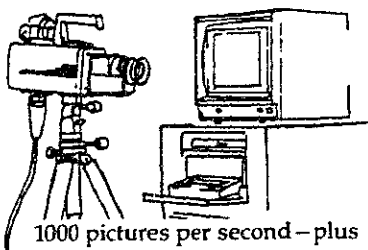
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news roundup

from the associated press wire

World

Ayatollah Khomeini dies at 86

A 40-day mourning period is underway in Iran, following the death of the Ayatollah Khomeini. Iran's official news agency said the 86-year-old Khomeini passed away Saturday night in Tehran, eleven days after intestinal surgery. No funeral plans have been announced, but the news agency did say Khomeini's body was taken to a mortuary during the night, after being washed and shrouded in accordance with Islamic tradition.

Iran's head of state, President Ali Khamenei, has been named as Khomeini's interim successor. Tehran Radio reported yesterday afternoon that the decision was made by the assembly of experts formed in the Islamic Revolution's early days to handle the issue of succession.

Some Khomeini opponents are predicting that Iran will experience major changes now that Khomeini is dead. Rebel leader Massoud Rajavi said Iran's fundamentalist government will not survive without Khomeini's stern leadership. Rajavi said a "new era" of freedom for Iran's people has begun.

A former US hostage said the death of the authoritarian Ayatollah marks the end of a "nightmare." Barry Rosen was among US embassy workers held captive by radical Iranian students for more than a year starting in November 1979. Rosen said many Iranians have died because of Khomeini, and said Khomeini has "caused a lot of pain all over the world."

Poland holds free elections

Poles cast ballots yesterday in the freest elections in Eastern Europe in 40 years. Many voted after years of boycotting elections run by the Communist Party. Solidarity leader Lech Walesa said the elections were "a chance to make this the country of our dreams." Polish election officials said that they would not have an official election count until Wednesday or Thursday.

Sports

Dodgers and Astros play a combined 35 innings of baseball in two games

Between Saturday night and Sunday afternoon, the Houston Astros and Los Angeles Dodgers combined for 35 innings of baseball, the equivalent of nearly four regulation games in less than 24 hours. Sunday's game went to Houston, 7-6, on pitcher Mike Scott's sacrifice fly in the last of the 13th; the game lasted 4 hours and 17 minutes. On Saturday night the Astros outlasted the Dodgers, 5-4, in 22 innings over a period of seven hours, 14 minutes, the longest National League night game ever.

French Open produces pair of upsets

Sunday's actions at the French Open produced upsets for two seeded players. Miami teenager Mary Joe Fernandez gained the quarterfinals with a 6-4, 6-4 win over Argentina's Gabriela Sabatini, who has lost five of eight career decisions to Fernandez. In men's upsets number-five Andre Agassi lost 7-6, 7-6, 6-3, 6-2 to fellow American Jim Courier. Steffi Graf of West Germany and three Spaniards, Manuela Maleeva, Arantxa Sanchez, and Conchita Martinez had fourth-round victories, as did West Germany's Boris Becker, Sweden's Stefan Edberg, and Argentina's Alberto Mancini.

Soviet gas explosion kills hundreds

A local official reports at least 400 people were injured when a gas pipeline exploded early yesterday in the Ural Mountains. The official Soviet news agency indicated that many people died in the blast that also wrecked two passenger trains; at least 800 people are still missing. At the site of the disaster, 750 miles southeast of Moscow, President Mikhail Gorbachev blamed the accident on negligence, but did not elaborate. Moscow legislator Boris Yeltsin said the victims include many vacationing families who were returning home on the trains. Yeltsin said a national day of mourning was declared.

Local

Thousands protest at Seabrook

As engineers readied the Seabrook power station for its first nuclear reaction yesterday, several thousand anti-nuclear demonstrators massed outside the New Hampshire Plant; approximately 650 people were arrested. The protesters blocked gates and scaled fences in the largest demonstration at the plant in the last 11 years. Before marching on the plant, however, nuclear activists formed a large circle in honor of the Chinese killed this weekend when troops crushed the student protest in Beijing. State Police Captain Sheldon Sullivan said 100 state troopers and 54 officers from Seabrook and the neighboring communities were deployed in the demonstration area. Forty members of New Hampshire Air National Guard security unit were also standing by at Pease Air Force Base about 15 miles away, at the request of Gov. Judd Gregg.

Boston walks for AIDS

Eighteen thousand people gathered at the Boston Common yesterday and then marched for approximately six miles through the city in the fourth annual Walk for Aids. The event raised more than \$1.5 million to support AIDS research and help people suffering from the disease. Surgeon General C. Everett Koop, an outspoken supporter of efforts to combat AIDS, was presented with an award before the walk began. Liberals once warned that Koop's conservative views on abortion and homosexuality would prejudice his handling of the AIDS crisis but, instead, Koop has angered his traditional supporters by calling for a frank public education campaign and by advocating use of condoms.

Dukakis admits mistakes

Gov. Michael S. Dukakis said yesterday that he went through a rough time after his election loss to George Bush. In a television interview with Boston station WBZ, Dukakis accepted blame for the dispiriting loss and said that he regretted not trying harder to counter negative attacks by the Bush campaign. He said he obviously misgauged the public mood and how effective the attacks would be. Dukakis then turned to the state budget and admitted that his administration had overestimated state revenues, leading to a budget crisis. However, he called his Republican critics hypocrites because they voted last fall to override his budget veto and increase state spending. This television interview and Dukakis' speech on Saturday to the Democratic Issues Convention may have marked a turning point: Dukakis tried to show emotion, accept a measure of blame and turn around the political momentum against him.

Lawmakers urge end to US aid to China

Liberal and conservative lawmakers have joined forces to demand an end to US military aid to the Chinese government. New York Democrat Stephen Solarz, chairman of a House foreign affairs subcommittee, said that continued US aid is "politically unacceptable and morally unthinkable," and that if Bush doesn't take a stronger stand against China, "Congress will do it for him." The United States has sold more than \$748 million in arms to China in the last decade. Appearing with Solarz on CBS, Sen. Jesse Helms (R-NC) said the Chinese military needs to understand there will be a "harsh reaction."

Medical waste found

Medical waste has turned up on Cape Cod beaches for the second consecutive summer, according to coastal officials on Martha's Vineyard who came upon syringes while cleaning up an oil spill. Already this summer, medical waste has been found along Carson Beach in Dorchester, in Warren, Rhode Island, and on Staten Island, New York.

Bulger fears effects of budget cuts

State Senate President William Bulger said he is concerned about the human impact of state budget cuts and their catastrophic effects on the three thousand state workers who would lose their jobs. The Senate Ways and Means Committee has proposed cutting \$280 million because of the state's financial crisis and the House has already deleted \$600 million. The cuts are an effort to avoid the proposed tax increase suggested by Gov. Michael Dukakis and the Senate is expected to start debating the Measures on Tuesday. The Ways and Means plan calls for merging of the Metropolitan District Commission with other agencies and for floating \$674 million dollars in bonds to pay off the Medicaid debt.

Weather

Warm and dry!!!

Weak high pressure will slide across New England today providing spectacular outdoor weather. A low pressure center, approaching from the southwest, will bring back cloudy, humid, showery weather on Tuesday.

Monday: Warm and dry. Mostly sunny skies will become increasingly cloudy during the afternoon. Winds northwest 5-10 mph, coming onshore during the late morning and early afternoon as a sea breeze develops. Highs around 78°F (26°C), before dropping to the upper 60's and low 70's by midafternoon.

Monday night: Increasing clouds, becoming more humid. Winds southeast 10-15 mph, low 60°F (16°C).

Tuesday: Cloudy, warm, and humid with rain and rain showers arriving. High 68-74°F (20-23°C), low 62°F (17°C).

Wednesday and Thursday: Variably cloudy with scattered showers. High 78-84°F (26-29°C), low 60-65°F (16-18°C).

Forecast by Michael C. Morgan

Compiled by Linda D'Angelo and Irene C. Kuo

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opinion



The Tech

Volume 109, Number 27

Monday, June 5, 1989

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LETTERS TO THE EDITOR

MacVicar applauds debate on educational reform

The issues and values undergirding MIT's deliberations on its undergraduate educational program are significant and fundamental. They arouse passion and frequently give off as much heat as light at certain moments. In the course of these deliberations, now four years old, perspective and courtesy sometimes can be unwelcome casualties.

I write in the afterglow of five months of intense Institute-wide

debate about the General Institute Requirements in Science and about the first year academic experience to applaud both the balance and steadiness of The Tech's reporting on these proceedings and the civility and quality of student expressions of their personal positions.

Throughout the first four years of an expected decade of educational program consideration, The Tech has attempted the diffi-

cult challenge of being a respected news source for a community of widely diverse views, and the student body has worked in good faith to influence outcomes. This kind of faculty-student partnership is crucially important to what excellence we can aspire to achieve. I hereby award everyone a (New) Pass!

Margaret L. A. MacVicar '65
 Chair, Committee on the Undergraduate Program

Vivarin ad reinforced sense of panic over final exams

While understanding the need for expanding revenue through the sale of advertising, I also think that a student newspaper's business staff should weigh the impact of a potentially stressful ad. I am referring to the Vivarin ad in the May 18 issue of The Tech, which was headlined with the crisp admonition that "It took Galileo 16 years to master the universe. You have one night."

With final exams just days away at the time, it behooved us all, whether we were giving, taking or administering them, to treat the challenge with a quite sanity and not a threatening frenzy. The Vivarin ad reinforced, at the very least, a sense of panic, and more often, I would guess, a sense of doom and futility. It also suggested that chemicals and cramming were the way to go.

Yes, at MIT there are enor-

mous pressures and workloads, but there are also support structures set up to tutor over time, advise periodically, review expectations or, in other words, humanize and smooth the experi-

ence. I think it was a mistake to highlight an image of high pressure isolation, especially at term's end.

Kim Wainwright
 Undergraduate Physics Office

Editorial and letters policy

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

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.

Deutch statements on fraud case were contradictory

(Editor's note: The Tech received a copy of this open letter addressed to MIT Provost John M. Deutch '61.)
 Dear Sir:

In the May 3 issue of Tech Talk you addressed the MIT community with a statement informing us of the then upcoming hearings of the Subcommittee on Oversight and Investigations of the US House of Representatives Committee on Energy and Commerce. As you know, this committee has undertaken a review of the manner in which research institutions handle allegations of scientific misconduct. The May 4 and May 9 hearings were focused upon the MIT response to a case in which an MIT postdoctoral

fellow alleged that original lab notebook data did not support a research paper that was published by MIT researchers based upon representations of those same data.

In your May 3 statement, you write that "although no formal charge of fraud was made, MIT reviewed that paper, following its normal procedures — including informing and working with the federal sponsors of the research." A reader of this statement might reasonably conclude that the MIT response in this case was to inform the NIH [National Institutes of Health] sponsors in accordance with the MIT guidelines on academic misconduct (which were printed in their entirety in

the same issue of Tech Talk).

The May 17 issue of Tech Talk carries a statement you delivered under oath at the May 9 hearing of this committee. In that statement you write "at the conclusion of the [MIT] review, I concurred in the judgment that the issues raised did not imply misconduct and that the review did not require a report to the NIH." This sworn statement is consistent with the NIH version of events, viz. MIT did not inform them of this case.

It would seem that your two statements are in contradiction and that a clarification to the MIT community might be appropriate.

Charles Maplethorpe '72



opinion

Institute must cut expenses sharply in face of expanding deficit

Column by Mark Kantrowitz

The MIT Commission on Industrial Productivity culminated two years of study recently by calling for widespread changes in the way American companies operate. The commission based its report on detailed examinations of a number of key industries, but, ironically, it missed one of the largest sectors of the US economy: education.

In addition to being an educational institution, MIT is also a business, and as such it will be facing a critical shortage of money in the next decade.

"What!" you exclaim, "with a \$1 billion endowment and a soon to be completed capital campaign, MIT needs yet more funds?"

Strange as it may seem, unless MIT's management takes steps now to control spending and enhance revenues, the deficit between expenses and revenues will in-

crease exponentially over the next 10 years.

The following chart shows MIT's total operating expenses, research revenue, tuition revenue, and the deficit between operating expenses and research revenue over the past 40 years. Over the next 5-10 years, however, the research revenue curve will flatten out, showing little or no increase in revenues because of decreased government research spending. If MIT's management does nothing to curb increasing costs, the deficit will increase to \$120 million per year by the year 2000. Of course, MIT could "always" meet costs by raising tuition to \$28,000 per year.

Traditionally, MIT has always had two competing goals: increasing faculty and staff salaries vs. keeping tuition from rising too fast. Since the federal government allows MIT to count only 20 percent of

salary costs as overhead on research grants, 80 percent of salary costs comes from tuition revenue and endowment income. In fact, 75 percent of the annual tuition increase can be attributed to increases in salaries.

So if MIT wants to maintain both competitive salaries and a diverse student body, it will have to cut expenses — dramatically and immediately.

Band-Aid measures can help only for so long. For example, by buying houses for each of the three sororities, MIT could house 200 additional students in the Institute housing system without needing additional facilities. This represents an increase in net income of about \$3 million, enough to close the current deficit gap.

But unless MIT makes real changes in the way it budgets and spends money, a \$3 million increase will last only one year. The MIT accounting system lacks any notion of fiscal controls. MIT offices and departments receive money for their budgeted expenses as a lump sum, which they may then spend any way they please. A common trick, for example, is to keep a secretarial or administrative position unfilled, and to spend the money budgeted for salaries on other items. Since MIT doesn't have any mechanism for reconciling budgeted expenses against actual spending, spending can grow without bounds.

As such, MIT budgets are meaningless, and have no predictive value. Financial officers for departments have no need to be conscious of spending, because MIT is a cash cow. If you ever need anything from your department, ask for it in June. MIT's fiscal year runs from July 1 through June 30, and non-fund accounts are zeroed at the end of June. Departments with money left over go into a spending frenzy during June.

