

Harris takes up post as associate provost

By Niraj S. Desai

Ellen T. Harris has assumed the newly-created position of associate provost for the arts, the MIT News Office announced this week. The appointment of Harris comes nearly two years after the position was first proposed in response to calls for integrated leadership in the arts program.

The new associate provost is charged with coordinating arts efforts at MIT and working as an advocate for the arts. Harris, a soprano soloist and former chairman of the University of Chicago's music department, will also serve as professor of music. As associate provost, she will be report to Provost John M. Deutch '61.

Deutch promised at the Nov. 1987 faculty meeting to appoint an associate provost following recommendations made by the *Ad Hoc* Committee to Review the Arts. That committee, chaired by Professor Paul L. Joskow, cited a need for a senior official to take charge of the arts at the Institute.

Joskow noted at the same faculty meeting that support for the arts was decentralized among many groups, such as the Council for the Arts, the MIT Museum, and the Student Art Association. While he acknowledged this was not all undesirable, he said the program would be aided by strong institutional leadership.

The responsibilities of the associate provost for the arts will cut across a number of organizational lines, affecting parts of the Department of Humanities, the School of Architecture and Planning, the MIT Museum, and others.

Deutch, in a News Office release, said, "The position of associate provost for the arts is central to enhancing our current program in the creative arts and to success in pursuing new initiatives. MIT is enormously fortunate to have attracted a person of Ellen Harris's distinction to our faculty and I greatly look forward to working with Professor Harris to strengthen the arts at MIT."

Working on goals and priorities

Harris said in an interview yesterday that there was no need for her to try to foster interest in the arts, because "there is a very active arts community here already." Rather, she saw her role as one of working as a leader in determining long-range goals and priorities for MIT's efforts and in raising consciousness about these efforts both on campus and in the Greater Boston community.

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Photo courtesy of Donna Coveney

Ellen Harris, associate provost for the arts

Athena upgrades solve old problems, give new capability

By Andrea Lamberti

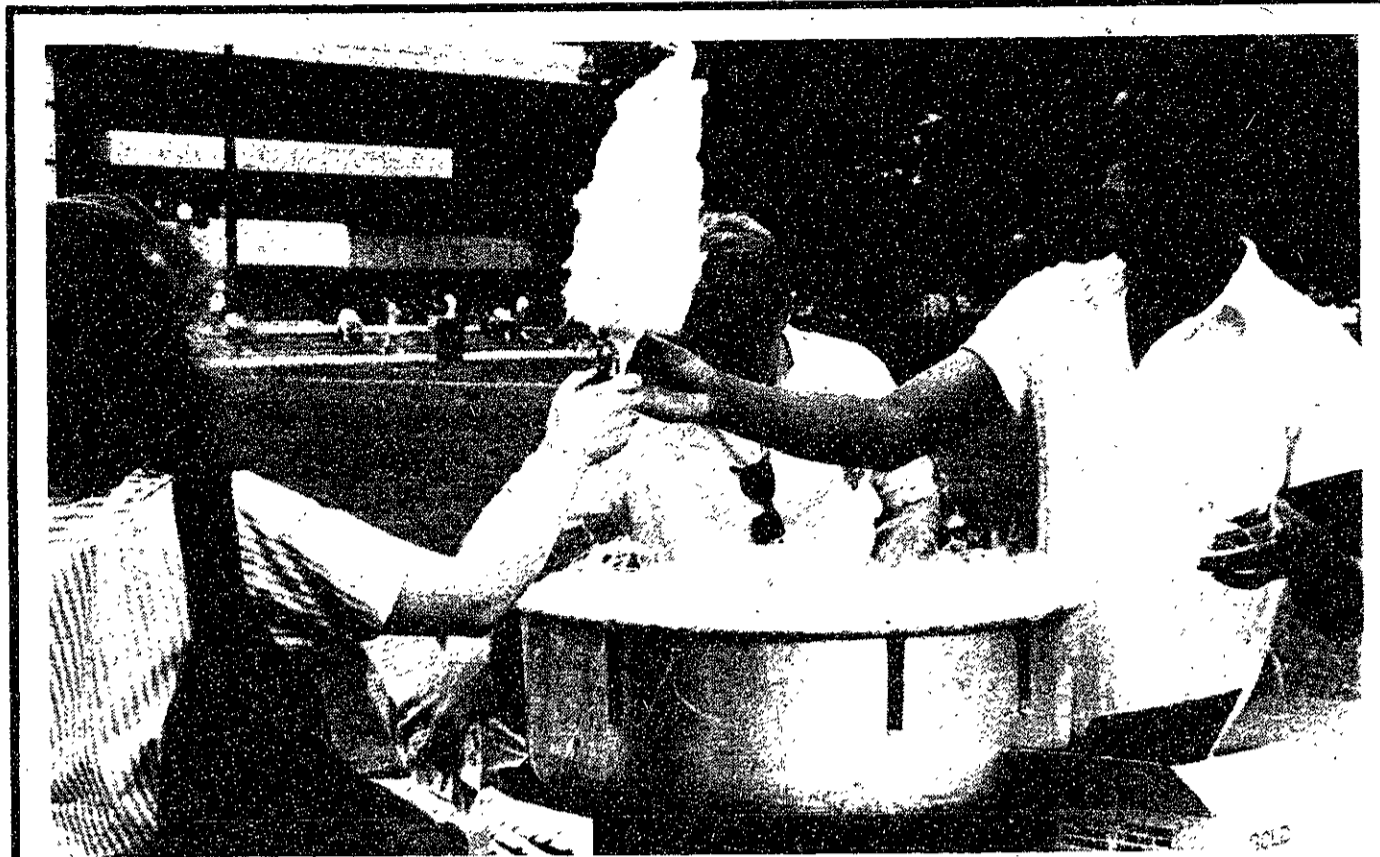
New system software installed in August for Project Athena offers several significant changes for users. A new "login" interface and reorganization of configuration files are among the changes.

The changes created by Release 6.3B attempted to resolve problems with the differences between "window" and "login" sessions. The differences occur because the user can enter the system in different ways.

A "window session" occurs when a user logs in directly on the system at a workstation. This session supports customizations of configuration files, also known as "dotfiles", and multiple windows that require the use of a window manager.

These activities are not supported in the "login sessions," that result from a remote login and only allow one window. Previous solutions created problems for users in a dial-up session be-

(Please turn to page 9)



Tony Hsu

The Student Center Committee treated students to cotton candy during Reg Day, made possible by video game room profits.

ARA raises prices, changes meal plan

By Prabhat Mehta

MIT students this year will face higher prices but more alternatives — which include bonus credit for larger meal plans — from MIT's Food Service.

Price increases took effect Saturday, Sept. 2, after a careful cost evaluation over the summer, according to Alan Leil, general manager of Food Services, which is run by the catering company ARA. Rather than make an across the board increase in prices, Leil, Director of Housing and Food Service John McNeill, and the managers of MIT's dining halls decided to look at the cost of each food item sold, considering such criteria as changes in the costs of ingredients, labor, and general operations (electricity, paper, machinery, etc.).

Food Service price increases are usually considered every year. The goal is to assign prices which accurately reflect the value of individual items, according to Leil. "Every item is different . . . We want a hamburger to cost what it would [anywhere else] . . . We're hoping to be price sensitive," he said.

The minimum meal plan requirement for those who live in dormitories with meal service — Baker House, MacGregor House, 500 Memorial Drive, and McCormick Hall — also increased from \$623 to \$673.

New meal plan offerings increase choices

This term's meal plan offerings include a new "guaranteed meal plan," as well as bonus credit for larger subscriptions. Traditional meal plan offerings have been limited to the "declining balance system," whereby students request a certain dollar value credited to their meal accounts. The cost of each

purchase would then be subtracted from the account balance.

Under the new "guaranteed meal plan," which applies to a \$775 plan, students would be allowed ten meals per week each week in Baker. Baker charges one price in their commons ("all you can eat") program. In addition, each student would be allotted \$200 in a declining balance account.

Three large meal plans have been offered which add percentage bonuses to the purchaser's meal account. A student who takes out a \$775 (without guaranteed meals), \$875, or \$975 plan will have an extra 5, 10, or 15 percent added to his or her plan.

Those who live in dormitories with meal service, however, will only get percentage increases based on the differences between their minimum meal requirement and the plans they've selected.

The idea behind giving bonuses for larger meal plans was provide "an incentive to get people to participate in the program . . . no question about it," Leil said.

Group works to devise new postering policy

By Reuven M. Lerner

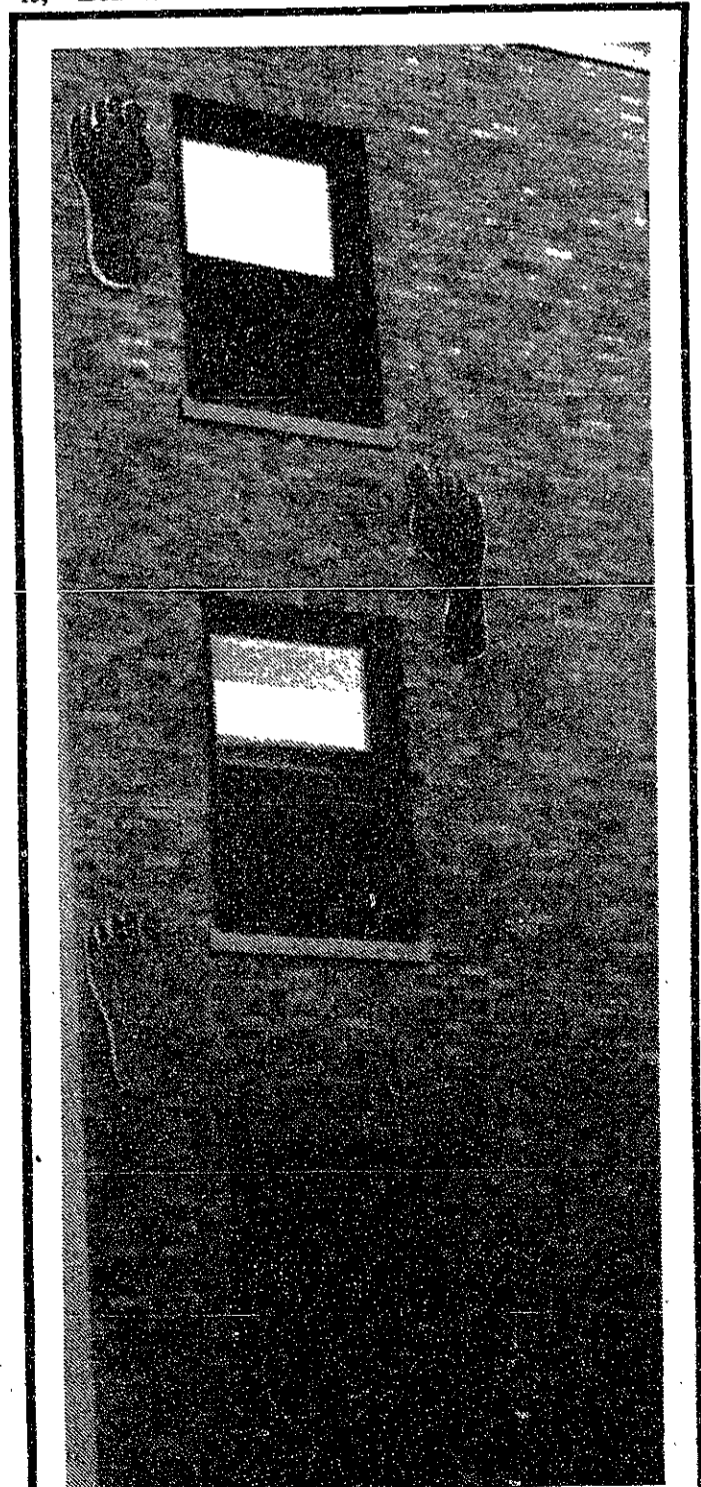
Students and administrators have formed a client group to create a new Institute postering policy. Undergraduate Association Vice President Andrew Strehle '91, a member of the client group, said that the new rules will probably take effect by next semester.