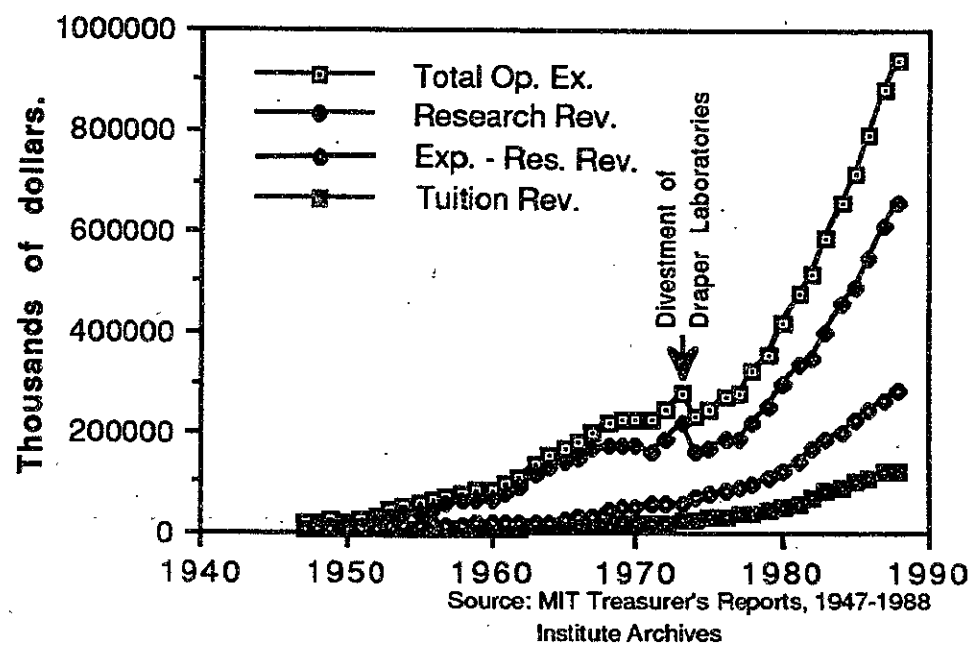
Coming out of a 40-year period of fantastic growth, MIT is also quite decentralized. By consolidating duplicated facilities, MIT can realize considerable savings. For example, there are more than two dozen offices at MIT whose sole purpose is to produce publications. As a result, MIT has no uniform publication style, and offices which deal with the publications, such as the MIT Libraries, have to collect them from 24 separate locations. If MIT were to create a centralized publications office, staffed with the best people, and provided with state-of-the-art facilities, not only would publication quality improve, MIT would save at least \$500,000 a year in salaries and benefits. Similar savings can be realized in each of MIT's administrative systems.

One would think that MIT, a world leader in technology and management, would have the best administrative systems to boot. But as any MIT student who has had to deal with various MIT administrative offices has realized, this just isn't so. Why? Because MIT has a rule preventing MIT faculty from consulting for MIT, even for free. Obviously this rule is needed to prevent a conflict of interest, yet it also prevents MIT from benefiting from some of the most capable advisors.

In conclusion, if MIT were to take a look at its operations from the point of view of a major business — after all, MIT earns close to a billion dollars a year — many of its financial problems could be quickly identified and solved. For this reason, I hope that MIT's next president is someone from outside MIT, who has had extensive experience managing large corporations.

Mark Kantrowitz, a contributing editor of The Tech, is graduating with an SB in Mathematics and an SB in Linguistics and Philosophy.

MIT Income and Expenses 1947-present



Film shares the fantasy view of world that Reagan sold to America

Column by Manavendra K. Thakur

Throughout his life, Ronald Reagan was many things, and he was called many names by many different people during his eight years as president. But more than anything else, Reagan was an actor. His extraordinary charisma and personal popularity resulted, at least in part, from his experience as an actor. That is why it is especially fitting, and even ironic, that four months after his leaving office, the best way to understand Reagan's success story with the American public is to experience it first-hand in the form of a Hollywood film. That film is the recently released *Field of Dreams*.

The film is about a 1960s activist turned Iowa farmer, played by Kevin Costner, who follows the advice of a mysterious voice that tells him to build a baseball field in the middle of his cornfield. The film has become popular with American audiences because it offers a charming fantasy that tugs at the heart and because viewers leave the theater with a warm, fuzzy glow inside them. In short, it's a "feel good" movie. Reagan's popularity was based on virtually the same things: his ability to charm his audiences with his likable, affable personality. He was, in short, a "feel good" president — especially after Jimmy Carter.

Reagan was frequently portrayed as "out of touch with reality," but his simplistic and soothing message proved to be

very much in tune with the mood of many Americans nationwide. The film's story is an equally simplistic story and reassuring fantasy that has proved to be popular at the box office with many Americans nationwide.

Reagan told Americans that he could raise defense spending, cut taxes, and balance the budget at the same time. The \$1 trillion added to the national debt by Reagan proved this to be pure fantasy, of course, but the point is that Reagan drew on his personal appeal to make Americans believe in this pure fantasy. In the film, Costner's character is so thoroughly sold on the fantastic idea of building a baseball field in the middle of a corn field in Iowa that he spends all his life savings and mortgages his farm. His wife (played by Amy Madigan) unhesitatingly follows along, telling him that "If you think you ought to build it, then I think you should build it."

Reagan offered an exceedingly simplistic view of the world. The Russians were bad, Americans were good, and being American meant believing in motherhood, apple pie, God, and country. The film offers a similar version of Americana: at one point a character points behind Costner while talking about attaining the American Dream. Costner turns around, and the film cuts to a shot of his large, comfortable house lit up in the evening twilight. His loving wife and pretty young daughter

stand on the front porch as they admire the country view. A white picket fence and green lawn completes the Norman Rockwell image.

Both Reagan and the film used images similar to these (remember the "Morning in America" commercials?) to manipulate their audiences and tug at their heartstrings.

Another parallel involves how both Reagan and the film offer a comforting redemption for events that scarred the American psyche. Reagan was the first president to explicitly pay tribute to the American presence in Vietnam. The film similarly pays tribute to the baseball players who were involved in the Chicago "Black Sox" game-fixing scandal of 1919. Compare *Field of Dreams*'s attitude toward the scandal with that of John Sayle's recent *Eight Men Out*, and it becomes clear that the healing and reconciliation offered by both Reagan and *Field of Dreams* necessarily involves an element of forgetting the darker moments of the past, or at least to present them in as positive a light as possible.

There is one further parallel that is perhaps the most subtle. Reagan drew much of his support from those who came of age in the 1960s and early 1970s (the so-called "neo-conservatives" and, to a lesser degree, Reagan Democrats). In the film, both Costner and his wife are graduates of Berkeley and 1960s protests, and the film

makes a point of including a scene where Costner's wife singlehandedly stops the local PTA from banning "obscene" literary books from the school library. Very shortly afterwards, they decide to build the baseball field.

The faith which allows them to gloss over the economic risks of their decision is completely at odds with the hardnosed rebellious attitudes they demonstrated earlier — but it is entirely consistent with the reversal of political attitudes that had to take place in order for many Reagan Democrats to rationalize their newly-found conservative views. Consequently, the film both soothes and lays to rest any nagging doubts that neo-conservatives might still have about their reversal. As one might expect, this only adds to the film's popularity.

This soothing effect is very subtle, because it is plain that the filmmakers did not set out to make a political statement or to explore the reasons for Reagan's popularity. (They probably are neither willing nor able to make such a film.) Nevertheless, it is clear that strong parallels exist between the *Field of Dreams* and the essential Reagan message: the fantasy the film peddles is precisely the same fantasy that Reagan sold the American public in 1980 and 1984.

Manavendra K. Thakur '87 is a film critic for The Tech.

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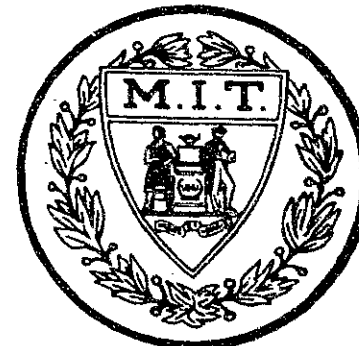