Strehle said that the committee is being formed in response to a call from the MIT administration for stricter enforcement of the current postering policy. According to Austin Petzke, operations supervisor for Building Services, the current policy forbids postering any part of the Institute other than bulletin boards. Petzke added that this policy is enforced every day by custodians, who "have instructions to remove posters" from unauthorized places.

Administrators and custodians tolerated the posters until this past year's UA elections, when candidates posterized most available surfaces in the main buildings, according to Association of Student Activities President Bill Robert '90. He added that this prompted some administrators to look into alternate forms of campus advertising.

Petzke said that when posters are removed, they "usually damage the paint surface." He added that custodians spend great amounts of time removing posters, and that "time is the major problem."

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Kristine AuYeung/The Tech

It's too early to be climbing walls, classes haven't even begun yet! Footprints appear on an East Campus wall.

Client group seeks to create poster policy

(Continued from page 1)

Victoria Sirianni, an interior designer and space planner for Physical Plant, said that the present number bulletin boards was "adequate," but that she was not sure "how well they are used." She suggested that a possible solution would involve "graphics, maybe with computers and audiovisual [techniques] to get the message across more creatively."

Some students like the posters in the Infinite Corridor, according to Strehle, since they give MIT a "more human" atmosphere. However, he added, students also realize that the present poster system wastes a great deal of student time. It also wastes an estimated \$30,000 per year of Physical Plant's money.

First arts administrator assumes post

(Continued from page 1)

Moreover, Harris said she would try to facilitate communication between different parts of the MIT arts community. Such communication will hopefully create a climate in which different groups can lean on another and can see that each is a part of "a much larger and stronger whole," she said.

There is no real conflict between MIT's role as a technology-oriented university and its role as a center of arts activity, Harris said. "My feeling about MIT is that it is a school that in its way specializes in creativity, and I do not think that creativity is limited to science." Anyone who wishes to develop his imagination fully cannot ignore the creative arts, she explained.

Arts programs at the Institute should be held to the same high standards as other parts of the university, and should not be treated as a "stepchild to science," Harris said.

Harris believed that others in the MIT administration and community shared this outlook. "I am very pleased with the commitment that MIT has made with the arts," she said, adding that she would not have come to MIT to assume a position that was "mere window dressing."

The associate provost will moderate an open symposium on the arts in October, and is scheduled to make her MIT singing debut on Dec. 9 in the MIT Symphony Orchestra's performance of Berlioz's *Les Nuits d'été*.

Strehle admitted that it would probably save money to take posters down less often than is done now.

Strehle said that a new poster policy including fines was originally supposed to go into effect yesterday. Robert felt that fines are still a possibility, but that they would depend on how much bulletin board space the Institute eventually gave activities. Robert praised some administration officials as having fought for student involvement in making the final decision.

Sirianni said that MIT could learn from other schools' poster policies. Robert agreed with this idea, noting that other universities do not poster as much as MIT does. When MIT activities poster other campuses, the other schools often complain about the excessive number of posters.

Some alternatives to poster have already been put in place. The "daily board" in Lobby 7 will be cleared each weekday, "so that people can see what's going on that day," Robert said. He added that the daily board will work in conjunction with a weekly calendar, the details of which still have to be worked out.

Several people suggested adding bulletin boards to the main lobbies and hallways. Robert said that the client group will probably add them to key locations in the Institute. Sirianni said that there used to be tubes mounted on the walls, onto which students could place their notices. Placing those tubes in strategic locations could be an "ideal" solution, she added. Other ideas included putting small cards on the tables in dining halls, and printing tray liners for cafeteria trays, Robert said.

Strehle noted that each of the solutions to poster that have

been offered so far have had "at least one major problem." He said that the client group will decide if there will be any fines, and to whom the money will go once it is collected. He added that it was ridiculous for the UA Finance Board to give money to organizations which would eventually use that money in poster fines.

Robert said that although ASA allocates bulletin boards to groups, they are rarely used to announce events. It is "hard to say" if posters are more effective than bulletin boards, he noted, since many groups use them due to lack of manpower.

Both Robert and Strehle felt that student input was important to the success of the client group. Robert said that the poster policy will be at the "top of the agenda" at the next ASA general meeting. He added that he has "tried to represent students" by "asking not to have fines [in the policy]," and by asking the administration not to cut poster off suddenly. Postering will not stop overnight, he noted, and the client group will make sure that changes occur at a reasonable pace.



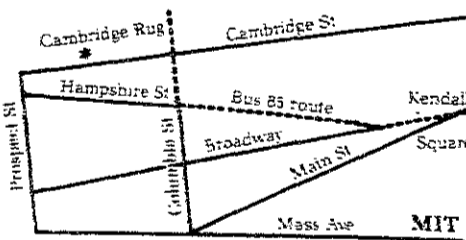
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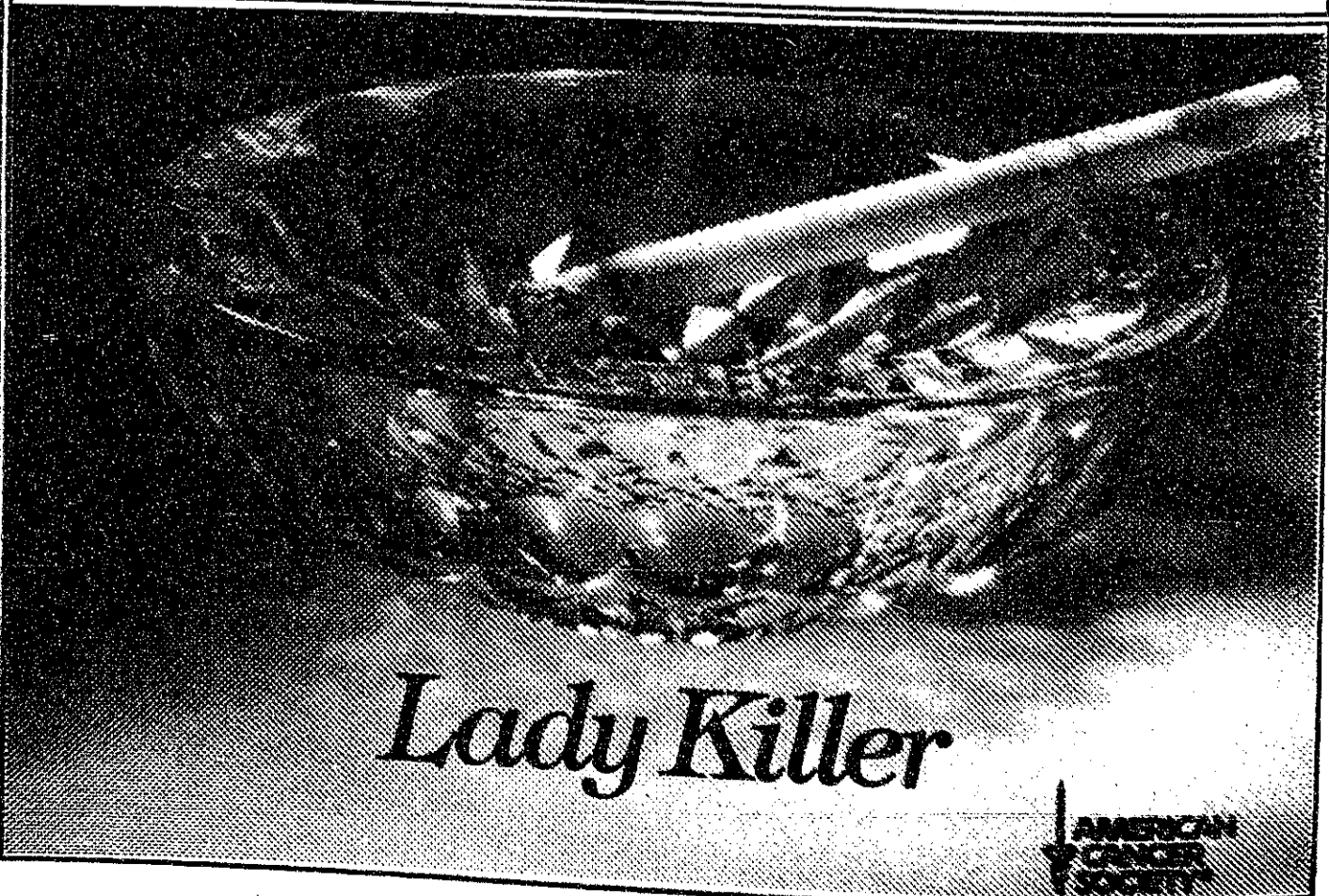
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news roundup

from the associated press wire

World

West Germany praises Hungarian decision

After waiting for weeks, seven thousand East Germans in Hungary have finally received long-awaited news. Hungary announced Sunday that it would allow their passage to the West. The decision makes Hungary the first East Bloc government to help the citizens of another Communist nation escape to the West. It also marks the largest mass emigration of East Germans to West Germany since the Berlin Wall was built in 1961; Budapest predicts that tens of thousands of other East Germans now on vacation in Hungary may also choose to leave for the West.

The government communique issued by Hungary says police and border guards have been instructed to let East Germans leave at any border point.

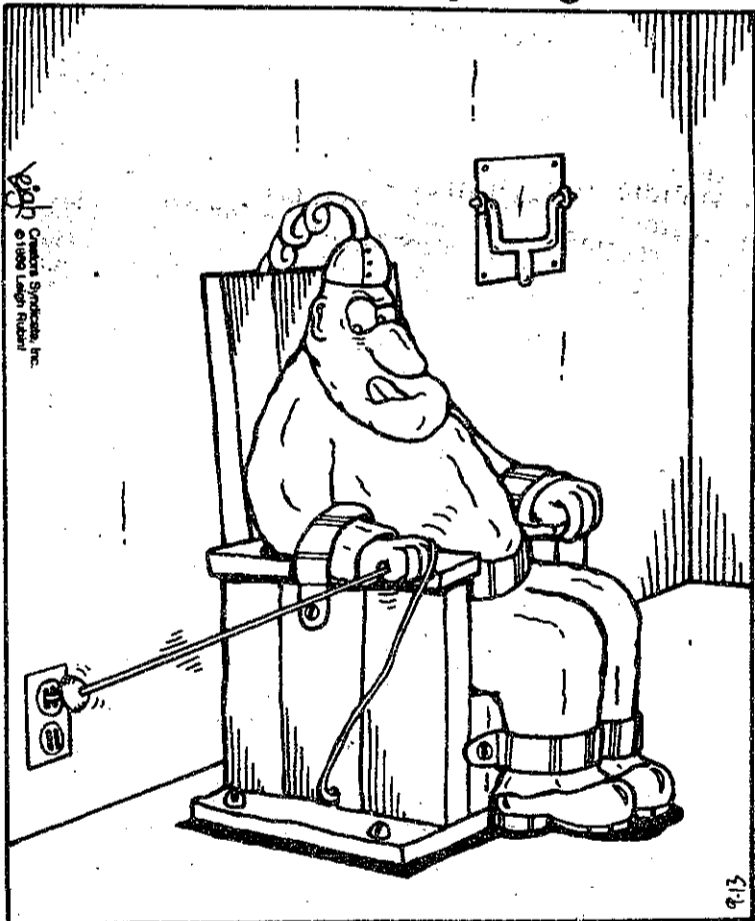
Communist East Germany is blasting Hungary's decision. The state-run official news agency said that Budapest has "directly interfered" in its internal affairs, and that "under the guise of humanitarianism, has engaged in the organized smuggling of human beings."

Meanwhile, West German Chancellor Helmut Kohl said he is "deeply thankful" to the government of Hungary for its decision to allow the refugees emigrate to the West.

Colombian drug wars continue

It was a busy weekend in Colombia's drug war. Colombia's army said it has raided 42 ranches believed to be owned by drug barons. Guerilla-style attacks continued in Medellin, Colombia, with one bomb damaging a liquor factory, hooded assailants setting a truck on fire, and police defusing a bomb at a bank. A Colombian official said on Sunday that his government will extradite three more reputed cocaine traffickers wanted in the United States.

Rubes® By Leigh Rubin



Mother Teresa's condition improves

Doctors in Calcutta, India, say Mother Teresa's condition is improving. The Roman Catholic nun and Nobel laureate received a pacemaker to steady her heartbeat along with heavy doses of antibiotics, which seem to be working. One doctor said that her temperature is normal and that she's cheerful.

Yeltsin says USSR

needs more democracy

Maverick Soviet politician Boris Yeltsin told CBS yesterday that his country faces continuing economic and social decline, and can learn from American democracy while changing its political system. Yeltsin is in the United States for his first American visit.

Nation

Exxon halts Valdez clean-up

As word comes from Exxon that it is calling a halt in oil spill clean-up efforts in Alaska for the winter — a word of caution also comes from Environmental Protection Agency administrator William Reilly. Reilly told NBC he is not ready to say a similar spill cannot happen again. Reilly said Exxon will have to finish the cleanup of the Valdez tanker oil spill next spring, or pay the government to do the job.

Reagan recovers from surgery

A spokesman for Ronald Reagan said the former President watched football yesterday in his hospital room at the Mayo Clinic in Rochester, MN. He is said to be recovering well from Friday's brain surgery. The spokesman said Reagan has also sent a get-well message to Mother Teresa.

Trade deficit worries mount

Red flags are up about the future of the US trade deficit. The Institute for International Economics is warning that world efforts to stabilize the dollar are in shambles. And the research group says the trade deficit will soar as the value of the dollar goes up. The group says the Bush Administration shares the blame for the breakdown because "it's not doing anything to counter it."

Local

Con artists fool college students

Police in Boston say con artists posing as real estate agents rented the same apartment over and over again to unsuspecting college students. In the scam, the phony real estate brokers showed students a large two-bedroom apartment with a modern kitchen, two baths, a big living room and two parking spaces — all at the bargain rate of \$850 a month. Normally, an apartment like that in Boston would rent for more than \$1000. The deal seemed too good to be true, and it was. After 12 to 15 students said they had put down deposits on the same apartment, the con artists took the money and disappeared. Police are now looking for two men, and possibly a woman accomplice.

Ships collide in Danube River

Rescuers in Romania began searching on Sunday for 151 passengers missing after a collision between a Romanian ship and a Bulgarian tugboat in the Danube River. The official Romanian news agency reports that so far only 18 people, as well as the ship's crew of 13, have been rescued. The Bulgarian tugboat reportedly sank in "conditions of poor visibility."

The collision occurred upstream of the port city of Galati, about 125 miles northeast of the Romanian capital of Bucharest.

Iranian Parliament denounces US idea

The Iranian Parliament said a request by nearly 200 US congressmen for the United States to support Iranian resistance groups is a call for "the overthrow of the Islamic republic." It also warned about "consequences." In a speech on Tehran Radio, the Iranian Parliament speaker described the lawmakers' action as "stupid," and said US leaders will "take the wish of overthrowing the Islamic republic to their graves."

The letter, addressed to Secretary of State James A. Baker, warned the Bush Administration against continuing to hope for the emergence of moderates from within the present Iranian ruling structure, and it asked for an arms and economic boycott against Iran.

Weather

Cooling off . . . slowly

Over the next several days, the weather in New England will gradually become cooler as a high pressure ridge builds slowly eastward and southward. In the meantime, our weather will be dominated by a cold front and low pressure disturbances moving along the front as it slips southward through the area. The local weather will be characterized by more clouds than sun. By Thursday, the front will have progressed far enough south that skies will begin to clear, but yet another disturbance will be approaching from the west — increasing our chances for rain.

Meanwhile, in the Atlantic, *Gabrielle* has weakened to a tropical storm as it moves slowly over the cooler waters of the northwestern Atlantic. Located to our east, *Gabrielle* was drifting to the east-northeast Monday evening. In the far eastern Atlantic, tropical storm *Hugo* is moving to the west and is expected to strengthen slowly.

Tuesday afternoon: Variably cloudy. Turning drier. Winds becoming northwest 10-15 mph (16-24 km/h). High 76-81°F (24-27°C).

Tuesday night: Partly cloudy. Winds north. 10 mph (16 km/h). Low 60°F (16°C).

Wednesday: Cloudy with light rain or rain showers developing in the afternoon. Winds light northeast. High 74°F (23°C). Low 60°F (16°C).

Thursday: Rain ending early then partly sunny. Rain may redevelop late. High 70°F (21°C). Low around 55-60°F (13-16°C).

Forecast by Michael C. Morgan

Compiled by Reuven M. Lerner

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Volume 109, Number 34 Tuesday, September 12, 1989

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The Tech (ISSN 0148-9607) is published on Tuesdays and Fridays during the academic year (except during MIT vacations), Wednesdays during January, and monthly during the summer for \$17.00 per year. Third Class by The Tech, Room W20-483, 84 Massachusetts Avenue, Cambridge, MA 02139-0901. Third Class postage paid at Boston, MA. Non-Profit Org. Permit No. 59720. POSTMASTER: Please send all address changes to our mailing address: The Tech, PO Box 29, MIT Branch, Cambridge, MA 02139-0901. Telephone: (617) 253-1541. FAX: (617) 258-8226. Advertising, subscription, and typesetting rates available. Entire contents © 1989 The Tech. The Tech is a member of the Associated Press. Printed by Charles River Publishing, Inc.

Is everybody happy?

Column by Adam Braff

Do you feel it yet? The ache to leave, I mean. Sure, everything's fine at the moment — your first class was today, your carpet's not stained yet, you've grown happy and fat on summer and rush food. The last thing you want to do is run screaming. Enjoy this; it lasts a month.

Come October, you'll need a road trip. For argument's sake, I'm sending you to Freeport, Maine. The leaves won't be changing for another few weeks, but it should be a pretty drive nonetheless. Take your Volkswagen and the fleeting delusion that you go to a normal school, and head north — first on I-93, then on I-95.

The drive will make you hungry after an hour. Leave the big road in New Hampshire when you find any town with an outstanding name. I prefer "Greenland." Greenland will turn out to be a disappointment, too small to support even a McDonalds. Wander vaguely north through Hampton and Rye Beach into North Hampton.

Eat at Betty's Kitchen on Route 1. Try to get the corner table beneath the poster of the Three Stooges kicking a football. Make plans to recreate this photographic masterpiece on the omniturf back at MIT. You will wax nostalgic about old television shows as the young waitress brings your Cajun Steak and Eggs (\$7.95, includes home fries) and full pint of milk. When you meet the jolly, corpulent man (Betty?) who owns the place, don't bother to make an offer for the Stooges poster. It belongs to his son.

Gape at the bowling alleys and other down-east Americana on the drive back to I-95. You will reach Freeport in another hour. *Why am I doing this?* you will think. *I don't need more clothing.* Of course not. Need is a dicey emotion; it is the result, and not the cause, of desire. Upon entering the monstrous L.L. Bean store, be sure to thrill to the raw preppiness of it all, the unequivocal yet inexplicable allure of natural fibers dyed softly green.

There is an old rule about attending auctions: set a limit on the amount you're willing to spend, and stick to it through the heat of competition. There are many human ventures which, like auctions, excite a person briefly to the point of mental collapse. Visiting L.L. Bean headquarters weakens your grip

on your wallet and transports you to a higher level of shopping. Can you picture it? Duck decoys cohabitating with rugby shirts, tackle boxes next to tassel loafers. The management just added 40,000 square feet of rental space, making Bean "the largest store of its kind in the world." This is like saying the United States is the largest country of its kind in the world.

You are in motion, which is the surest way to avoid boredom. We are lucky that boredom moves slower than we do.

Spend too much, leave weary, with the anesthesia of after-sex (this wasn't just shopping, what you did) requiring you to stop for dinner in Freeport. Might I suggest Horsefeathers, a lobster place on the main drag? Too weak to enjoy the puns on the menu, fall face-first into the Nasty Naughty Nachos. Lift your face so that the waiter may slide a 1 1/4 pound lobster beneath it; resume dining. Separate the head shell of the lobster from his other parts and lash it to your hood ornament. Speed as much as you like on the way back to MIT; legend has it that the front of a crustacean at the front of a car wards off speeding tickets.

On your approach to Boston, tune in FM 101.7. You will hear former punk rocker John Lydon (né Rotten) plaintively wail, "Is everybody ha-ha-ha-ha-happy?" Sing along. Be happy. You are in motion, which is the surest way to avoid boredom. We are lucky that boredom moves slower than we do. Each time we go home from college, or vice-versa, it takes a few blissful days for it to catch up and soak us. The tracking ability of boredom is groundless and universal — try as I might, I can't blame it on MIT.

Adam Braff, a junior in the School of Humanities and Social Science, has written sports and book reviews for The Tech.

LETTERS TO THE EDITOR

New ARA price increase example of MIT injustice

I am writing this letter to complain about the recent increase ARA Food Services has implemented in the MIT dining halls. I was shocked to learn that a chicken sandwich and strawberry shake would now cost me \$5.50! Moreover, with the increase in price, ARA has not improved the quality of the food. All other types of food have gone up in price, in some cases dramatically.