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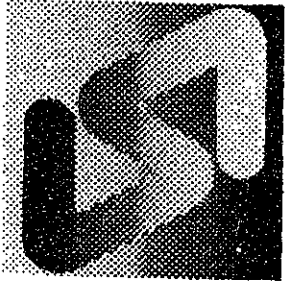
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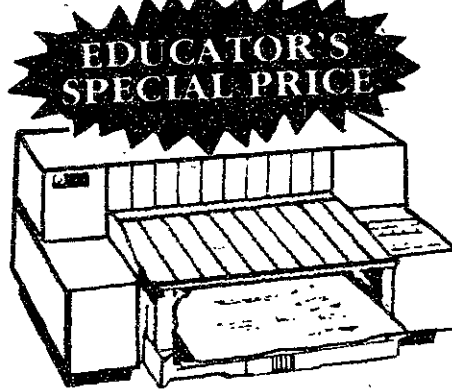
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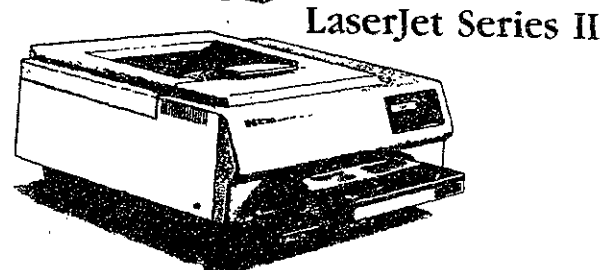
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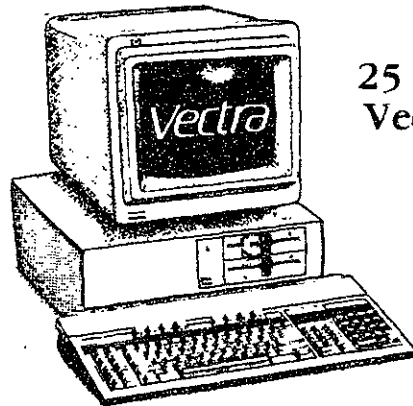
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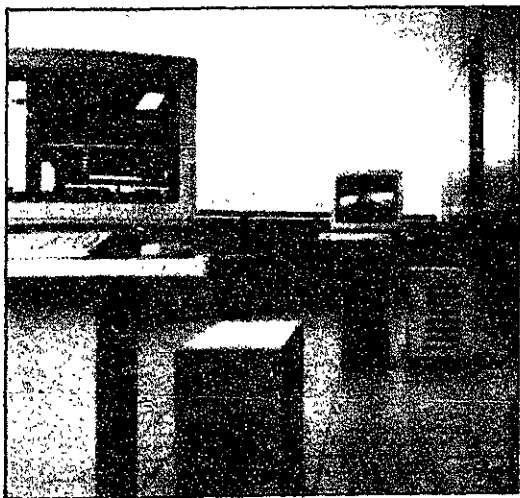
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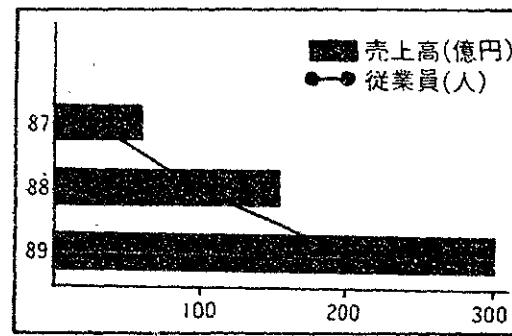
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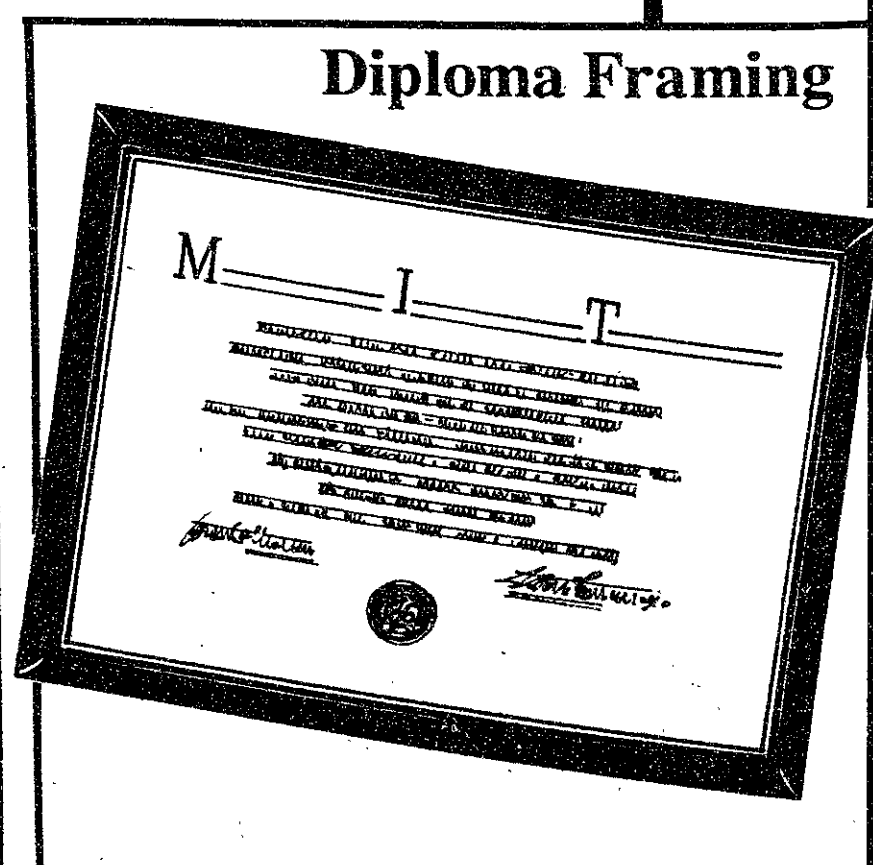
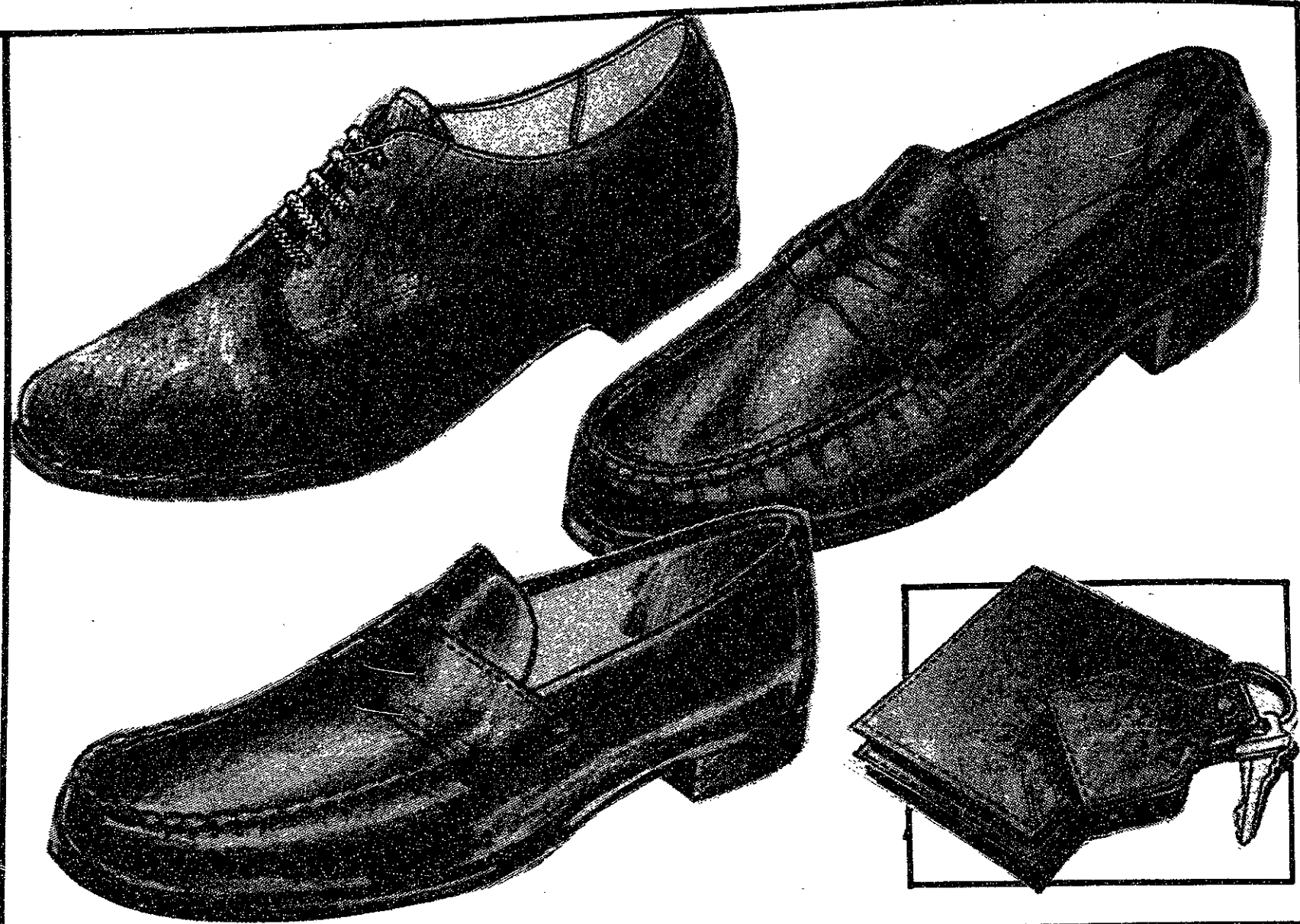
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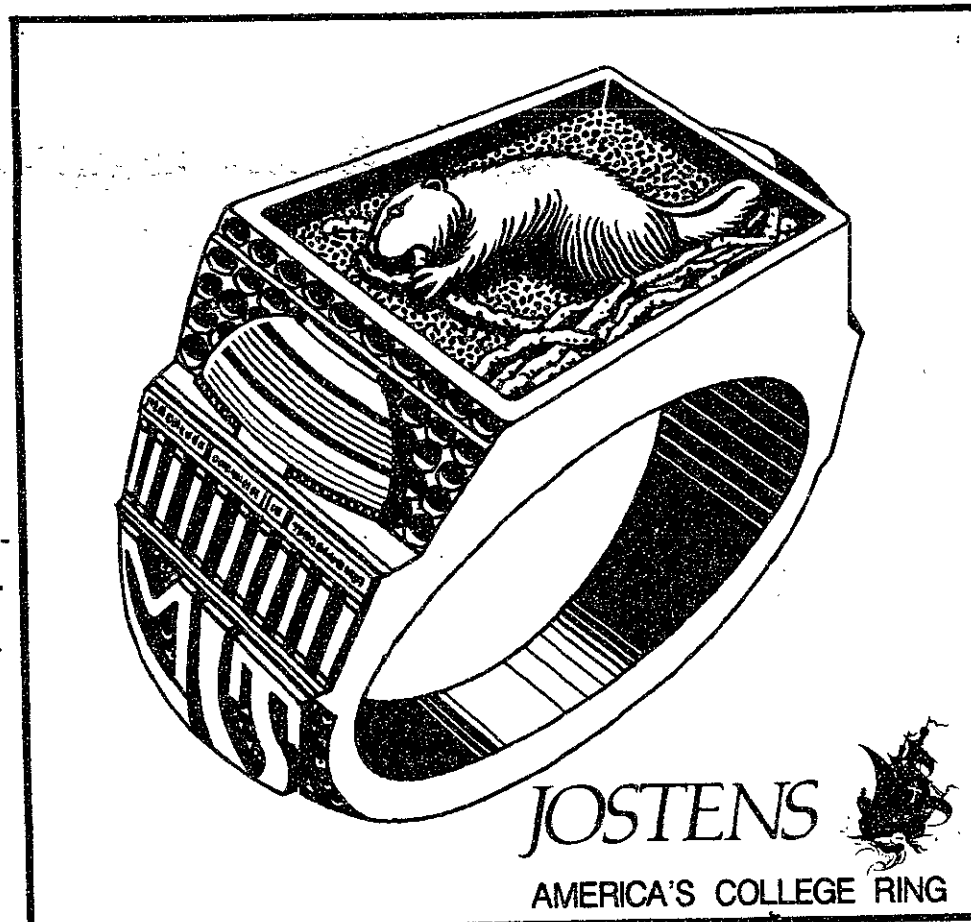
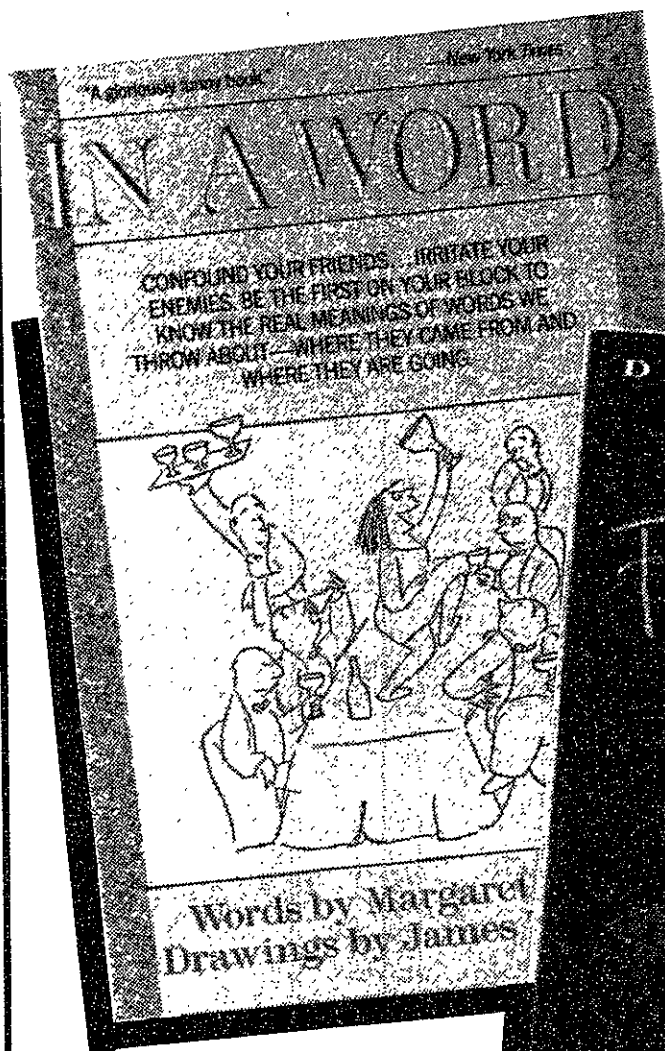
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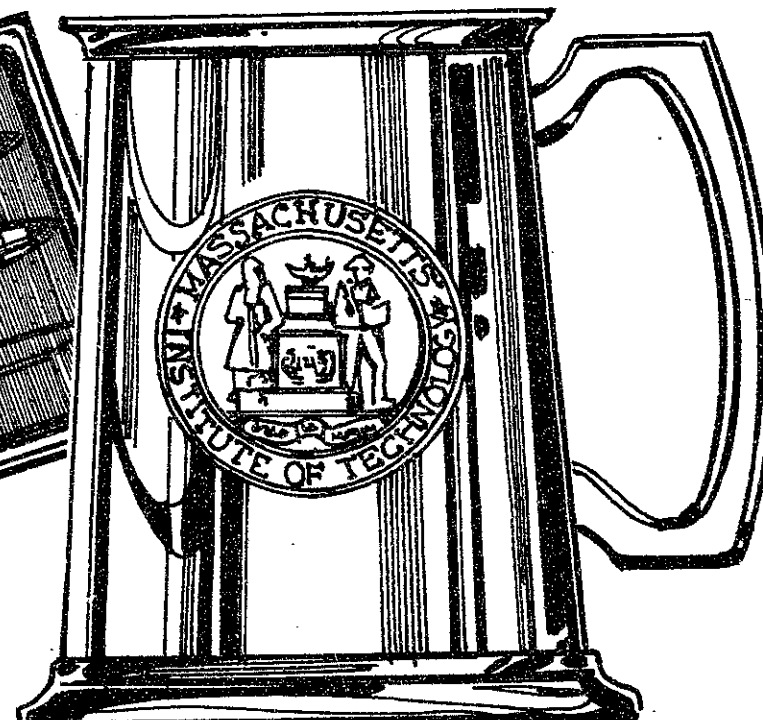
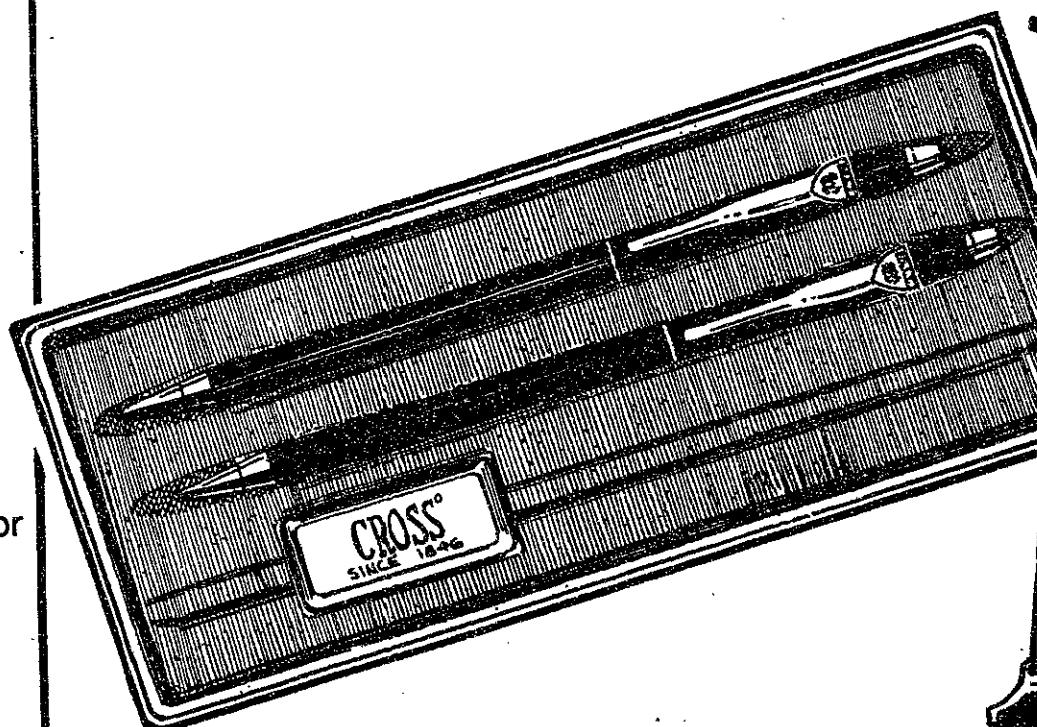


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Armenian genocide of 1915 examined in pair of films at MFA

KOMITAS

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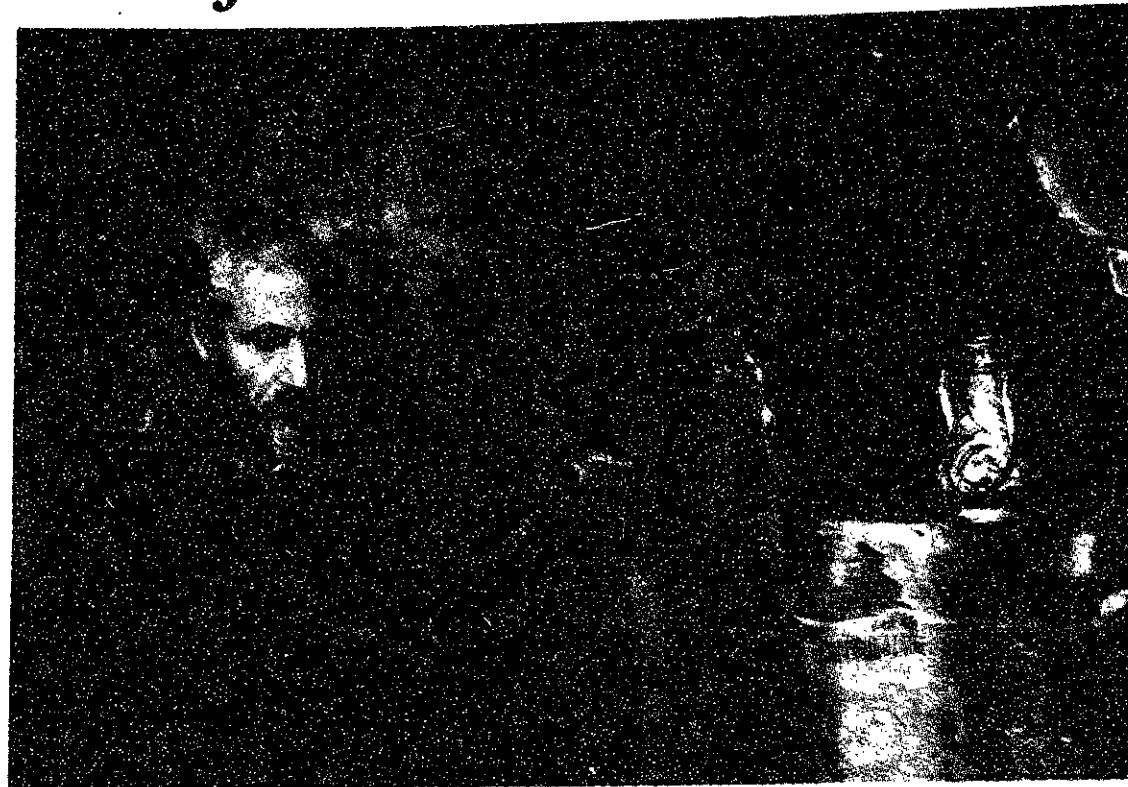
The films will play June 8-9
at the Museum of Fine Arts.

By MANAVENDRA K. THAKUR

IN ONE OF THE WORST crimes against humanity of the 20th century, 1.5 million Armenians were brutally killed and an entire people were forced to leave their land. Two films playing later this week at the Museum of Fine Arts focus attention on the long-neglected 1915 genocide and its aftermath.

Komitas is a reserved meditation on the troubled life of the Armenian monk Soghomon Soghomonian, known as Komitas, who was an internationally known composer and expert on Armenian folk music. Komitas was devastated by the horrors of the 1915 massacre and spent the rest of his years in various mental institutions.

The film does not recreate his life or tell his life story in any conventional sense. Rather, writer-director Don Askarian virtually eliminates all dialogue to present a series of meticulously crafted images that are haunting and beautiful in a grotesque, lamenting, and symbolic way. In one sequence, Askarian's camera enters a monastery and focuses on religious icons painted on a cracked plaster wall. A minute or two after rain begins falling outside,



Komitas (Samvel Ovasapian) broods in a crumbling monastery in Don Askarian's film *Komitas*.

streams of water begin to flow down the wall — which literally crumbles and dissolves before the camera's unblinking gaze. Hidden in a compartment behind the wall is an ancient-looking scroll and a long-necked pitcher filled with a bright blue liquid. In another sequence, the camera explores a dark room strewn with broken musical instruments and related paraphernalia. Komitas cowers in the darkest corner while a swarm of bees buzz around the room.