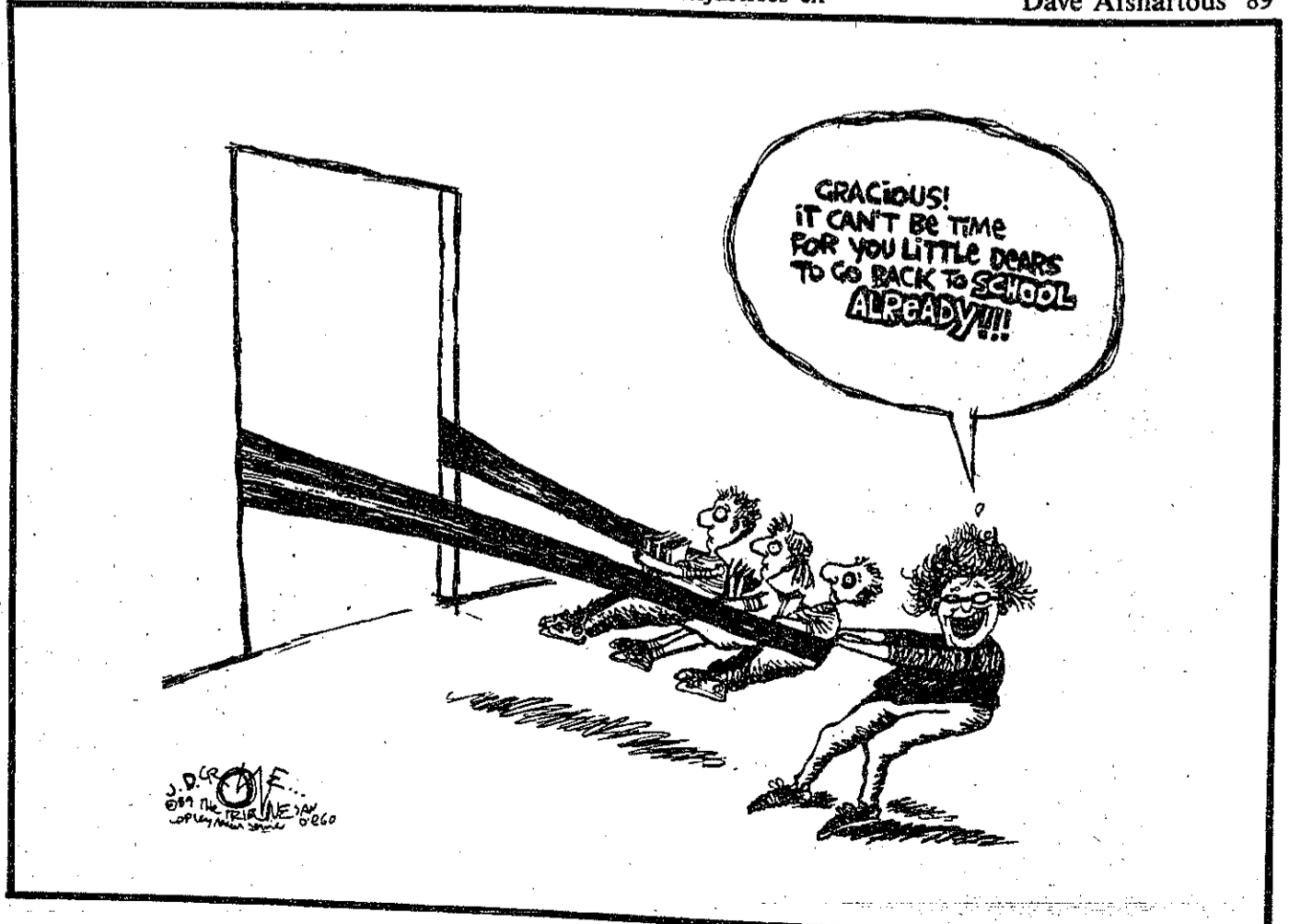
It is true that ARA is a business and, like all businesses, it is out to make a profit. However, due to the near monopoly that ARA enjoys over student food service, they have taken advantage of their privileged position and the customers must respond. However, it is not solely ARA that has caused this present situa-

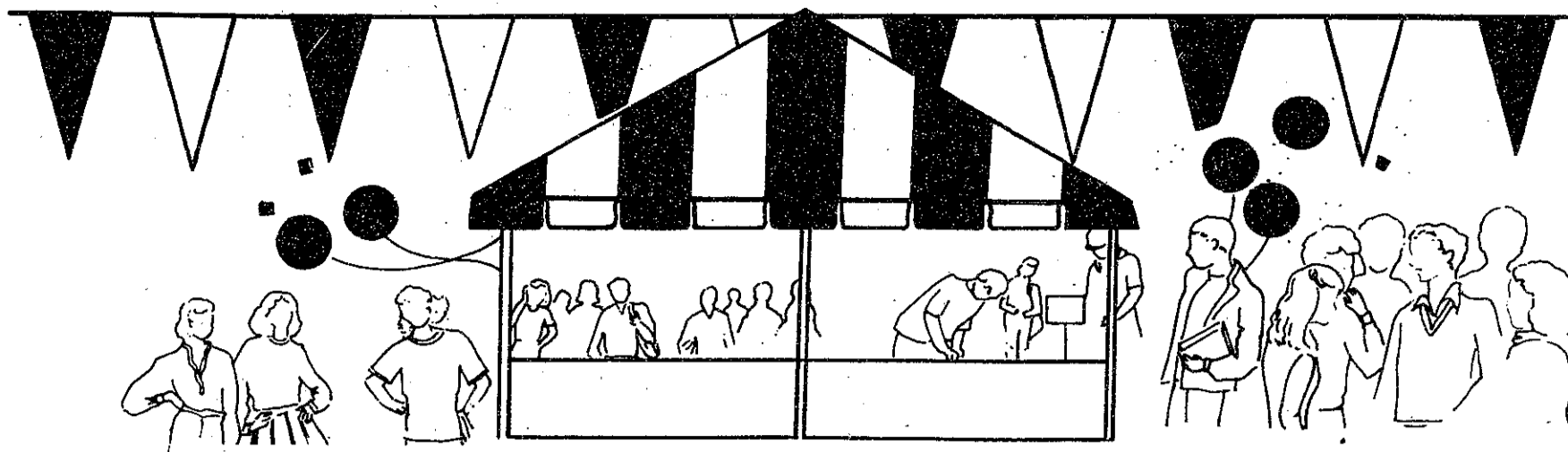
tion. Only at a school where the student body is politically apathetic could such a situation occur. The only recent student protest of a rights violation I can think of was last spring's minority student protest in response to changes in Project Interphase, an eight-week summer program for incoming MIT minority freshmen. On the whole, it seems that MIT students are timid to act. Most of the injustices committed at MIT would have no chance of succeeding at more politically active schools such as the University of Massachusetts at Amherst; the students would simply not tolerate it.

Some of the students are so politically apathetic that they do not even know that injustices ex-

ist. They will raise their brows with surprise at the mention of campus police harassment or MIT investment in South Africa. There is a connection between the food service issues and the larger issues of moral injustice. If students are unwilling to stand up for small injustices, they will certainly not stand up for the larger ones. Some students will probably argue that time constraints at MIT do not allow one to be politically active. Although such an attitude may produce competent engineers, it perpetuates ignorance and social injustice. I hope MIT realizes the importance of the above issues and allows students a real voice in their resolution.

Dave Afshartous '89





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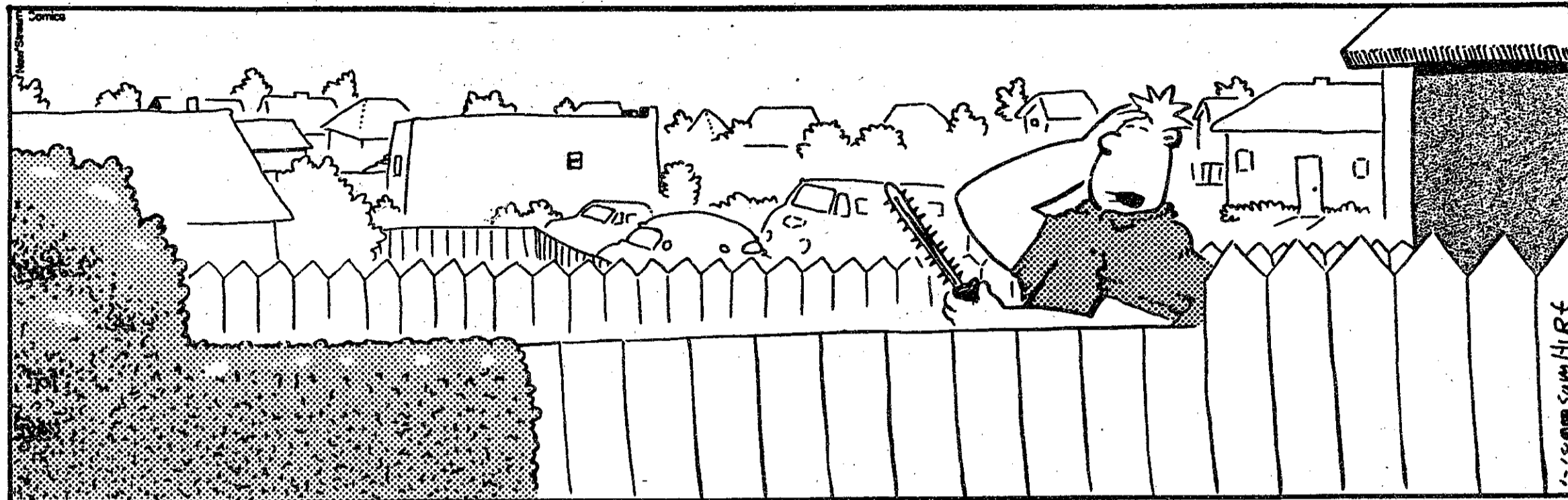
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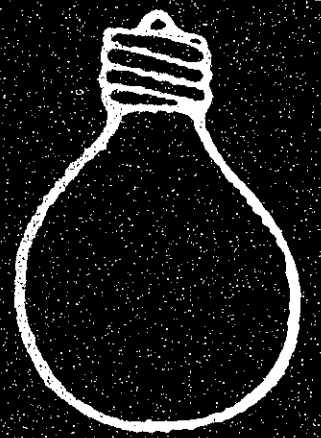
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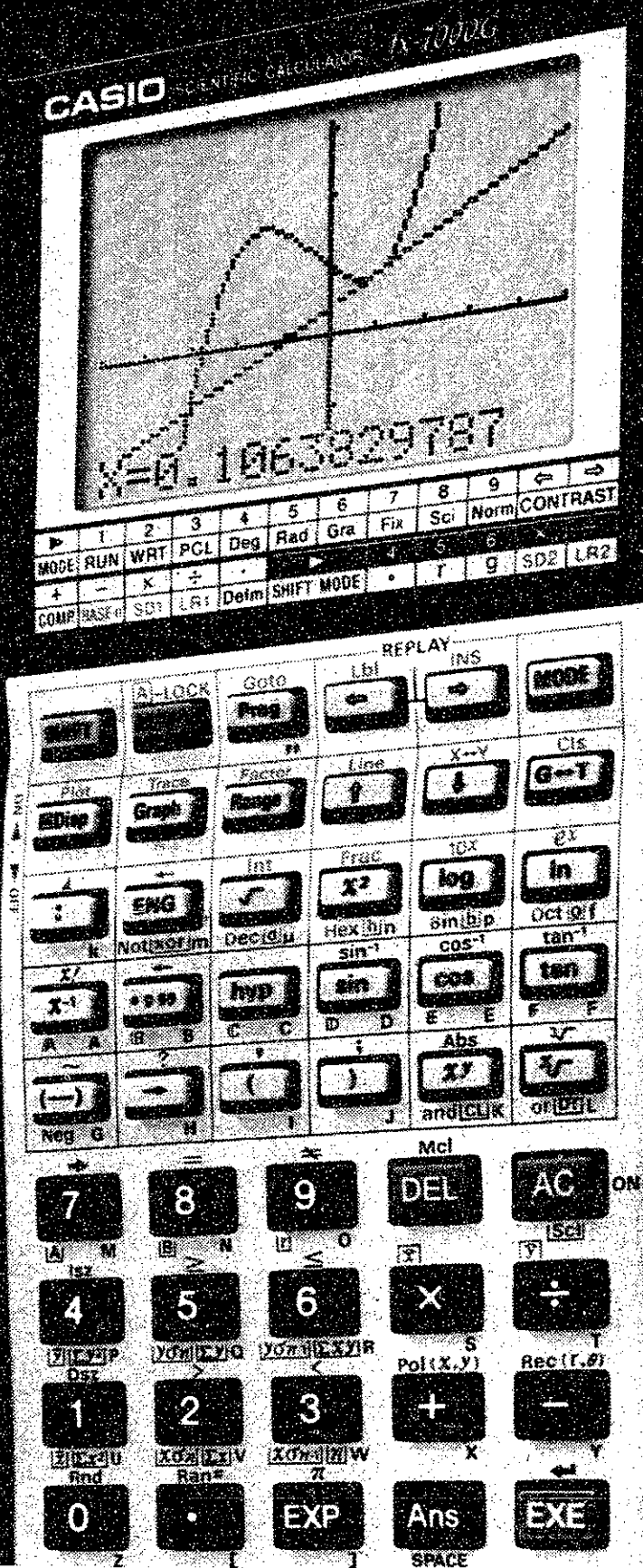


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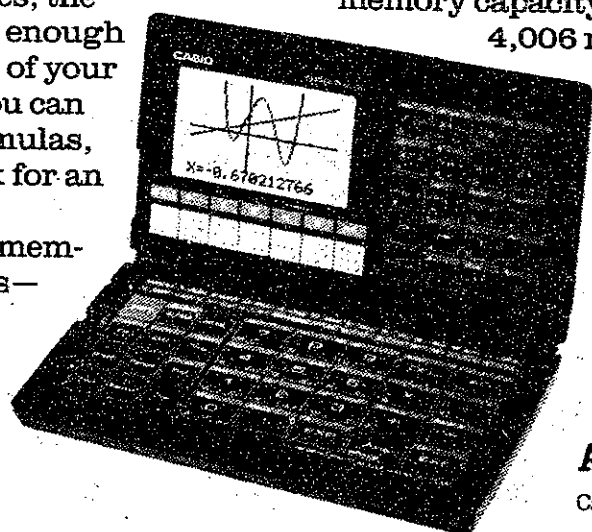
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Project Athena introduces new software in fall

(Continued from page 1)

cause their configuration files would try to start up window-oriented activities.

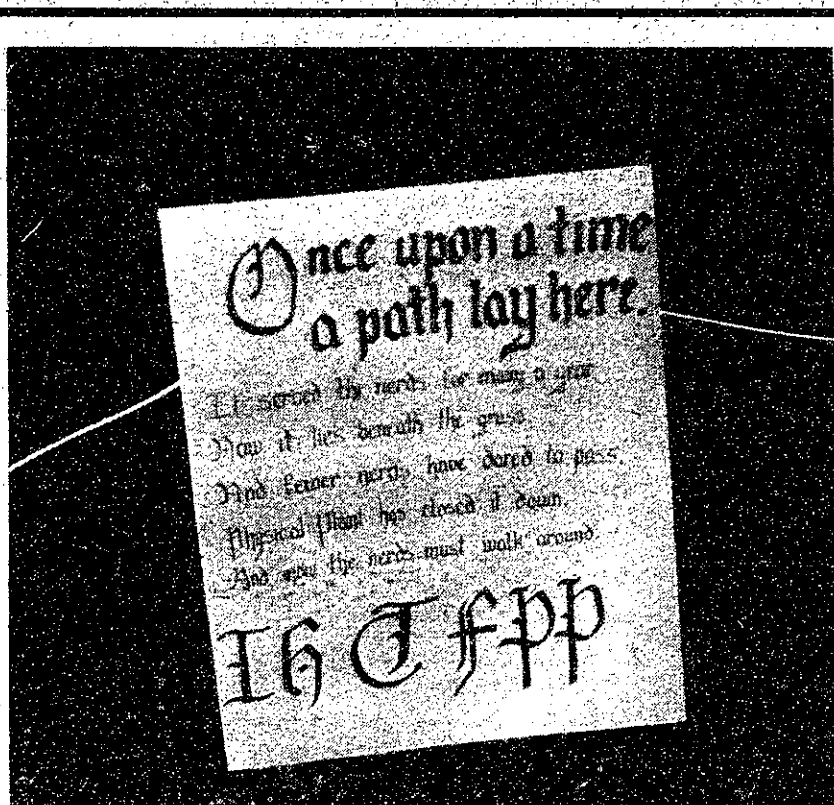
Athena users can now make customizations for specific sessions, and customizations applicable to both sessions. The X Consortium, which provides standards for X-window-based systems, worked on a new approach to the "login" session problems. The changes to the workstation login window and configuration files were "necessary and appropriate," according to the Athena "Dotfiles" documentation, by Kevin Cunningham.

The other major change to Athena software also affects the login procedure. With Release 6.3B, Project Athena is "introducing a graphically-oriented display manager, *xdm*, as part of Athena's commitment to improve its user interface," according to Project Athena Executive Director Ronald L. Orcutt in a memo to the Athena user community dated Aug. 22. To install the new display manager, it was necessary to introduce a new architecture of command files (dotfiles) in the user's home directories.

The Motif window manager, *mwm*, will become the default window manager in January but can be accessed now through the user's environment file. The new window manager features title bars, pull-down menus, and graphic icons similar to an Apple Macintosh computer.

Documentation on *mwm* and other Athena software will be available on Athena's new on-line help facility. In addition, a new on-line teaching assistant (*olta*) will function as a support system for students, using Project Athena courseware, to ask their teaching assistants questions. Because *olta* has the same syntax as the on-line consultant (*olc*), students will be able to easily use it. These and other changes will be introduced throughout the fall.

User documentation about the Release 6.3B and the resulting changes is available on-line and in the public clusters. Special assistance consultants will be available in the Building 11 Athena Cluster through Sept. 25 to answer any questions about the system.



Ken Church/The Tech

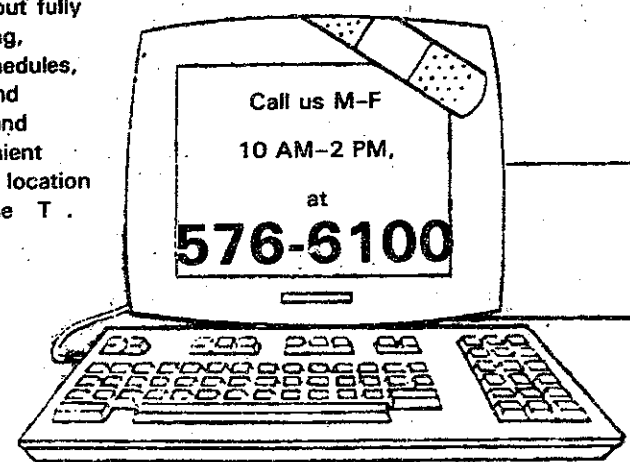
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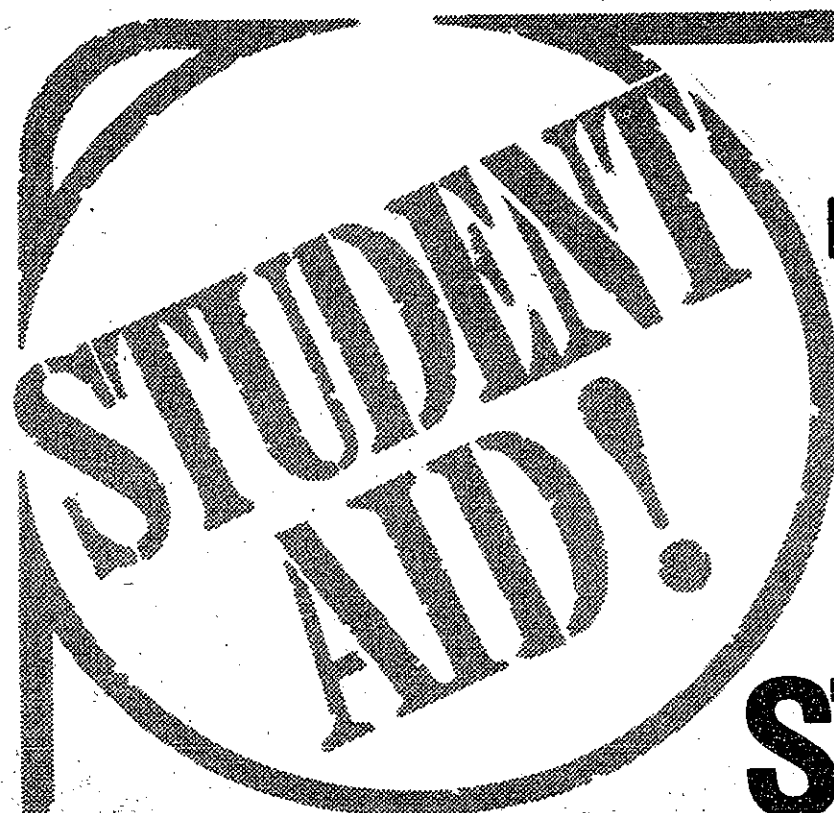
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That Hamilton Woman, with Laurence Olivier, at the Brattle Theatre on Sunday, September 17.

Tuesday, Sept. 12

JAZZ MUSIC
Eli Newberger on tuba and Jimmy Mazzy on banjo & vocals perform New Orleans jazz and ragtime at 6 pm in the Courtyard at One Kendall Square, Hampshire Street and Broadway, Cambridge. No admission charge. Telephone: 577-8710.

THEATER
Rodgers and Hammerstein's *The King and I*, with Rudolf Nureyev, opens today at 7:30 at the Wang Center, 270 Tremont Street, Boston. Continues through September 17 with performances Wednesday-Saturday at 8 pm, matinee Thursday & Saturday at 2 pm and Sunday at 3 pm. Tickets: \$19.75 to \$39.75. Telephone: 787-8000.

CONTEMPORARY MUSIC
Breakdown, *The Feds*, *Right Angle*, and *Arcturus* perform at 8 pm in an 18+ ages show at the Paradise, 967 Commonwealth Avenue, Boston. Tel: 254-2052.

Scuff, Jeff Pengo, and *What We Like* perform at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Jim Majorowski, John Svetkey, Kevin McCloskey, and Jim Infantino perform at 7:30 at Necco Place, One Necco Place, near South Station in downtown Boston. Admission: \$2.50. Telephone: 426-7744.

FILM & VIDEO
*** CRITIC'S CHOICE ***
The Wizard of Speed and Time, written, directed, and starring Mike Jitlov, continues daily at 12:30, 2:45, 5:15, 7:30, & 10:00 at the Nickelodeon Theatre, 34 Curvington, Boston, near Kenmore Square.

The Somerville Theatre presents a Kevin Costner double feature with *Bull Durham* at 6 pm & 10 pm and *Field of Dreams* at 8 pm. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Admission: \$5 general, \$3 seniors and children (good for the double feature). Telephone: 625-1081.

The Brattle Theatre continues its Tuesday series *Showcasing Independent Filmmaking with Streams of Consciousness: New American Animation* at 8:00 & 9:45. Located at 40 Brattle Street, Harvard Square, Cambridge. Admission: \$5 general, \$3 seniors and children. Telephone: 876-6837.

CONTEMPORARY MUSIC
Fetchin' Bones and *The Joness* perform in an 18+ ages show at Axis, 13 Lansdowne Street, Boston, near Kenmore Square. Telephone: 262-2437.

Miss Xanna Don't, *The Willin'*, *Brahmin Caste*, *Dharma Bums*, and *Bad Juju* perform at the Channei, 25 Necco Street, near South Station in downtown Boston. Admission: \$3.50 general, \$1.01 before 11 pm. Telephone: 451-1905.

Blue Murder and *Stage Dolls* perform at 8 pm in an 18+ ages show at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

TV Dreams, *The Lines*, *Small Town*, *No Airport*, and *The Down Staircase* perform at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

The Hendersons and *The Catalinas* perform at 7:30 at Necco Place, One Necco Place, near South Station in downtown Boston. Admission: \$3.50. Telephone: 426-7744.