As these examples show, Askarian's *mise-en-scene* always strives to recreate Komitas' psychological state, and for the most part, he is highly successful. As several critics have pointed out, the film's

long tracking shots, extended takes, and nonlinear construction evoke memories of the films of Andrei Tarkovsky, while Askarian's use of brilliant colors and striking imagery recall the supercharged imagination that fueled Sergei Paradjanov's recent *Ashik-Kerib*. To be compared with two of the greatest Soviet film directors of the last quarter century is an extraordinary achievement. Askarian's accomplishment becomes even more incredible when one realizes that this is his first full-length feature film.

Because *Komitas* is a sober and poetic meditation on the life of a tragic figure and a tragic moment in history, the film obviously does not function as a conven-

tional film biography of Komitas or any factual account of the 1915 massacre. That role is fulfilled instead by the documentary that is being shown afterwards. *Back to Ararat* is a highly informative, densely packed, and well-constructed documentary about the Armenian massacre and various Armenian communities around the world today.

Made by Swedish director Pea Holmquist, the film includes footage from Armenian communities in New York, Los Angeles, Boston, Beirut, Lyon (France), and Soviet Armenia. Perhaps most importantly, the filmmakers also traveled through Turkey to photograph Mt. Ararat and to interview the sole remaining Armenian family in "a small village in Anatolia, somewhere in Old Armenia." There, the filmmakers found a 92-year-old grandmother who recounts her memories while warning the filmmakers that "If the police hear you, they'll take you away. Be wise!"

It is clear that the primary purpose of the documentary is to give recognition and expression to a terrible tragedy, which few people outside the Armenian community know or care about. The film succeeds admirably at fulfilling this task, and because *Back to Ararat* is probably the first (and perhaps the only) major documentary to address the events of 1915, the film is historically important as well.

It is clear that both *Komitas* and *Back to Ararat* represent a major step forward in terms of making the world aware of the Armenian genocide. One is a highly poetic and artistic, the other solid and informative. Ideally, these two films should be seen at least a week or two apart, but even so, the Museum of Fine Arts is to be heartily congratulated for bringing this excellent double bill to Boston.

Monday, June 5

POPULAR MUSIC, ETC.

Juvenile Amphibians, Scam, and Instagramers perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

FILM & VIDEO

*** CRITIC'S CHOICE ***
The Somerville Theatre presents *Galipoli*, starring Mel Gibson, at 6 pm & 10 pm and *Atlantic City*, starring Susan Sarandon and Burt Lancaster, at 8 pm. Also presented Tuesday, June 6. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$5 (good for the double feature). Telephone: 625-1081.

The Brattle Theatre continues its Monday film series *Jazz Beat* with *The Sweet Smell of Success* (Alexander Mackendrick, 1957) at 4:00 & 7:45 and *Pete Kelly's Blues* (Jack Webb, 1955) at 5:55 & 9:30. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double feature). Tel: 536-1540.

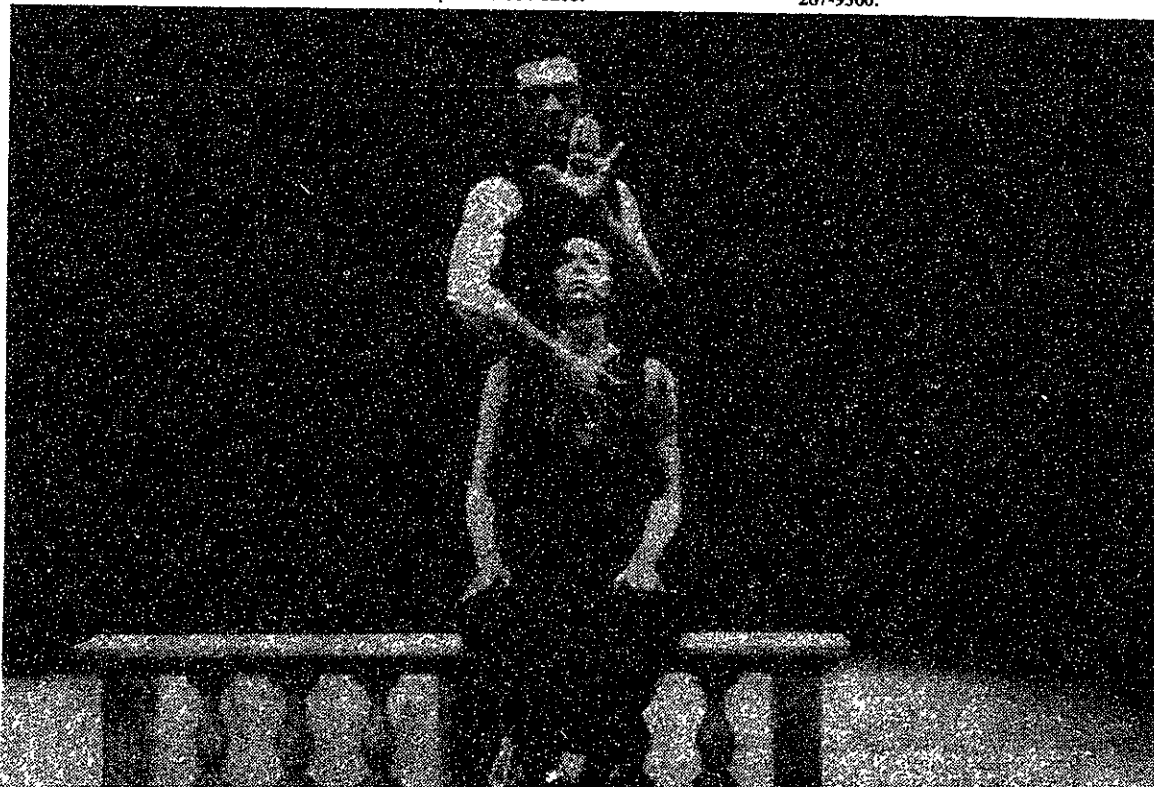
Tuesday, June 6

JAZZ MUSIC

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

DANCE

*** CRITIC'S CHOICE ***
Monnaie Dance Group/Mark Morris perform *Dido and Aeneas* as a presentation of Dance Umbrella at 8 pm at the Emerson Majestic Theatre, 217 Tremont Street, Boston. Also presented June 7 to 10 at 8 pm and June 11 at 2 pm. Telephone: 491-7377.



Monnaie Dance Group/Mark Morris in *Dido and Aeneas* are presented by Dance Umbrella at the Emerson Majestic Theatre, June 6 to June 11.

POPULAR MUSIC, ETC.

*** CRITIC'S CHOICE ***
The Boston Pops, Harry Ellis Dickson and Leonard Bernstein conducting, performs at 8:00 at Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Performances continue through July 15 (John Williams on June 6, 7, & 10, Harry Ellis Dickson on June 8, and Ronald Feldman on June 9) Tuesday-Saturday at 8:00, Sunday at 7:30. Tickets: \$9.50 to \$27.50. Telephone: 266-1492.

The March, Steamer, That Will Learn Ya, and Matrix perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Border Patrol and Dharma Burns perform at 7:30 & 10:30 at Necco Place, 1 Necco Place, Boston. Tickets: \$2.50. Telephone: 426-7744.

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

Agent 99, Riddle Me This, and Blow Up perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

FILM & VIDEO

The Brattle Theatre continues its Tuesday series *Showcasing Independent Filmmaking with Lightning Over Braddock* (Tony Buba, 1988) at 4:15, 6:00, 7:45, & 9:30. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children. Telephone: 625-1081.

Wednesday, June 7

JAZZ MUSIC

Deborah Henson-Conant and Jazz Harp perform at 9 pm at the Regattabar, Charles Hotel, One Bennett Street, Harvard Square, Cambridge. Tickets: \$6.25. Telephone: 864-1200.

POPULAR MUSIC, ETC.

Marchello and Flesh perform in an 18+ ages show at the Paradise, 967 Commonwealth Avenue, Boston. Tel: 254-2052.

Gatecrashers, Maryanne's Secret Lust, Womb to Tomb perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

Transphibians, Red Herring, Ray Mason Band, and Storm perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Third Estate and Green Fuse perform at Johnny D's, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Telephone: 776-9667.

FILM & VIDEO

The Somerville Theatre presents *Toxic Avenger II* at 6:15 & 9:45 and *Exquisite Corpse* at 8:00. Also presented Thursday, June 8. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$5 (good for the double feature). Tel: 625-1081.

The Brattle Theatre continues its Wednesday series *New Chinese Cinema: From the Mainland with Dr. Sun Yatsen* (Ding Yinnan, 1986) at 7:45 and *Border Town* (Ling Zifeng, 1985) at 9:45. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double feature). Telephone: 536-1540.

The Institute of Contemporary Art presents *Two Film by Errol Morris, Gates of Heaven* at 7:30 and *Vernon, Florida* at 9:00. Also presented June 8 and 9. Located at 955 Boylston Street, Boston. Tickets: \$4.50 single, \$6 double bill, \$1 off for ICA members, seniors, and students. Telephone: 266-5151.

EXHIBITS

The Human Figure in Early Greek Art, an exhibition of 67 Greek works of art from the 10th to the 5th centuries B.C., opens today at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Continues through September 3. Telephone: 267-9300.

Thursday, June 8

POPULAR MUSIC, ETC.

Blue Oyster Cult, with guests Johnny and the Jumper Cables, 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.

Childhood, One Life, and Delusions of Grandeur perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

From Good Homes, Sara Laughs, and New Originals perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

The Bristolis, Parade, and Joe perform at 8:30 at Necco Place, 1 Necco Place, Boston. Tickets: \$3.50/\$4.50. Telephone: 426-7744.

Xanna Don't, The Willin, and El Caminos perform at Johnny D's, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Telephone: 776-9667.

JAZZ MUSIC

Rebecca Parris and her Quartet perform at 9 pm at the Regattabar, Charles Hotel, One Bennett Street, Harvard Square, Cambridge. Also presented June 9 and 10. Tickets: \$6.75 to \$8.75 depending on day. Telephone: 864-1200.

Double Standards performs 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.

THEATER

Under Milk Wood, by Dylan Thomas, opens today at the New Ehrlich Theatre Conservatory, 539 Tremont Street, Boston. Continues through June 11 with performances at 8 pm. Tickets: \$5. Telephone: 482-6316.

*** CRITIC'S CHOICE ***

Don Quixote, the one-man show with Jacques Bourgaux as Cervantes' hero, is presented at 8 pm at the Emerson College Mainstage, 69 Brimmer Street, Boston. Also presented June 9 and 10. Tickets: \$8 and \$10. Telephone: 578-8785.

Don Juan in Hell, by George Bernard Shaw, opens today as a presentation of The Winter Company at the Leland Center, Boston Center for the Arts, 541 Tremont Street, Boston. Continues through June 25 with performances Thursday-Sunday at 8:15. Tickets: \$8.50. Telephone: 423-2966.

FILM & VIDEO

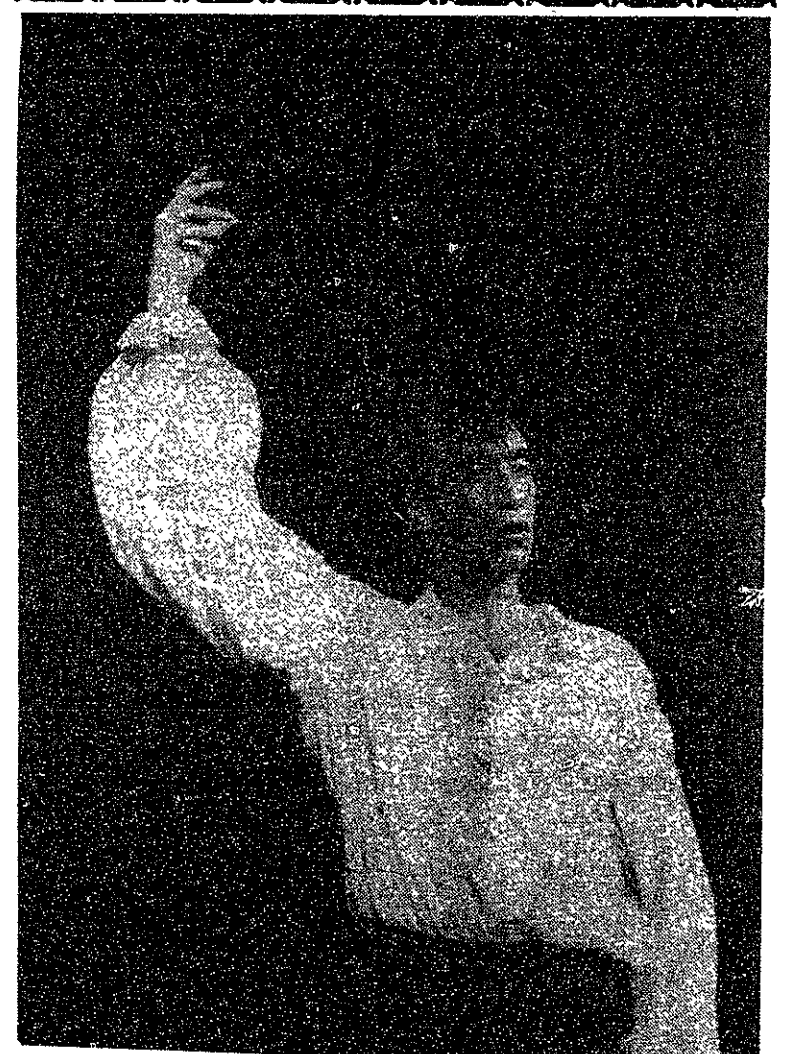
The Brattle Theatre continues its Thursday film series *The Worlds of Roman Polanski with Macbeth* (1971) at 4:30 & 9:35 and *Rosemary's Baby* (1966) at 7:10. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double feature). Tel: 536-1540.

*** CRITIC'S CHOICE ***

The Museum of Fine Arts presents *Monnaie* (Don Askarian, 1988, West Germany) at 6 pm and *Back to Ararat* (Pea Holmquist, 1988, Sweden) at 8 pm (see review this issue). Also presented Friday, June 9. Pea Holmquist will be present at the June 8 screening. Screenings in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Telephone: 267-9300.

On The Town

Compiled by Peter Dunn



Jacques Bourgaux in *Don Quixote* at the Emerson College Mainstage, June 8 to June 10.

Friday, June 9

POPULAR MUSIC, ETC.

*** CRITIC'S CHOICE ***
Neil Young performs at Great Woods, Routes 140 and 495, Mansfield. Tickets: \$16.50 and \$20. Tel: 787-8000.

The Fools, with guests Al Halliday and the Hurricanes, Kool McCool, and Duck Tape Messiahs, perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$6.50 advance/\$7.50 at the door. Tel: 451-1905.

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

New Model Army and Something Happens perform at Axis, 13 Lansdowne Street, Boston, near Kenmore Square. Telephone: 262-2437.

Chris Spedding and The Silos perform at 7:30 at Necco Place, 1 Necco Place, Boston. Tickets: \$7.50/\$8.50. Telephone: 426-7744.