The George Gritzah Blues Band performs at Johnny D's, 17 Holland Street, Davis Square, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

Wicked Lester, *Spears Arrow*, *Gestalt*, *Killjoy*, and *Evil Twin* perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Tel: 247-8309.

Karla Bonoff performs at 9 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Telephone: 497-8200.

Wed. Sept. 13

PERFORMANCE ART
Of Tanne, performance by Joan Gale based on Karen Blixen's *Letters From Africa, 1914-1931*, is presented at 8 pm at Mobius, 345 Congress Street, Fort Point Channel, Boston. Continues through September 17 with performances at 8 pm, except on Sunday at 2 pm. Tickets: \$8 general, \$5 seniors and students, \$2 more on Friday & Saturday. Telephone: 542-7416.

FILM & VIDEO

The Brattle Theatre continues its Wednesday series *Film in the Cities* with Roman Polanski's *Chinatown* (1974), starring Jack Nicholson and Faye Dunaway, at 3:10 & 7:45 and Robert Altman's *The Long Goodbye* (1973), starring Elliott Gould, at 5:35 & 10:00. Located at 40 Brattle Street, Harvard Square, Cambridge. Admission: \$5 general, \$3 seniors and children (good for the double feature). Tel: 876-6837.

*** CRITIC'S CHOICE ***
The Somerville Theatre presents *Stranger Than Paradise* at 6:00 & 9:45 and *Down By Law* at 7:45. Also presented Thursday, September 14. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Admission: \$5 general, \$3 seniors and children (good for the double feature). Telephone: 625-1081.

The Museum of Fine Arts presents *The Magic Toyshop* at 6 pm & 8 pm. Also presented September 14-15 and 20-22. Screenings in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Admission: \$5 general, \$4.50 MFA members, seniors, and students. Tel: 267-9600 ext. 306.

EXHIBITS
Walter Gurdorf, *Georg Kirchner: Visual Arts Show*, opens today at Mobius, 345 Congress Street, Boston. Continues through September 23 with gallery hours Wednesday-Saturday 12-5. No admission charge. Telephone: 542-7416.

Thursday, Sept. 14

THEATER
Grand Hotel, *The Musical* opens today at the Colonial Theatre, 106 Boylston Street, Boston. Continues through October 7 with performances Thursday-Saturday at 8 pm with a 2 pm matinee on Saturday. Tickets: \$20 to \$45. Telephone: 426-9366.

Tennessee Williams's *A Streetcar Named Desire* opens today at the New Ehrlich Theatre, 539 Tremont Street, Boston. Continues through October 19 with performances Thursday & Friday at 8:00, Saturday at 5:00 & 8:30, and Sunday at 2:00. Tickets: \$12. Telephone: 482-6316.

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16,000 Maniacs, with guests *Adrian Belew* and *The Horribles*, perform at Great Woods, Routes 140 and 495, Mansfield. Tickets: \$17.50 and \$20.00. Telephone: 787-8000.

Andrew Tosh and the Tosh Band, Third Estate, and Happy Campers perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Admission: \$5.50 advance/\$6.50 at the door. Telephone: 451-1905.

Tribe and Hiding In Public perform at 8 pm at the Paradise, 967 Commonwealth Avenue, Boston. Tel: 254-2052.

Parade, *Zuzu's Petals*, and *The Realities* perform at 7:30 at Necco Place, One Necco Place, near South Station in downtown Boston. Admission: \$3.50. Telephone: 426-7744.

Guido and his Reggae Orchestra performs at Johnny D's, 17 Holland Street, Davis Square, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

The Pivnets, *Intrinsics*, *Girl On Top*, and *Crosbees* perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

The Premiers, *Miss Bliss*, and *Lori Lane and the Innocent* perform at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

The Victor Bailey Band, and guests *Leni Stern* and *Wayne Krantz Duo*, performs in an 18+ ages show at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Telephone: 497-8200.

CLASSICAL MUSIC

*** CRITIC'S CHOICE ***
The Longy School of Music presents an *All-Russian Program*, music of Rachmaninoff and Tchaikovsky and songs of Glinka and Dargomyzhsky at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. No admission charge. Telephone: 876-0956.

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ARTS

Halstead tickles ear with witty Weber interpretation

NEW NIMBUS CD RELEASES*Works by Weber and Haydn.
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By JONATHAN RICHMOND

NIMBUS RECORDS HAS RECENTLY been showering me with a plethora of promotional CDs, but it's not just out of guilt — but pleasure — that I feel compelled to write about a number of releases that would probably otherwise have escaped my attention. Let's start with the new Weber CD, with the Hanover Band conducted by Roy Goodman. My favorite track on this is the remarkable *Horn Concertino*, adeptly played by Anthony Halstead.

Halstead literally tickles your ear with his charming, witty interpretation of this work. Yes, it may sound a bit silly at times, but the performance is not just lively and humorous — it has a poignant side as well. There are a couple of wonderfully aspirated notes, sounding like some giant collapsing on his death bed.

Halstead's virtuosity is astonishing, but more important is his ability to color little turns, and add the sort of subtle nuance that spells big revelations. Roy Goodman produces an alert but smooth sound from the original instruments Hanover Band.

The recording, in common with many other Nimbus releases, is rather reverberant; this may not be to everyone's taste, but I happen to like it: it contributes to the human scale of the performance, as



The Haydn'saal

well as adding to the ambience.

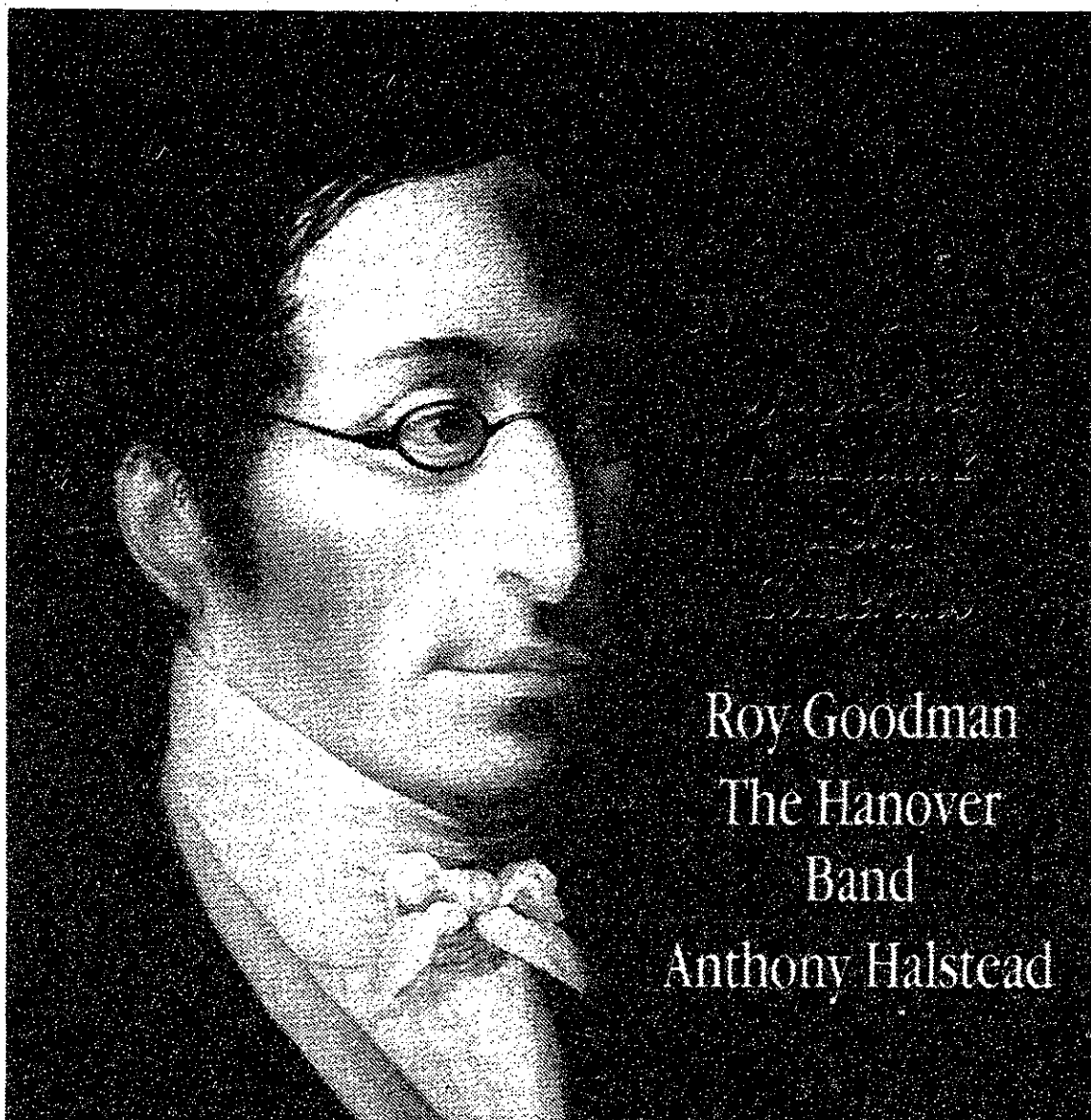
The disc also contains Weber's *Symphonies Nos. 1 & 2*, both played with aplomb.

Cut to the Haydn'saal of the Esterházy Palace in Eisenstadt, thirty miles south of Vienna, for taut and smiling accounts of three Haydn Symphonies by the Austro-Hungarian Orchestra conducted by Adam Fischer. The Austro-Hungarian Orchestra has members from both Austria and Hungary, and performs Haydn's works in the places where he lived and worked. The summer and winter palaces of the Esterházy are separated by the international border, but the orchestra is able to perform at both, and citizens of both countries can attend concerts on either side of the frontier.

The *Symphony No. 24* which opens the CD is delivered with great energy, but is touched by pathos too, a result of sensitive string playing as well as a beautiful flute solo by Béla Dráhos in the *Adagio*. There is a great feeling of suspense to the *Finale*.

The opening to Haydn's *Symphony No. 22*, "The Philosopher," is nicely paced, the clarity of the recording adding to the enjoyment of the individuated instrumental voices coming together to form a closely-knit ensemble sound. The *Presto* is very jolly, the *Menuet* gracious, and the *Finale-Presto* an exuberant race home. The "Farewell" *Symphony*, No. 45, which brings the disc to a conclusion, is done with equal flair.

A CD entitled "Venetian Oboe Concertos" will also give a good deal of pleasure, even if it is a bit much to take in one sitting. Not all of the six concertos performed here are of equal quality, but the scope of invention encompassed between them is extraordinary, and oboist John Anderson's playing is fluent and sometimes illuminating. Can I admit that my favorite is the popular *Cimarosa/Benjamin Concerto for Oboe in C minor*? Anderson gives a warm and soulful account, while the Philharmonia Orchestra under Simon Wright provides a sensitive accompaniment.



Roy Goodman

The Hanover
Band

Anthony Halstead

Also recently arrived in the mail is a sampler from EMI, with 28 tracks of their upcoming issues on display. The second track — an extract from the first movement of *Mozart's Symphony No. 29* — made me shudder. It's played by the Academy of St. Martin-in-the-Fields, conducted by Neville Marriner, and is it *ugly*. It takes off at a furious pace, quite unconnected with the heartbeat of the music. Marriner is, of course, being quite trendy in taking his Mozart fast, but the result for the listener is that he reproduces the notes but not the music.

The definitive recording of this work to this ear remains the one by the Vienna Philharmonic conducted by Karl Böhm on DG. This is a slow-paced account, but one which goes at the pace of life and reaches the heavens, too. It is graced by idyllic phrasing, and tempi which respond to every contour of the musical form. It is an interpretation which asks plaintive questions, but supplies responses which are soothing and life-affirming. If ever there were a musical recipe for happiness, this is it. Please leave Neville Marriner on the shelf.

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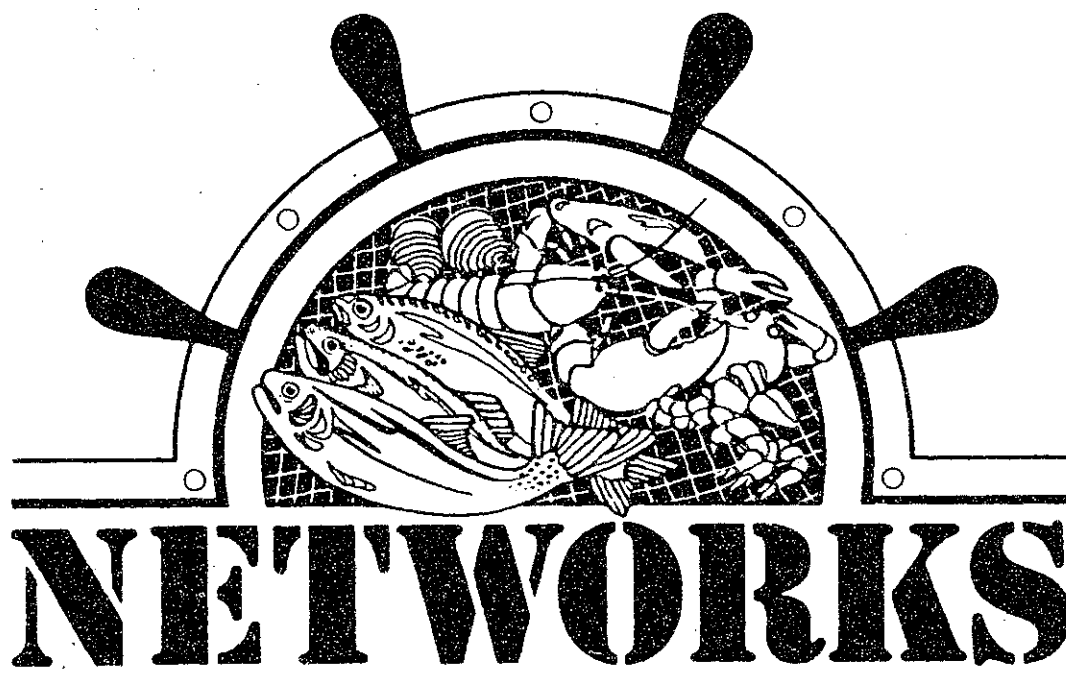
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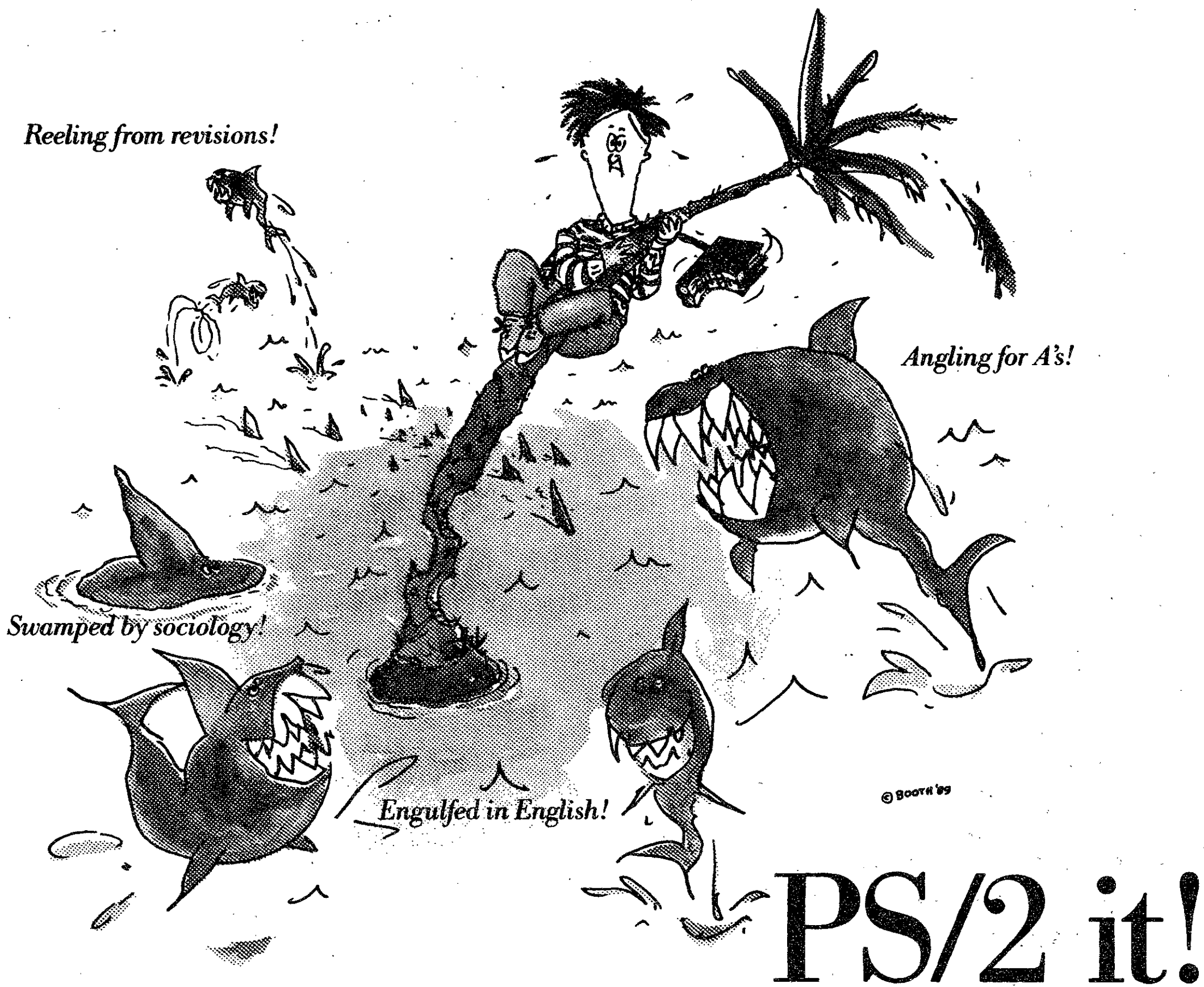
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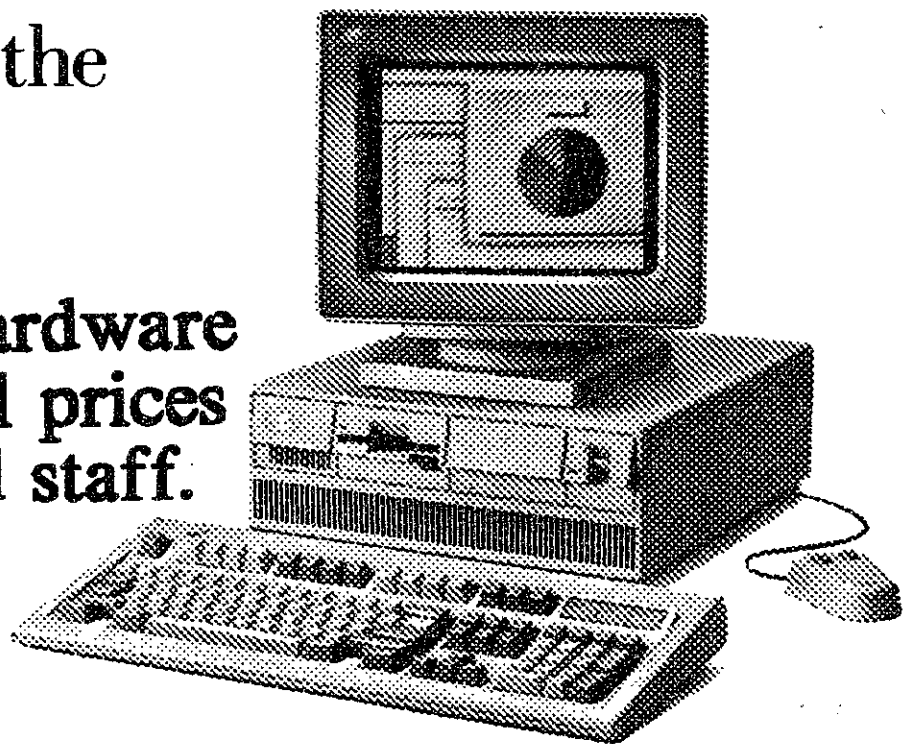
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ARTS

FILM & VIDEO

The Boston Film Festival opens today at Copley Place with *An Unremarkable Life*, *Apartment Zero*, *True Love*, *Imported Bridegroom*, and *Unni* at 8:30 & 10:30. Continues through September 21 (call 972-6000 ext. 5900 for information).

***** CRITIC'S CHOICE *****
The Brattle Theatre continues its Thursday film series *Early Godard* with *My Life to Live* (1962) at 4:30 & 7:50 and *A Woman is a Woman* (1961) at 6:10 & 9:30. Located at 40 Brattle Street, Harvard Square, Cambridge. Admission: \$5 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

The Institute of Contemporary Art presents *Put Blood on the Music* (Charles Atlas), a television film portraying New York City and some of its underground music, at 8 pm. Also presented Friday, September 15. Located at 955 Boylston Street, Boston. Admission: \$5 general, \$4 ICA members, seniors, and students. Telephone: 266-5152.

Friday, Sept 15

FILM & VIDEO

The MIT Lecture Series Committee presents *Judgment at Nuremberg* at 6:30 in 26-100 and *Rain Man* (1988), starring Dustin Hoffman and Tom Cruise, at 7:00 & 10:00 in Kresge. Admission: \$1.50. Telephone: 258-8881.

The Brattle Theatre presents Federico Fellini's *La Dolce Vita* (1960), starring Marcello Mastroianni, at 4:45 & 8:00. Also presented Saturday, September 16. Located at 40 Brattle Street, Harvard Square, Cambridge. Admission: \$5 general, \$3 seniors and children (good for the double feature). Tel: 876-6837.

The International Arts Exchange presents *The Rokoko's Entrance into the Island Realm of the Haxnis* (1988, Mara Mattuschka & Hans Werner Pöschko, Vienna) as part of *Austrian Artists - Boston 1989* at 8 pm at Leland Center, Boston Center for the Arts, 549 Tremont Street, Boston. Also presented Saturday, September 16. Admission: \$3 general, \$2 seniors and students. Tel: 625-3636.

CONTEMPORARY MUSIC

***** CRITIC'S CHOICE *****
R.E.M., with guests Throwing Muses, performs at Great Woods, Routes 140 and 495, Mansfield. Tickets: \$17.50 and \$20.00. Telephone: 787-8000.

Tom Rush and his Sextet perform at 8 pm at Sanders Theater, Harvard University, Cambridge. Tickets: \$20 general, \$50 & \$100 benefit tickets for the Somerville Mental Health Center. Telephone: 625-0710.

***** CRITIC'S CHOICE *****
The Neighborhoods, Savage Garden, The Apparitions, and Chaotic Past perform at 7 pm in an 18+ ages show and at 10 pm in a 21+ ages show at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

Bim Skala Bim and Dogzilla perform at 8 pm in an 18+ ages show and at 11 pm in a 21+ ages show at Nightstage, 823 Main Street, Cambridge, just north of MIT. Telephone: 497-8200.