Tuesday Blue, Whoville, and We Saw The Wolf perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Live Skull, Cxema, Loving Six, and Tar perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

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

DANCE

Pooh Kaye/Eccentric Motions and Wendy Woodson and Present Company perform as part of *Mass Moves* '89 at 8 pm at the Boston Conservatory, 31 Hemenway Street, Boston. Also presented Saturday, June 10. Tickets: \$12. Telephone: 734-0985.

Cle' Douglas and the Backyard Dance Theatre are presented as part of *The Dance Box* series at 8 pm at the Joy of Movement Center, 536 Massachusetts Avenue, Cambridge. Also presented June 10 at 8 pm and June 11 at 4 pm. Tickets: \$10 general, \$8 seniors and students, \$2 more at the door. Telephone: 492-4680.

FILM & VIDEO

The MIT Lecture Series Committee presents a John Belushi double feature, *Animal House* at 8 pm and *The Blue Brothers* at 10 pm in 26-100. Admission: \$1.50 (good for the double feature). Telephone: 258-8881.

ARTS

Omissions and poor thematic continuity mar new Technique

TECHNIQUE 1989
*Julia C. Hsieh, Spring Editor-in-Chief.
Judith L. Yanowitz, Fall Editor-in-Chief.*

By ANDREW L. FISH

MOST CHILDREN have the misfortune of being compared to their elder siblings, and unfortunately the same applies to yearbooks. *Technique 1989* provides a competent picture of MIT and is almost a must-buy for graduating students. Yet, the quality of this year's edition falls far below the standards *Technique* has set for itself in recent years.

Technique 1989 begins with a series of brown duotone photographs. Most are technically excellent, but the criteria used to select these photos are quite nebulous. Photos of graduation and some innovative pictures of MIT sites seem quite appropriate for this section. Yet, the staff also opted to include pictures as diverse as the door to a fraternity, a tree branch, and a (blurry) woman sitting with a dazed expression. The use of duotones was nice, but a better selection of photographs would have improved the introduction.

It turns out that the weak opening pages are an appropriate introduction to the book — many marginal black and white shots were included throughout. Though even the marginal photos are not particularly bad, they seem out of place in *Technique*.

Technique 1989 does not have a journal of events, a departure from the past two years. This is the most glaring fault of the book, as the journal section is the one place in the book where students can look back to remember concrete events from the past year. Team and club rosters also disappeared from this year's edition. The photos in this section are of varying quality, with some far below the normal *Technique* standard. Compared with the last two editions, the activities section was unacceptable.

New to this yearbook is an essay section

on Residence/Orientation Week and another about relationships. The sections are an interesting idea, yet the overall negative tone (especially in the R/O section) seems misplaced in a book that is supposed to provide warm memories for graduates. Also, the relationships section seems to be as much about women's problems at MIT as about relationships on the whole. Both problems are important ones, but deserve separate treatment. Many of the photos seem to have little to do with relationships, further confusing the issue.

The living groups pictures, shot (as always) in a variety of locales and states of dress, are as good as ever. Some are too dark and some too light, but that seems inevitable considering the often difficult circumstances. This section projects the diversity of MIT's living groups very well.

Most of the color photos make excellent use of color and are technically excellent (the photo of the July 4th fireworks taken from the Green Building is especially spectacular). But other pictures are not as crisp as they should be.

Senior photographs are significantly smaller than in previous years. It appears that larger photographs would have fit, judging from the surplus of white space in the section. At least one pair of portraits (Cheryl L. Blake and Risa B. Bobroff) was swapped, an unacceptable error. As usual, the senior statements provide a variety of viewpoints on life at MIT — they should be mandatory reading for applicants to the Institute. Yet, the *Technique* editors allowed many long, indulgent quotes filled with in-jokes to be printed without editing. True, this section belongs to the seniors, but the yearbook staff should have cut some rambling, incoherent remarks.

Technique 1989 is likely to impress one who has not seen an edition from the past several years. But those familiar with prior *Techniques* will notice the deterioration of technical quality and thematic continuity, making this year's issue a mild disappointment.



Courtesy Christopher J. Andrews/Technique

The Somerville Theatre presents *Crossing Delancey* at 5:45 & 10:00, *Working Girl* at 7:45, and *Toxic Avenger II* at midnight. Also presented Saturday, June 10. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$5 (good for the triple feature). Tel: 625-1081.

The French Library Ciné Club continues its film series *The Human Condition* with Henri George Clouzot's *Le Corbeau* (*The Raven*, 1943) at 8 pm. Also presented Sunday, June 11. 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 Brattle Theatre continues its Friday/Saturday film series *The Wild Ones*... with a Federico Fellini double feature, *Casanova* (1976), starring Donald Sutherland, at 4:00 & 9:30 and *City of Women* (1981), starring Marcello Mastroianni, at 7:00. Also presented Saturday, June 10. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double feature). Tel: 536-1540.

Saturday, June 10

POPULAR MUSIC, ETC.

Bonnie Raitt, Richard Thompson, Livingston Taylor, Karla Bonoff, David Bromberg, Beausoleil, Washington Square, and Shawn Colvin perform at 1 pm at Great Woods, Routes 140 and 495, Mansfield. Tickets: \$15 to \$27.50. Telephone: 787-8000.

CRITIC'S CHOICE

The Zulus, with guests The Ulices, Goo Goo Dolls, and One Life, perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$4.50 advance/\$5.50 at the door. Telephone: 451-1905.

Taylor Made performs at 7:30 at Necco Place, 1 Necco Place, Boston. Tickets: \$5.50/\$6.50. Telephone: 426-7744.

Blue Rodeo, Spellbound, and Brahmin Caste perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

November Group, A Scanner Darkly, Lemmings, and Chaotic Past perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

Mozamba 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

The Joe Morris Trio performs as part of the *Boston Accent Music Series* at 8 pm at the Institute of Contemporary Art, 955 Boylston Street, Boston. Tickets: \$8 general, \$6 ICA members, seniors, and students. Telephone: 266-5152.

FILM & VIDEO

The MIT Lecture Series Committee presents *Witness* at 9 pm in 10-250. Admission: \$1.50. Telephone: 258-8881.



To The Limit at the Omni Theater, Museum of Science, until October 22.

Sunday, June 11

FILM & VIDEO

The Somerville Theatre presents *Tampano* at 5:30 & 9:45 and *Bagdad Café* at 7:45. Also presented June 12 and 13. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$5 (good for the double feature). Tel: 625-1081.

The Brattle Theatre continues its Sunday film series *Marilyn with How To Marry a Millionaire* (Jean Negulesco, 1953) at 4:00 & 8:00 and *Let's Make Love* (George Cukor, 1960) at 1:45, 5:50, & 9:50. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double feature). Tel: 536-1540.

POPULAR MUSIC, ETC.

Poison and Tesla perform at Great Woods, Routes 140 and 495, Mansfield. Tickets: \$16.50 and \$20. Tel: 787-8000.

JAZZ MUSIC

CRITIC'S CHOICE
Either Orchestra performs at Johnny D's, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Telephone: 776-9667.

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, June 12

FILM & VIDEO

The Brattle Theatre continues its Monday film series *Jazz Beat* with Barfly (Barbette Schroeder, 1987) at 4:00 & 7:45 and Burroughs (Howard Brookner, 1984) at 6:00 & 9:45. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double feature). Telephone: 536-1540.

Ongoing Theater

Bad Water Blues, Kirsten Giroux' one-woman show detailing her year-long round-the-world trip, and Her Dream

Kitchen, Part One, a surrealist play about a woman and her kitchen at midnight, performed by Dream House With Legs, both continue through June 10 at The Performance Place, Elizabeth Peabody House, 277 Broadway, Somerville. Performances are Thursday-Saturday at 8 pm. Tickets: \$10. Telephone: 623-5510.

Candide, the musical based on Voltaire's 18th century satire, featuring music by Leonard Bernstein, continues through July 2 as a presentation of the Huntington Theatre Company at the Boston University Theatre, 264 Huntington Avenue, Boston. Performances are Tuesday-Saturday at 8 pm, matinees Wednesday, Saturday, and Sunday at 2 pm. Tickets: \$13 to \$28. Telephone: 266-3913.

The Devil Amongst Us, an audience-participation murder mystery, continues indefinitely at the Mystery Café, 738 Massachusetts Avenue, Cambridge. Performances are Thursday & Friday at 7:30, Saturday at 6:00 & 9:00, and Sunday at 6:00. Tickets: \$24 to \$28 (including meal). Telephone: 262-1826.

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

Life Is A Dream, Pedro Calderón de la Barca's 17th century poetic allegory, continues through June 27 as a presentation of the American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Harvard Square, Cambridge. Performances are Tuesday-Friday at 8 pm, Saturday at 2 pm, and Sunday at 2 pm & 7 pm. Tickets: \$14 to \$28 depending on day. Telephone: 547-8300.

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

CRITIC'S CHOICE
Breaking the Code, Hugh Whitmore's controversial study of Alan Turing, the British mathematician who cracked an important Nazi code during World War II, continues through June 24 as a presentation of the Triangle Theater Company at the Paramount Penthouse Theatre, 58 Berkeley Street, Boston. Performances are Thursday-Saturday at 8 pm. Tickets: \$15. Tel: 426-3550.

The Miser, Moliere's comedy about a greedy skinflint in competition with his son for the hand of a young woman, continues through June 29 as a presentation of the American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Cambridge. Performances are Friday & Saturday at 8 pm and Sunday at 2 pm & 7 pm. Tickets: \$14 to \$28. Telephone: 547-8300.

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

The Taming of the Shrew, by William Shakespeare, continues through June 25 at The Public Theatre, Christian A. Herter Park, Soldiers Field Road, Boston. Tickets: \$9 and \$11 general, \$2 discount to seniors and youths under 17. Telephone: 720-1007.

The Villain's Web, a sendup of old-time melodrama, continues through July 30 at the Boston Baked Theatre, 255 Elm Street, Somerville. Performances are Thursday-Saturday at 8:15 and Sunday at 7:15. Tickets: \$11 to \$14. Telephone: 628-9575.

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.


 Georgina A. Maldonado/The Tech
The Zulus perform at the Channel on June 10.



Pomegranate, 1987, Chung-Shin Lee

The Meeting, envisioning a meeting between Martin Luther King and Malcolm X, is presented by the Black Folks Theater Company at the C. Walsh Theatre, Suffolk University, 55 Temple Street, Boston. Performances are Thursday-Saturday at 8 pm with matinees Saturday & Sunday at 3 pm. Tickets: \$12 general, \$10 seniors and students. Telephone: 424-8849.

Ongoing Exhibits

ON CAMPUS

*** CRITIC'S CHOICE ***
Erik Bulatov: Paintings, works by the Soviet painter from Moscow, James Coleman: **Inspection**, a slide-tape installation by the Irish artist, and Beverly Pepper: **An Autobiography in Form**, part of an on-going series exploring 20th century sculpture, continue through July 2 at the List Visual Arts Center, MIT Weisner Building. Gallery hours are weekdays 12-6 and weekends 1-5. No admission charge. Telephone: 253-4680.

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.

*** 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.

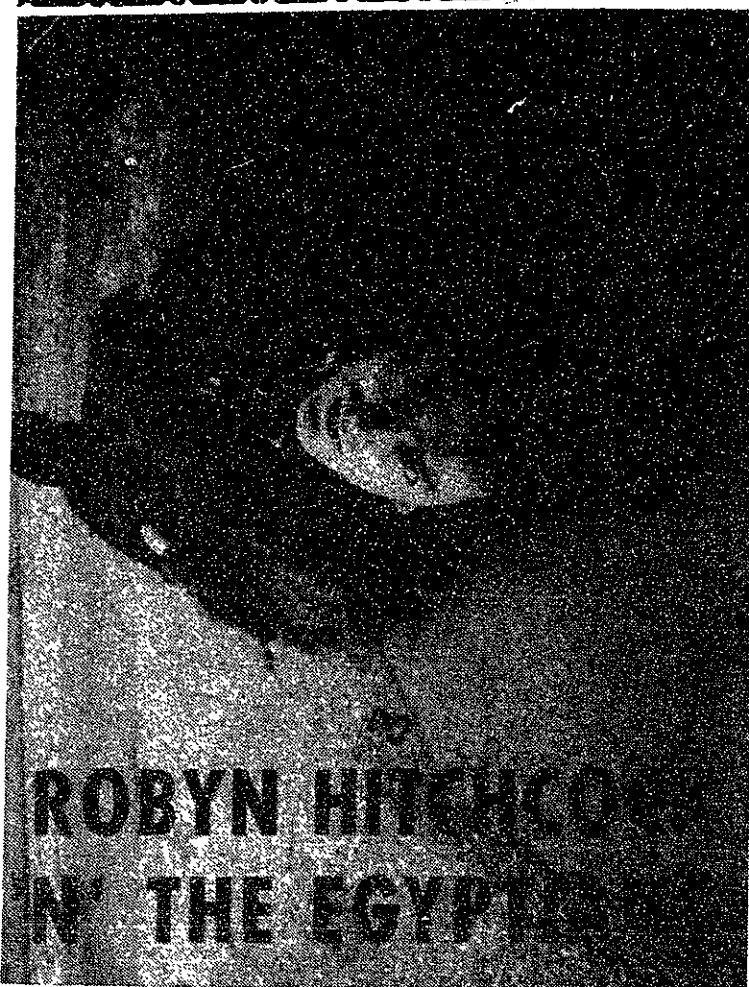
Stopping Time, photographs, instruments, and memorabilia documenting Harold E. Edgerton's invention and use of the strobe light, continues through September 15 in the Compton Gallery, between lobbies 10 and 13. Gallery hours are weekdays 9-5. No admission charge. Telephone: 253-4444.

OFF CAMPUS

The Gods Delight: The Human Figure in Classical Bronze, 74 Greek, Etruscan, and Roman bronze statuettes found in American collections, continues through July 9 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

On The Town

Compiled by Peter Dunn



At the Berklee Performance Center on June 17.

Upcoming Events

WBCN Rock 'N Roll Rumble Preliminaries at the Paradise, June 12 to 17. **Ahmad Jamal** at the Charles Hotel Regattabar, June 14 to 17. **Robyn Hitchcock and the Egyptians** at the Berklee Performance Center on June 17. **10,000 Maniacs** at the Wang Center on June 20. **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. **SIGGRAPH '89 Art Show** at the Computer Museum, June 30 to September 5. **Pete Seeger and Arlo Guthrie** at Great Woods on July 1. **The Who** at Sullivan Stadium on July 12. **Bob Dylan** at Great Woods on July 13. **The Violent Femmes** at Great Woods on July 17. **Joe Jackson** at the Orpheum Theatre on August 2. **Elvis Costello** at Great Woods on August 18.

Neal M. Lackritz awarded Bose® Fellowship

The 1989 Bose Foundation Fellowship for graduate study in electrical engineering and computer science has been awarded to Neal M. Lackritz.

The award includes tuition and a stipend for one year of graduate study at M.I.T. The fellowship is awarded on the basis of academic excellence and for technical achievement outside of academic study. Particular emphasis is placed on a high level of initiative and creativity.

This year's applicants demonstrated unusual and gratifying accomplishments not only academically but in technical achievement in work assignments and class projects.

Neal M. Lackritz exemplifies the criteria for the fellowship award. He has pursued a double major in Electrical Engineering and Computer Science with a level of accomplishment that has permitted him to begin his doctoral program prior to completing his undergraduate degrees.

Mr. Lackritz's accomplishments outside of class have been equally impressive. He has worked summers and during the school year at the I.B.M. Cambridge Scientific Center and has shown unusual initiative and determination in attacking difficult problems. As a programmer/engineer, his work has resulted in three patent applications. In studying user interface design for PC's he helped advance the position of I.B.M. in developing a windowing interface for the PC. In the words of Richard MacKinnon, manager of the I.B.M. Cambridge Scientific Center, Neal Lackritz has "... brought a refreshing degree of adaptability, creativity, and innovation to the technical work..." In describing Mr. Lackritz's work that is the basis of his patent applications, Mr. MacKinnon commented: "This, indeed, is an unusual level of contribution and recognition for a student here."

Mr. Lackritz is a native of St. Louis, Missouri and graduated from Parkway West High School in Ballwin, Missouri. He is currently completing his undergraduate degrees in Electrical Engineering and in Computer Science at M.I.T. while beginning his graduate studies. His concentration in graduate school will be in the field of computer architecture.

The Bose Foundation is proud to have Neal M. Lackritz as the 1989 recipient of the Bose Foundation Fellowship.

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ARTS

Sarah Caldwell ends Opera season with touching Bohème

LA BOHEME

Written by Puccini.

Opera Company of Boston,

Sarah Caldwell conducting.

Staging by Sarah Caldwell.

With Ilona Tokody, Tonio di Paolo,

Sarah Reese and Vladimir Chernov.

The Opera House, Boston, June 1 & 9 at 8 pm, June 4 & 11 at 3 pm.

By JONATHAN RICHMOND

IT HAS BEEN a troubled season for Sarah Caldwell and the Opera Company of Boston: with financial crises which only seemed ever further from cure; talk of replacing Caldwell and an atmosphere of intrigue and ill-will; the resignation of the president of the opera company, Robert Cannon; and the real possibility that the season would not finish at all.

The tension never let up. But neither did the music. And it augers well for the company that following a powerful *Aida*, and ravishing *Rosenkavalier*, the season is coming to an end with a colorful and touching *Bohème*.

Sarah Caldwell knows this opera, and

she uses the orchestra magically to bring out emotions and underline characterizations. Her staging has a strong dramatic unity. The Bohemians interact naturally, and are as spontaneous in high spirits as they are devastated by the tragedy. The scene in the Café Momus bubbles with life, its sense of movement continuous. The final acts move from the outer world to look inward, and very serious and moving they are too.

Ilona Tokody replaced Teresa Stratas, following her withdrawal from the production. Tokody's singing on opening night was not always beautiful or accurate; it could not be described as refined. But it can be powerfully communicative, and Tokody succeeded in drawing the audience into her heart: to make them live Mimi's tragedy with her.

She had an especially commanding presence in Act III, while her voice quivered with urgency — and sorrow — as the inevitable conclusion to the opera approached during the final act. Her singing with Rodolfo was very touching. Her voice became disembodied — evoking a haunted effect — as Mimi receives her muff to warm her cold hands.

Her Rodolfo, Tonio Di Paolo, did not make a stellar success of the "big numbers," but put in some highly engaging lyrical singing, which was most effective in developing Rodolfo's relationship with Mimi.

Sarah Reese was in top form as Musetta: her voice was strongly-directed and melifluous, her acting believably taking us from images of Musetta-the-coquette to an understanding of Musetta as companion and sharer of despair. Vladimir Chernov made for a strong Marcello, the deeper elements of the painter's character emerging as the time for laughing quits and for reality sinks in. Kevin Langan as Colline and James Busterud as Schaunard were strong too, while James Billings put in a hilarious buffo appearance as the landlord.

The sets by Rudolf Heinrich are highly



Photo: ESQUIRE SAUCHEM

Vladimir Chernov as Marcell, James Courtney as Colline, James Busterud as Scharenard, Tonio Di Paolo as Rodolfo, Hona Tokody as Mimi.

appealing: the garret, which appears to soar above the roofs of Paris is especially well-done. But most importantly there is the music; and we have Sarah Caldwell to thank for the many touches of insight which make it live. May she be with us for many seasons more; it would be a tragedy were Boston to lose her special talent.

Note: There may be student rush tickets for the extra performance of La

Bohème scheduled for June 9. Please call the opera company at 426-5300 nearer the date for further information. A special benefit performance of Verdi's Requiem will, in addition, be given on June 15. All artists are donating their services to help the company. There may be rush tickets for this performance, too. Please call, as above, nearer the date.

Next Year's Freshmen Won't See One Of These Pictures.



Do You Know Which One?

The scenes are the same. Men and women at the beach. The only difference is that the beach picture on the right was printed in the 1989 Rush Book of one M.I.T. living group. The photograph at left was labelled "sexist" by M.I.T. and removed from another living group's brochure. We don't see the distinction.

Do you?

the interfraternity council ifc

Beware: Mindless Teenage Sex XVI now playing at area theaters

RECENT FILMS

By MANAVENDRA K. THAKUR

SUMMER IS HERE, which means that the endless Hollywood sequels and mindless teenage sex comedies are attacking theaters with a vengeance. Here is a summary of some new films playing in theaters now.

* * * * *

MURMUR OF THE HEART This is a French film made by celebrated director Louis Malle in 1971, and it is now in re-release. Like 1987's *Au revoir, les enfants*, Malle explores memories of his bourgeois upbringing in a wealthy suburb of Lyon. The film is comedic and heartfelt, and it is always intelligently constructed.

There are two problems, though. One is that the acting is not always convincing, and the second is that the film never really gets to the heart of the theme of incest to which it builds up. Malle's films have always been highly descriptive rather than analytic, but his best films have had a strong impact in terms of getting his audience to think about the issues raised by the films. This film does do that to some degree, but it is disappointing to realize that the film is not nearly as provocative as *Lacombe Lucien* (1974) and *Pretty Baby* (1978) were.

Nevertheless, the film marks an important step in Malle's artistic progression, and it's re-release should be welcomed by his fans everywhere.

Now playing at the Coolidge Corner.

HOW TO GET AHEAD IN ADVERTISING

The answer to that question is, according to this zany British comedy, to grow one — which is precisely what the main character does. If that sounds strange, the film just gets more and more bizarre as it goes along. By the end of it all, the new head takes control of the main character's body — in the final scene, all he does is gesticulate wildly and spout gibberish.

This sort of anarchic filmmaking thoroughly undercuts its claim that advertising is a morally bankrupt industry, and it doesn't really allow the film to work as a comedy, or much of anything else for that matter. Unlike 1987's *Eat the Rich* (another anarchic and strange British film), *How To Get Ahead in Advertising* has difficulty staying in one's memory for more than a few minutes after the film ends.

Now playing at the Paris cinema.

PAPERHOUSE This British film is an enjoyable thriller about a little girl named Anna (Charlotte Burke) whose dreams start spilling over into reality — or maybe it's the other way around. Blurring the distinction between reality and dreams is something that the medium of film excels at, and master directors like Andrei Tarkovsky have done exactly that in many of his greatest and most artistic films.

(Please turn to page 18)



Clara (Lea Massari, left) and Laurent (Benoit Ferreux, right) are mother and son in *Murmur of the Heart*.

Roger Norrington breathes freshness into Idomeneo

IDOMENEO

Written by Mozart.

Boston Early Music Festival Orchestra, Tremont Temple, Boston, June 2 & 3.

By JULIAN WEST

"TOO MANY NOTES" is the devastatingly simple criticism of *Idomeneo* presented by the character of Salieri in Peter Shaffer's play *Amadeus*.

True, it is an opera with a tendency to drag. But much of this is the fault of a static and rather superficial libretto. The rest can gently be put down to inexperience — this was Mozart's first significant opera. It clearly marks the transition between the structured, baroque opera seria of Handel and Mozart's later masterpieces. So, it was ripe for an original-instruments rendition.

Roger Norrington's production appeals to a much wider audience than the serious Mozart scholars. He has made full use of

the unfamiliar setting to breathe freshness into the work. Here was one *Idomeneo* which rarely sounded heavy or overworked. And there were moments of surprising clarity and brilliance, encompassing pretty well all of the third act.

The orchestra included only about 40 instruments, a good many of them unfamiliar to modern eyes, arrayed in a ring on the stage. At the center, like a monarch on an anachronistic swivel-chair, sat Norrington, in complete control of the proceedings. He conducted without a baton, making deft finger motions like a puppet-master, and seemingly communicating to the entire chorus and orchestra, including those strings seated behind him.

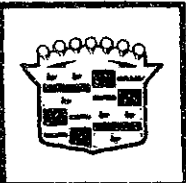
Among the vocal performances, the standout was Jeffrey Thomas as Idomeneo. His performance was the more outstanding as he was originally to sing Arbace, but took over the title role after Anthony Rolfe Johnson became indisposed. His emotive rendering of Idomen-

eo's second act aria "Fuor del mar" poured beautifully out to fill the hall. Even his act-ending recitative "Eccoti in me, barbaro Numi!" conveyed powerful feeling.

Lorraine Hunt was a sweet-voiced, somewhat naive Idamante. Jeanne Ommerlé provided an Ilia of radiant clarity, but her voice was occasionally swallowed up by the orchestra. Altogether, there was sufficient vocal talent on hand to make the great third-act quartet an experience not easily forgotten. (Lisa Saffer, as Elettra, made up the fourth of the quartet.)

No matter how familiar they are with their period instruments, the lengthy work places considerable demands on a small orchestra. Yet after pretty nearly three hours of music, they were able to play the final *ballet*, which amounts to a short symphony, with considerable style and expression. It provided an exhilarating conclusion to the evening.

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ARTS

Nicolas Cage strikes out again in Vampire's Kiss

(Continued from page 17)

Paperhouse links dreams and reality mainly for fun and games, which isn't necessarily a bad thing. However, once the audience realizes that the film is constructed around this dichotomy between dream and reality, one's initial interest begins to fade away. Director Bernard Rose can offer little more than an eerie atmosphere that doesn't do anything better than the decades-old masterpieces of German Expressionism. To keep the film going, Rose has to resort to banal horror movie routines. Hence, when Anna calls out in her dream world for her dad to rescue her from a threatening predicament, he turns out to be a sinister, silhouetted figure who threatens her with a large, gleaming axe instead.

It is because the film has a reality/dream dichotomy that one critic has dubbed the film as "*Nightmare on Elm Street* with brains." This is an entirely accurate description, but the film isn't nearly as satisfying as the quotation implies.

The film, which had its American premiere at the Boston Film Festival last September, is now playing at the Nickelodeon Theater.

* * * * *

VAMPIRE'S KISS About the only decent thing about this wretched attempt to make a comedy about vampires in Manhattan is the musical score by Briton Colin Towns, who last year energized *Bellman and True* with his subtly charged score. Needless to say, Towns' score can't save *Vampire's Kiss* all by itself. The film is not funny and becomes patently offensive at the end.

Nicolas Cage plays Peter Lowe, an advertising executive in New York City, who gets smitten and bitten by Rachel (Jennifer Beals), a sultry vampire who's into leather and pain. At work, Lowe terrorizes a newly-hired secretary named Alva (Maria Conchita Alonso), who has trouble finding a contract in the company files dating back to 1963. Lowe also sees a psychiatrist to help his romantic problems.

The first half of the film tries to be humorous but fails. The second half tries to be decidedly psychotic — and succeeds. Lowe decides he's not bullying Alva enough, so he rapes her. This is supposed to be funny? Alonso's performance as Lowe's victim is particularly touching in this scene, and it's the only piece of real acting in the film. It highlights just how poor the rest of the film is. There's no accounting for taste, but one thing is for certain: this film has no redeeming features whatsoever.

This review first appeared in these pages last September when the film played in the Boston Film Festival. The film is now playing at the Copley Place Cinema.

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The M.I.T. Office of the Dean for Student Affairs prohibits the use of pictures containing alcohol in all summer Rush mailings for Independent Living Groups. It also limits contact with the incoming students to two mailings, producing added telephoning during the summer.

The Interfraternity Council believes the policies recently implemented by the Office of the Dean for Student Affairs will hurt summer Rush efforts and present false profiles of its members to the M.I.T. community. These policies, enacted against the advice of the IFC, will make Rush more costly and difficult than ever before. We support the elimination of these policies now and in later years.

Tony Gerber, President
Thomas Kang, Treasurer

Sean Findlay, Rush Chairman
Marilyn Liang, Public Relations

the interfraternity council ifc

Administration and students agree on Project XL

(Continued from page 1)

study of mathematics, physics, and writing. Since its founding in 1969, Interphase has sought to maintain minority student enrollment by helping to prepare incoming freshmen whose high school training may have been inadequate for their first year at MIT. Around 60 freshmen are expected to participate this summer.

Project XL, which combines a number of resources presently available to students, will likely be available to all interested first-year students in the fall, though it will be administered by the Office of Minority Education. The program, as described in a statement distributed by McBay, will include four parts:

- Students will meet four times a week in study groups run by graduate students and upper-class undergraduates. The groups will work on assigned problems from freshman calculus and physics classes.

- A lecture and discussion series involving distinguished minority role models will be started; student participation will be required.

- Students will be expected to attend the "Strategies and Secrets to Success" series of presentations offered by the OME.

- Students will meet regularly with their advisors to discuss their academic progress and career interests.

Freshmen who complete these four parts will receive six units of credit for their participation in Project XL. They will also be encouraged, though not required, to take only 42 other units of coursework. The goal, according to the statement, will be for Project XL students to do "A-level" work in their classes.

McBay was quoted by *Tech Talk* as saying of Project XL, "I think it's very exciting. I'm quite pleased with the outcome. The students have committed themselves to help make this new effort successful, and to lead by example. They are committed to a climate of excellence."

Students: satisfied, but concerns remain

"I'm satisfied," said Norman L. Fortenberry G of the final arrangement. But Fortenberry, who was one of the students who worked on the Project XL proposal, added that he was not entirely happy with the end result.

In particular, Fortenberry was concerned by the absence of calculus and chemistry in this summer's Interphase curriculum. These subjects had been treated

in previous years.

Without exposure over the summer to these core subjects, Interphase students might be put at a disadvantage in the fall, Fortenberry feared, especially because "the Institute in general expects students to enter [with such previous experience]."

Fortenberry's concerns were echoed by Edward L. Jones '89, one of the students who participated in the May 23 meeting. Jones said it would be necessary to examine the performance of Interphase students in fall term chemistry subjects in order to gauge the effect of chemistry's exclusion from the Interphase program.

Frederick J. Foreman G, another student representative at the meeting, said only analytic geometry and other pre-calculus mathematics would be included in the summer study, while Interphase students should be exposed to calculus to prepare them for fall term math classes. Foreman said deficiencies in the Interphase summer program would have to be made up by the Project XL fall program.

Despite these concerns about Project Interphase, the student representatives contacted by *The Tech* all believed Project XL could make a valuable contribution.

Project XL will provide a supportive academic atmosphere for participating freshmen, Jones said. Not only will it include personalized study groups, but it will bring to the attention of first-year students the variety of resources and opportunities available to them. Students now often do not learn valuable things, such as how to approach a professor, until late in their MIT careers, Jones said. Project XL will start the learning process much earlier.

Foreman said Project XL would be even more helpful if it were complemented by a similar set-up over the summer.

Comparing the effect of Project Interphase alone in previous years to the combined impact of Project Interphase and Project XL in the future is difficult, Fortenberry said. In particular, Fortenberry said it would be necessary to see how Project XL is implemented in order to judge the usefulness to students of the new arrangement.

Original proposal sparked protest

The series of discussions that led up to the creation of Project XL were begun in late April when the administration's plan to change Project Interphase was

made public. The original plan called for Interphase to be extended through the fall term and for students to take a prescribed set of classes in the fall. Interphase freshmen who dropped out of the program after the summer would be penalized by not receiving any credit for writing done over the summer — credit students participating in the fall segment would receive.

This plan immediately drew sustained criticism from former Interphase participants who disliked the rigid course requirements and feared that extending Interphase into the fall term would "fragment" the minority community and encourage the formation of cliques.

Many students also complained that the policy decision was made too quickly and without taking student input into account. "It was clear that this proposal was created by a fairly small group of people," Fortenberry said.

Foreman said the students active in devising Project XL believed it was important to approach the problem by thinking of alternatives rather than focusing on criticizing the administration plan. He said the student group had been in contact with Associate Provost S. Jay Keyser and that the May 23 meeting grew out of these discussions.

One of the most important les-

sons to be drawn from the Interphase controversy is about the breakdown in communication between the administration and students, Jones asserted. Too often administrators assume that if students are not complaining, they are satisfied, he said.

Fortenberry said the May 19 demonstration and other student criticism had a very definite effect on the administration

because they evidenced student concern and highlighted issues that administrators had not considered thoroughly.

Better communications require efforts on both sides, Fortenberry said. Student must do the background research necessary to address policy issues intelligently, and administrators must have a basic respect for the insight students can bring to discussions.

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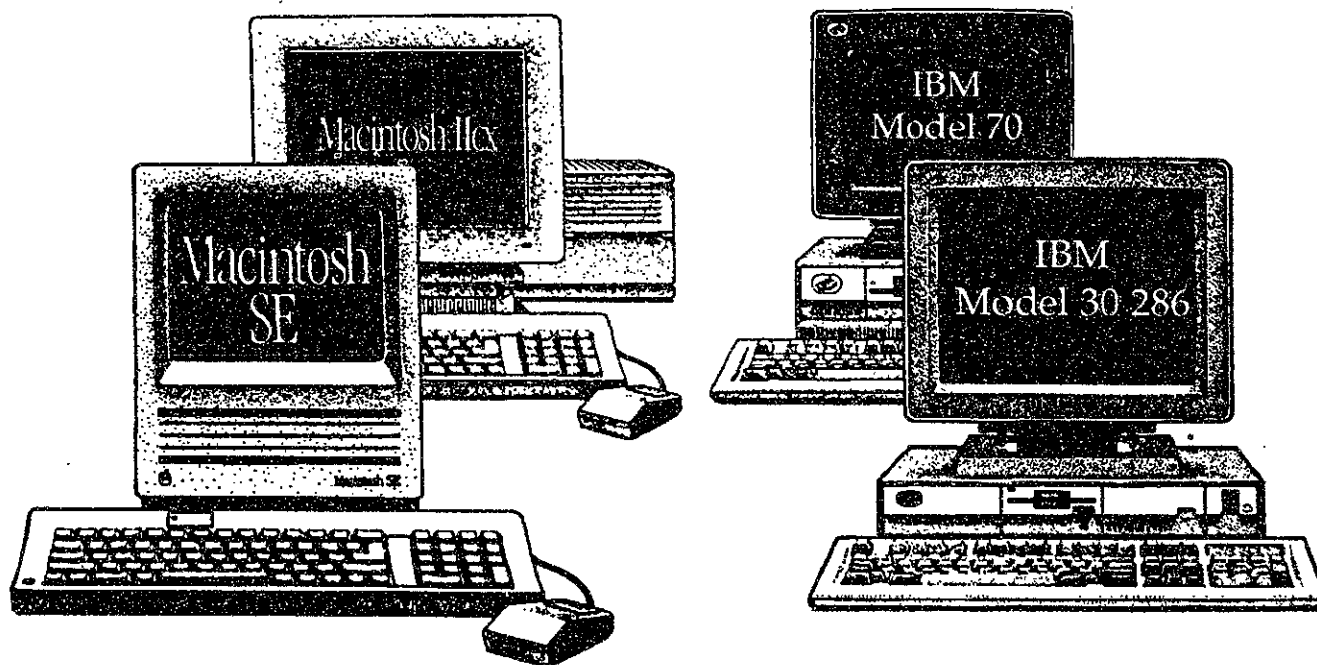
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CUAFA calls for admissions changes

(Continued from page 1)

on their grades and test scores, a similar phenomenon was found — more applicants in the “top” and “high” ranges were denied admission to MIT, especially between 1986 and 1988, the first three years of Michael C. Behnke’s tenure as director of admissions.

The trends noted in both of these studies were reversed this year. The number of admitted students with math SAT scores of at least 750 jumped from 748 to 972, and the mean SAT math score rose 14 points to 741. The number of applicants with “top” or “high” profiles who were rejected dropped from over 400 to about 225. The report said more emphasis was placed on students’ “intellectual promise” this year.

At the May faculty meeting, Behnke explained that complaints from faculty had played a role in the change. “The admission staff picks up signals from the community and tries to act on them,” he said.

But Professor Robert M. Fogelson of the Department of Urban Studies and Planning cautioned that the CUAFA report offered “striking conclusions based on interviews with few faculty members.” He noted that the committee’s “recommendations have great implications for the future of MIT” and suggested that the faculty should discuss “the proper direction for MIT.”

The CUAFA report said “faculty opinions about student performance are mixed.” The committee found that about half of the faculty the committee consulted expressed no major concerns with students’ academic performance and have detected no troubling changes over the long or short run. But the other half “was less positive and expressed varying degrees of concern.”

Specifically, instructors in the mathematics and physics core subjects said they have lowered the level and slowed the pace of their subjects in several instances to accommodate a “decline in academic performance,” the report said. Concern was also expressed by faculty teaching upperclass subjects, especially in the School of Engineering. CUAFA found less evidence of departmental perceptions of a decline in the performance of their majors.

The report said many faculty did not perceive a decline in students’ academic ability, but rather a lessening of the “intensely focused interest in engineering and science” which once characterized nearly all MIT undergraduates. It said that while students were still majoring in engineering and science, they were more likely to distribute their intellectual energies more evenly between technical and non-technical subjects. One mathematics instructor was quoted in the report said his

students were just as bright but not as interested in the subject as students were five years ago.

While CUAFA said that more emphasis should be placed on grades and test scores, it endorsed efforts to increase the representation of women and underrepresented minorities in the student body. Both nationally and at MIT, standardized test scores have been found to underpredict the academic performance of women. For this reason, even though women admitted to MIT have lower average standardized test scores than men, CUAFA found that the academic performance of women over four years is not statistically different from that of men.

CUAFA said that MIT admits all underrepresented minority students who will be able to succeed at the Institute. The report expressed concern about the “individual experiences of minority students who may find it particularly difficult to succeed at MIT” but offered no suggestions to change affirmative action policy. It did note that support services for minority students have not expanded at the same rate as the minority population, creating a possible mismatch between “expectations and resources.”

At the end of the faculty’s discussion of the CUAFA report, President Paul E. Gray ’54 noted that the discussion of declining performance has given some underclassmen, especially freshmen and sophomores, the sense that they were “the worst class ever admitted.” But “the actual situation in no way supports that self-doubt.”

Gray believed there was “some impairment in the self-confidence of large numbers of our students” and he urged the faculty to make it clear to students that they were qualified to be at MIT.

The Tech would like to congratulate its graduating staff members:

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Mark Kantrowitz
Shari L. Jackson
Marcia Smith

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The “Class of 1989 Scholarship Fund” received contributions off all sizes. The following is a list of seniors who made a special gift of \$89 or more:

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We would also like to recognize the following Living Groups for the participation of at least 89% of their seniors:

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Nu Delta
pika

Russian House
Sigma Phi Epsilon

Estrich addresses Wellesley seniors

(Continued from page 2)

take, "fear can harm you more than crime," Estrich counseled. "I will not give up my freedom to live where I want, and work when I want, and come and go with joy and not fear."

Estrich said the abortion issue has the potential to unite women

as a political bloc. "We must be prepared to lose [in the courts]," she warned. "And if we do, when we do, it will be up to us to wage that fight not in the courts, but in the political life of every state in the nation."

Estrich also recalled with irony how she used to wonder whether

men ever would be a part of her life. "I have divided my years since college between law and politics. Want to or not, I have spent most of my life since Wellesley in rooms full of men," she noted.

Last year, Estrich was Gov. Michael S. Dukakis's presidential campaign manager. She was also the first woman president of the *Harvard Law Review*.

Senior Nina Diamond spoke for the Class of 1989, praising the dialogue Wellesley created and encouraged among the members of the College community.

"We graduate from Wellesley today, and each of us faces decision-making and path-finding. But this women's college has given each of us special tools — graceful, delicate machinery with which to forge our tracks: the skills of dialogue," Diamond said.

"If there is one thing that we leave with today," she said, "I hope that it is the mastery of the skill of talking to ourselves. Our truest selves. The selves that can listen to the dialogues with professors and friends and family and then say: 'I have heard you, but now I will listen to myself. What do I really want? What does my best self really think?'"

MIT will grant 2000 degrees today at its Commencement

(Continued from page 1)

stressed that education alone will check the country's descent into "second-class economic status."

The commencement ceremony will begin at 10 am, with the academic procession from 77 Massachusetts Avenue to Killian Court via Memorial Drive beginning at 9:45 am. Chief Marshal Emily V. Wade '45, president of the MIT Alumni Association, will lead, followed by Tsongas; MIT Corporation Chairman David S. Saxton '41, who will open the graduation exercises; President Paul E. Gray '54; Honorary Corporation Chairman Howard W. Johnson; Faculty Chairman Bernard J. Frieden PhD '57; Cambridge Mayor Alfred E. Velluci; and Rev. Scott Paradise, religious counselor at MIT.

Provost John M. Deutch '61 will be marshal of the Academic Principals, composed of the deans of MIT's five schools and Dean for Undergraduate Education Margaret L. A. MacVicar '65; Dean of the Graduate School Frank E. Perkins '55; Charles D. Hollister, acting dean of the Woods Hole Oceanographic Institution; and Associate Provost and Vice President for Research Kenneth A. Smith '58, representing the Whitaker College of Health Sciences, Technology, and Management.

Richard de Neufville '60, professor in the School of Engineer-

ing, will be the marshal of the Faculty Division. Robert L. Mitchell '47, corporate director and retired vice chairman of the Celanese Corporation, will lead the Corporate Division; Dean for Student Affairs Shirley M. McBay will lead the Graduate Division. Student marshals will be Class of 1989 President Carissa G. Climaco, Class of 1989 Secretary Alison R. Miyamoto, and Graduate Student Council President Scott Y. Peng.

Paradise will deliver the invocation after the opening of the graduation exercises. Following Tsongas's address, Peng will give a salute to the graduate student body, Climaco will present Gray with the Class of 1989 gift (a scholarship fund), and Gray will deliver the charge to the graduates.

Fewer papers allowed

This year the only piece of literature that will be distributed in Killian Court is the commencement booklet. The Commencement Committee has prohibited distribution of all other pieces of literature, including *The Tech*, in the court to avoid a possible litter problem.

Mary L. Morrissey, executive officer for commencement, explained that so many groups were planning to distribute that it would have been unfair to choose among them.

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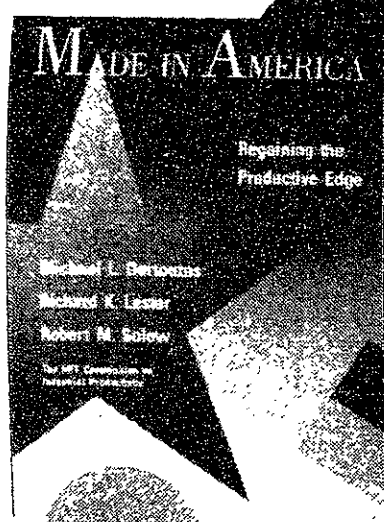
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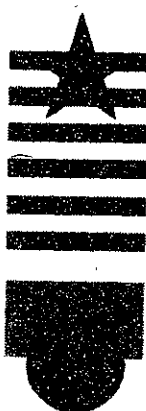
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Rally supports Chinese pro-democracy movement

(Continued from page 1)

Communist troops pushed into Beijing's Tiananmen Square in the early morning hours (late Saturday EST) with orders to disperse students and workers who had occupied the square for three weeks. The civilians were calling for democratic reforms to China's government and an end to corruption. The Associated Press reported that at least 500 civilians were slaughtered in the army assault.

Despite continued gunfire, hundreds of thousands of Chinese civilians returned to the streets of Beijing yesterday to protest the government's crackdown, according to AP reports. As many as 200,000 troops are reported to be gathered en masse on the outskirts of the city.

Kerry, Flynn express outrage at assault

"The hearts of all freedom-loving people have to be struck by the events that have taken place in Tiananmen Square," Kerry told the Student Center crowd yesterday. He compared the suffering of the Chinese students to those killed at the Boston Massacre, saying the events in China would spur on future efforts to achieve reforms.

"The blood that was shed in that square will not be... lost without a useful purpose having been [served by the sacrifice]," Kerry pledged.

Kerry promised the crowd that he would seek to ensure that no Chinese student in the United States would be forced to return to the People's Republic of China

even if his visa was about to expire. "We cannot do business as usual with a government" that kills its own citizens, Kerry said.

The United States should cease arms transactions with the Chinese government, and President Bush and the United Nations should denounce the government's action, Kerry argued.

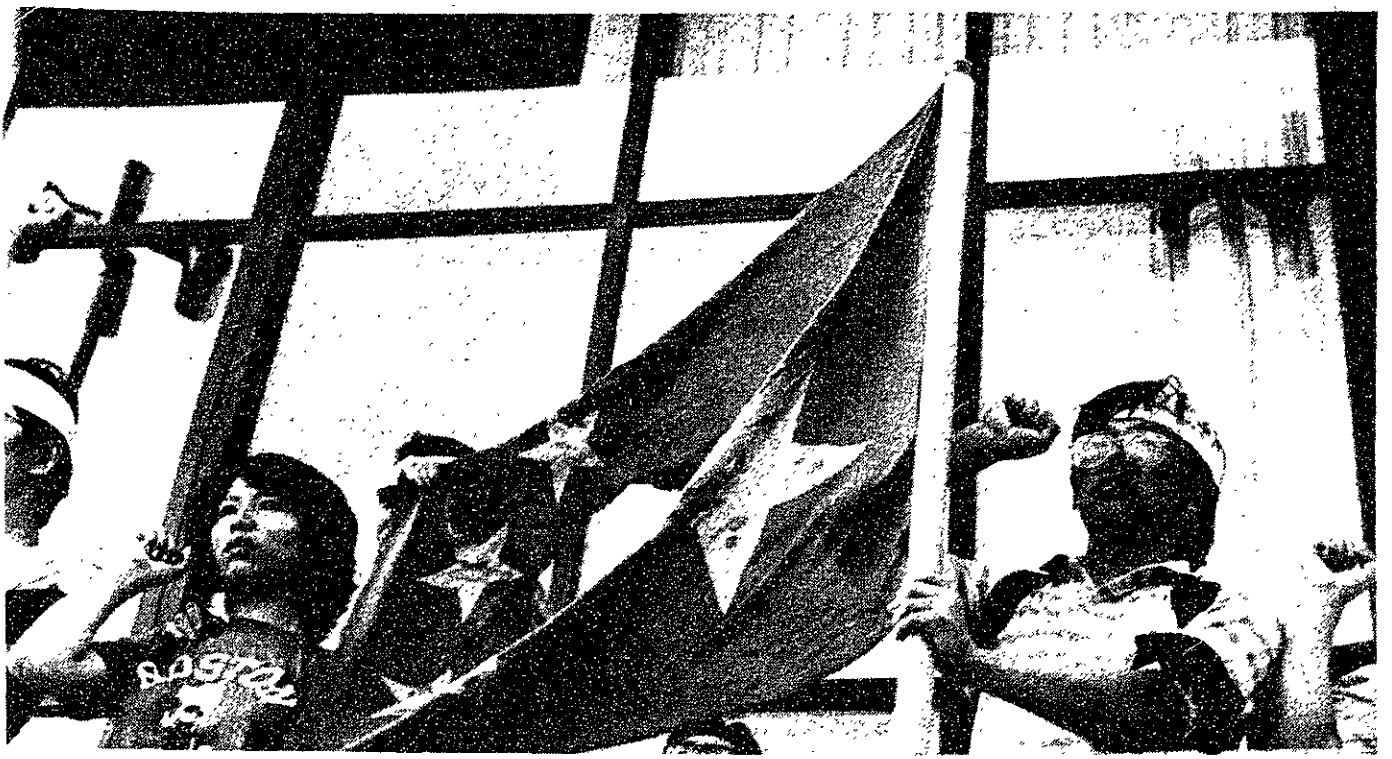
Flynn told the demonstrators that he wanted them to know that "in your time of trouble, the people of Boston will stand with you." The communist government's action was an "assault and an affront" to all Americans, he said.

Flynn will leave soon to attend a meeting in South Carolina of the nation's mayors. He said he would introduce a resolution advocating that the United States break off relations with China until the violence ends. "The US cannot and should not pick and choose" which countries can get away with violating human rights.

Chinese students in US denounce government

"All Chinese around the world who do not wish to be slaves unite and overthrow the fascist oligarchy," one student speaker urged yesterday. His sentiments were echoed by the other speakers who denounced the Chinese government, led by Deng and Prime Minister Li Peng, in extremely harsh language.

"We are here to show our support to the students in Beijing," said Luo Zhexi, who introduced speakers at yesterday's event, in an interview afterwards. "We



Kyle G. Peltonen/The Tech

couldn't bear it any longer," he said, and felt they should speak out in support of their counterparts in China.

"We worked overnight" to get the Student Center demonstration organized, Luo said. Chinese and Chinese-American students from all over the United States staged similar demonstrations over the weekend.

Luo, a postdoctoral associate at Harvard University, said the organizers had two major goals: to provide moral support from the Greater Boston area to the Beijing students, and to help fund the efforts of the Independent Student Association in Beijing.

The May 4 Foundation, recently founded by a group of local

students to raise funds for students in China, collected donations after yesterday's demonstration.

Boston area students and members of the Chinese-American community are expected to converge on Washington today for a major show of support for the Beijing pro-democracy movement.

House hearings to study technology transfers

(Continued from page 1)

The subcommittee is focusing on the ILP because "MIT has been very visible on these kinds of issues, and MIT gets lots of federal grants," the staff member said.

Thomas R. Moebus, the associate director of the ILP and the liaison with the subcommittee, was unavailable for comment Friday.

The ILP's mission is "to create and strengthen mutually beneficial partnerships between MIT and other corporations," according to a 1987 mission statement. "Through the program, technological developments made at MIT are transferred to industry for commercial application, helping to link work at the Institute to the solution of societal problems," according to the MIT Bulletin.

But programs like the ILP have come under fire in some quarters for creating improper integration between universities and industry and encouraging the sale of scientific research. David F. Noble, a former MIT professor who is currently suing MIT for denying him tenure, complained in the April issue of *Zeta* magazine that in some cases university officials sit on the boards of ILP member corporations, making them both the "purveyors and the purchasers of the publicly-created, privately controlled research resource."

In a telephone interview, Noble, who has studied the relationship between universities and industry for 15 years, said the current system leaves "a lot of room for abuse of the public interest." Because there is no oversight of activities like the ILP, universities are "free to make deals in secret with no disclosure." Noble expressed concern that researchers or administrators could have a conflict of interest if they had a financial stake in the performance of ILP member corporations.

Technology transfer essential to improve competitiveness

But officials at MIT and elsewhere have argued that technology transfer programs like the ILP are needed to improve the productivity and competitiveness of American industry. In 1985

congressional testimony quoted by Noble, MIT President Paul E. Gray '54 said that universities had a responsibility to quickly commercialize their research in order to improve US competitiveness. Similarly, journalist David Osborne wrote in his 1988 book *Laboratories of Democracy* that building "bridges between universities and local firms, so as to encourage the rapid commercialization of research... is precisely

the right focus, for the commercialization of research is the weak link in our economy."

But Noble notes that many ILP members are Japanese firms (57 as of September 1988). Rather than providing a competitive edge to American industry, Noble contends, the ILP helps foreign competition. For example, *BusinessWeek* reported that the Japanese NEC Corporation chairman "credits access to MIT research for much of NEC's success in computing."

Noble also expressed concern about the sale of intellectual university property to private industry. "The program is designed to serve neither the needs of the scientific community nor the end of public enlightenment; it is a closed consortium of corporate clients whose sole purpose is to secure exclusive control over... intellectual capital," he said.

The subcommittee staff member said the hearing would be openminded about the costs and benefits of programs like the ILP. The subcommittee is simply trying to determine "what taxpayers can expect from publicly funded research."

Students release report on MICAR

(Continued from page 1)

port they discuss ways to make information regarding one's research sponsor more accessible and development of a questionnaire to focus on the connection between military funding and employment.

President Paul E. Gray '54 established MICAR in the fall of 1986 in response to questions raised by an earlier committee chaired by Professor Carl Kayser. MICAR was to consider how military sponsorship of campus research effects faculty initiative and freedom, and what MIT's response to questions raised by military sponsorship should be. The committee consisted of eight faculty members appointed by Provost John M. Deutch '61. The two graduate students — the only students on the committee — were later appointed by Professor William F. Brace '46, the first chairman of MICAR.

One of the issues the Kaysen Committee had raised involved a lack of awareness with regard to military influences on the MIT campus. According to the report, 13.8 percent of students conducting research did not know who sponsored their research and 7.9 percent were unsure.

The Kaysen report also addressed the limited access to information about military funding on campus. The committee reported that 38 percent of the student respondents felt that information in this area was "seriously lacking" and that 41 percent felt that more information "would be a good idea." Over two-thirds of students doing research felt that additional information about the military dimensions of their work

was necessary.

In an attempt to make information regarding one's research sponsor more accessible, Farber and Hsu recommended to the committee the modification of appointment forms to include a written identification of the sponsor and program. They charged, however, that this effort was thwarted by Dean of the Graduate School Frank E. Perkins '55 who argued that it would be an unnecessary administrative hassle.

The existence of a database containing information about MIT research, professors and alumni was another suggestion for increasing access to this information. Although this idea was endorsed by a member of the Office of Sponsored Programs, "no resources were committed to making this happen," the students wrote.

The organization of department seminars represented another possible solution. Brace organized the first of these "very educational departmental forums" which was attended by most of the department's graduate students and faculty, according to the students' report.

Convinced that "this would be an effective way to stimulate discussion in smaller groups where students and faculty share common research concerns," Farber, Hsu and Brace encouraged other departments to follow suit. But aside from a second seminar, conducted by MICAR member James R. Melcher '62, no other seminars have been organized.

At MICAR's first meeting it was recommended that graduates receive a questionnaire regarding the impact of military support on

their careers, a concern of the Kaysen Committee. Over the next few months several drafts of the questionnaire were designed which focused on the connection between military funding and employment.

But "every version presented to the committee was severely criticized as being too suggestive," according to the student report. "Other than offer criticism, none of the membership (except Melcher) offered any constructive support," according to the student report.

Farber and Hsu next tried to study this connection between graduate employment and military funding by analyzing information obtained through the Career Placement Office. Their findings suggest that "40 percent of all graduates, (from all departments including humanities, architecture, and economics) were employed by the top 100 defense contractors and 70 percent were employed by firms with an excess of \$100,000 dollars in annual revenue from the Pentagon." These figures are "far higher than the 26.9 percent quoted by the placement office," they noted.

According to the report issued by Farber and Hsu, the agenda of each MICAR meeting was "remarkably consistent, the same four members proposed and undertook several projects while the remainder of the membership criticized and volunteered no contribution." It was this "combination of well-intentioned but ineffective leadership, an apathetic and uncooperative majority, and an uninterested administration" that rendered MICAR "impotent and unable to answer its charter."

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MIT

sports

Singhose wins national decathlon title

Best ever finish for track team at Division III championships

By Michael J. Garrison

The MIT track and field team, led by decathlon winner Bill Singhose '90, tied for fifth place in the NCAA Division III National Championship Track Meet, held May 24-27 at North Central College in Naperville, IL. The Engineers had six athletes entered in individual competition, as well as two relay teams.

Besides Singhose, who set a new MIT decathlon record with his 7206 points and placed 11th in the open Pole Vault (15'-1 1/4"), MIT's individual qualifiers were: Scott Deering '89 in the hammer throw (third place, 187'-8"), his longest throw of the year; Mike Piepergerdes '92 in the 1500 meters (fifth place, 3:51.01, a new MIT freshman record); Boniface Makatiani '90 in the 400 meters (sixth place, 48.47); Paul McKenzie '90 in the 400 meter intermediate hurdles (eighth place, 52.95 in qualifiers set MIT record); and Mark Dunzo '91 in the 400 meters (48.53).

MIT also sent its 4x400 relay team (Doug Cornwall '89, McKenzie, Dunzo, and Makatiani) which took second with a time of 3:13.05 and its 4x100 team (Dave Wright '89, Corn-

wall, Dunzo, and Makatiani) which set an MIT record of 42.05 but did not make the finals.

Along the way to his decathlon win, Singhose took first in the long jump (23'-4 3/4") and the pole vault (14'-9"); second in the discus, javelin, and high hurdles; third in the shot put and 400 meters; fourth in the 100 meters and 1500 meters; and sixth in the high jump. He set personal bests in the long jump, 100 meters (11.24), shot put (40'-9") and discus (123'-8").

Singhose who led by 100 points after "a super first day," according to Head Coach Gordon Kelly, put the competition away with his pole vault on the second day. His winning decathlon total was 512 points greater than his nearest competitor, Kevin Luthy of Case Western Reserve.

Singhose, who finished third in the pole vault at February's Division III National Indoor Track Championship, had to qualify for the finals in the open pole vault at the same time he was competing in the decathlon. He vaulted 15'-1 1/4" during qualifying, but was able only to match that mark during the finals. His third place finish in February



David Rothstein/The Tech
Bill Singhose '90 won this year's NCAA Division III decathlon. Singhose also set a new MIT record.

Outdoor Track

NCAA Division III Championships

May 24-27 at North Central College

Naperville, Illinois

Decathlon competition results

Overall - 1, Bill Singhose, MIT, 7206†; 2, Kevin Luthy, Case Western Reserve, 6694; 3, Jeff Bidell, Occidental, 6679; 4, Rex Van Buskirk, Simpson, 6643; 5, Brenton Shavers, Simpson, 6471.

Singhose - 100m, 11.24† (4th); long jump, 23'-4 3/4"† (1st); shot put, 40'-9"† (3rd); high jump, 6' (6th); 400m, 50.81 (3rd); 110m high hurdles, 15.46 (2nd); discus, 123'-8"† (2nd); pole vault, 14'-9" (1st); javelin, 166'-8" (2nd); 1500m, 4:32.26 (4th).

† Singhose set a new MIT record.

† Personal best.

Overall team results

1, North Central College (IL) 66; 2, Lincoln University (PA) 58; 3, University of Wisconsin/Lacrosse 41; 4, Calvin College (MI) 33; 5, (tie) MIT 32, Loris College (IA) 32; 7, Occidental College (CA) 29; 8, St. Thomas (MN) 28; 9, Marvian (PA) 24; 10, Nebraska Wesleyan 23.

came on a 15'-3" vault — but Singhose had not competed in a full Decathlon before that attempt.

Singhose and McKenzie have been named co-captains for next year's team.

The second place finish for the 4x400 relay team followed a "really outstanding race," Kelly reported. Lincoln University, of Pennsylvania, barely edged the Engineers. "Each guy seemed to move us up," he said.

Cornwall led off the race with a 49.9 split, followed by McKenzie's 48.1 mark. Dunzo and Makatiani completed the race, each running a 47.5 split. Makatiani "was right there with the Lincoln guy" on the last leg, Kelly said.

The relay team improved upon their sixth place indoor time by

11.41 seconds. Makatiani did not run in the indoor season, and his place on the indoor relay team was taken by Kevin Scannell '92.

Deering, the winner of 35-pound weight throw at the indoor championship, was named the season's Most Valuable Player. After qualifying for nationals very early in the season, Deering had been struggling lately. Kelly noted that Deering is marginally better at the indoor event.

Of the eight athletes sent to the meet by MIT, only Wright did not place either individually or on a relay. All of the others earned Division III All-American awards, and Makatiani and McKenzie each earned two (as individuals and members of the 4x400 relay).

The fifth place finish was MIT's highest ever in a national championship, Kelley said. He had told *The Tech* earlier that he hoped for a finish in the top five, and he was pleased to have met his goal.

However, he thought MIT could have done a little better. Singhose missed scoring in the open Pole Vault by one jump, the 4x100 relay was the fastest squad not to reach the finals, and Makatiani had a disappointing finish in the 400 meter final — he had run 48.06 in the trials, 0.41 seconds quicker than his time in the finals. Nevertheless, MIT did improve on its sixth place finish in the less competitive indoor championships.

"All in all," Kelly added, "we did pretty well."

The *Tech* sports department wishes to congratulate MIT's senior athletes for their abilities on the field and in the classroom.

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The Tech

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FRIDAY, JANUARY 12, 1961

NO. 2

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