The Motor City Rhythm Klugs and Listener perform at 7:30 at Necco Place, One Necco Place, near South Station in downtown Boston. Admission: \$5/\$6. Telephone: 426-7744.

Ferrenheit, Mike Viola and Snap, Breakdown, Nine One One, and Smooth Bamboo perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Admission: \$5.50 advance/\$6.50 at the door. Telephone: 451-1905.

Urban Blight and Talking to Animals perform at 8 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

James Blood Ulmer, Jamaaladeen Tacuma, and Calvin Weston perform at Johnny D's, 17 Holland Street, Davis Square, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

The Mercy Seat and Knots and Crosses perform at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Saturday, Sept. 16

CONTEMPORARY MUSIC

The Titaicas, The Lost, Witch Doctor, and Doghouse perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

Stevie B., Jaya, and Judy's Tiny Head perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Admission: \$9.50 advance/\$10.50 at the door. Telephone: 451-1905.

The Neats, The Joneses, The Bristols, The Varmints, and Henchmen perform at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Mozamba, Bob Moses, and Stan Strickland perform at Johnny D's, 17 Holland Street, Davis Square, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

CLASSICAL MUSIC

The Longy School of Music presents an All-Copland program at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. No admission charge. Telephone: 876-0956.

FILM & VIDEO

The MIT Lecture Series Committee presents *The Adventures of Baron Munchausen* (1989, Terry Gilliam) at 7 pm & 10 pm in 26-100. Admission: \$1.50. Telephone: 258-8881.

The Somerville Theatre presents a Star Trek Fest at 2:00, 4:15, 7:00, & 9:30. Also presented Sunday, September 17. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Admission: \$5 general, \$3 seniors and children. Telephone: 625-1081.

The Boston Film/Video Foundation begins its series *Subjective Objectivity: The Changing Nature of the Documentary* with *The Thin Blue Line* (Errol Morris) at 8 pm. Located at 1126 Boylston Street, Boston. Admission: \$5 general, \$4 BF/VF members, seniors, and students. Telephone: 536-1540.

JAZZ MUSIC

***** CRITIC'S CHOICE *****
The Yellowjackets perform at 7:30 at the Berklee Performance Center, 136 Massachusetts Avenue at Boylston Street, Boston. Telephone: 787-8000.

Tiger's Baku performs at 7:30 at Necco Place, One Necco Place, near South Station in downtown Boston. Admission: \$8.50/\$9.50. Telephone: 426-7744.

Sunday, Sept. 17

FILM & VIDEO

The MIT Lecture Series Committee presents *Children of a Lesser God* at 7 pm & 10 pm in 26-100. Admission: \$1.50. Telephone: 258-8881.

***** CRITIC'S CHOICE *****
The Brattle Theatre continues its Sunday film series *A Tribute to Laurence Olivier* with *Pride and Prejudice* (1940, Robert Leonard), starring Greer Garson, at 3:20 & 7:55 and *That Hamilton Woman* (1941, Alexander Korda), starring Vivien Leigh, at 1:00, 5:30, & 10:05. Located at 40 Brattle Street, Harvard Square, Cambridge. Admission: \$5 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

***** CRITIC'S CHOICE *****
The Harvard-Epworth Church presents a Charlie Chaplin triple-feature with *One A.M.* (1916), *The Pawnshop* (1916), and *The Cure* (1917) at 8 pm. Located at 1555 Massachusetts Avenue, Cambridge, just north of Harvard Square. Admission: \$3 contribution. Telephone: 354-0837.

COMEDY

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

On The Town

Compiled by Peter Dunn

Tuesday, Sept. 19

CONTEMPORARY MUSIC

***** CRITIC'S CHOICE *****
Fine Young Cannibals, with guests Neneh Cherry and Mint Juleps, perform at Great Woods, Routes 140 and 495, Mansfield. Tickets: \$17.50 and \$20.00. Telephone: 787-8000.

The Loiterers, Turnado Brothers, Bag Boys, and Bob & Gay perform at 7:30 at Necco Place, One Necco Place, near South Station in downtown Boston. Admission: \$2.50. Telephone: 426-7744.

FILM & VIDEO

The Brattle Theatre continues its Tuesday series *Showing Independent Film-making* with *Sorceress* (1988, Pamela Berger) at 8:00 & 9:50. Located at 40 Brattle Street, Harvard Square, Cambridge. Admission: \$5 general, \$3 seniors and children. Telephone: 876-6837.

COMEDY

The MIT Lecture Series Committee presents *Comedy Sportz*, competitive improvisational comedy, at 8 pm in 10-250. No admission charge.

Ongoing Theater

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

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.

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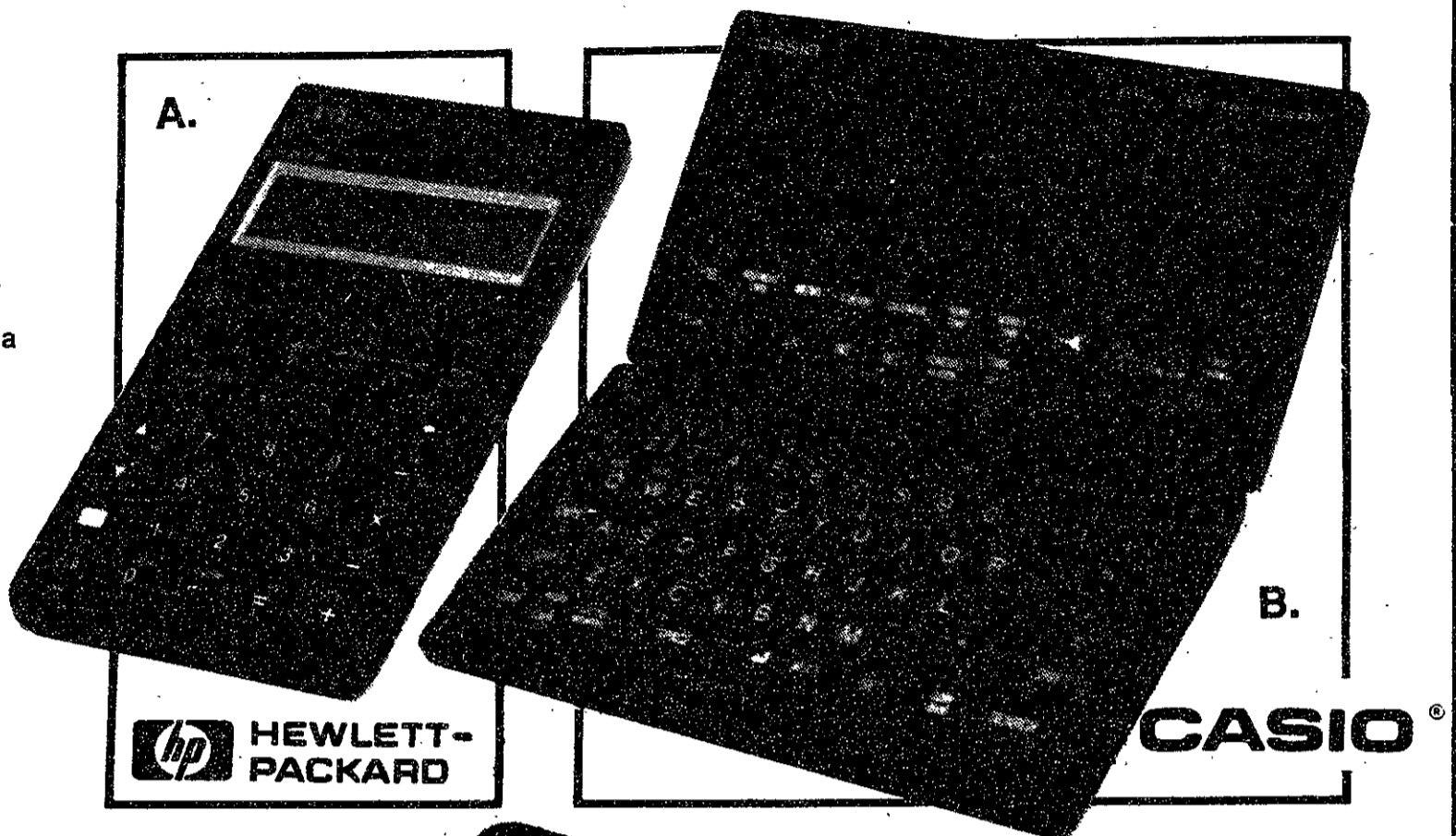
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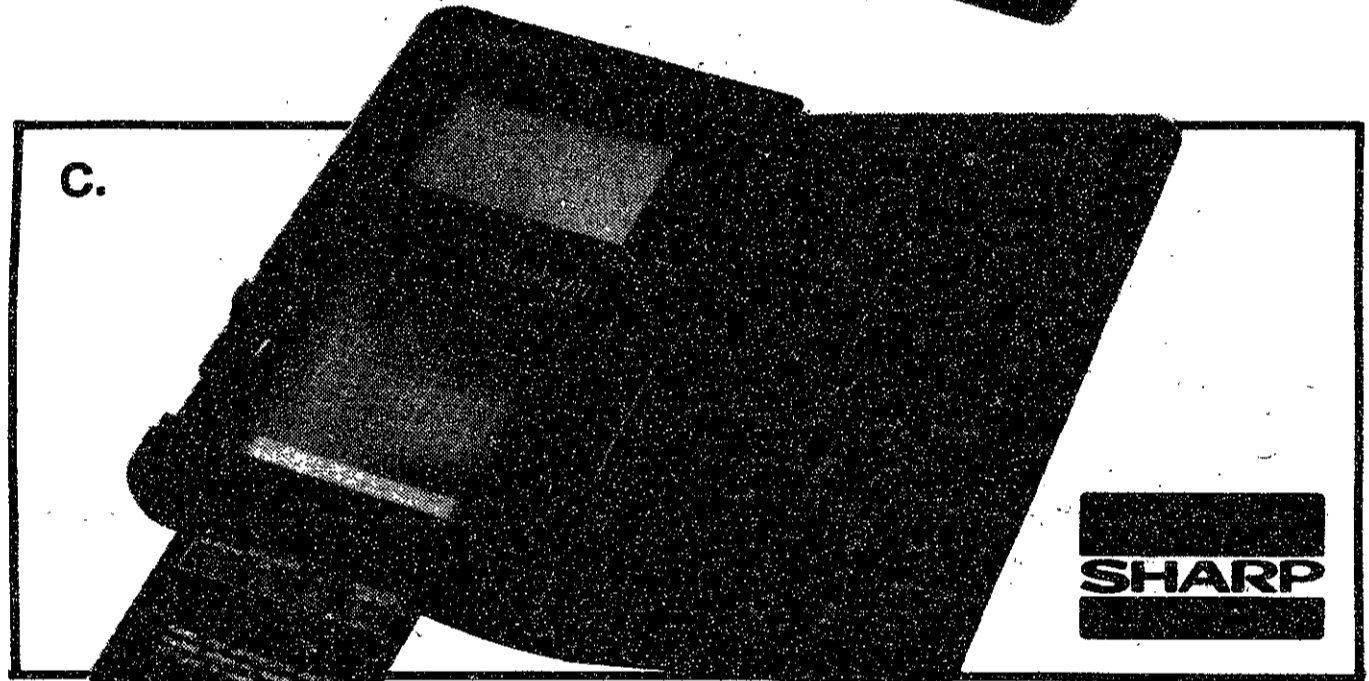


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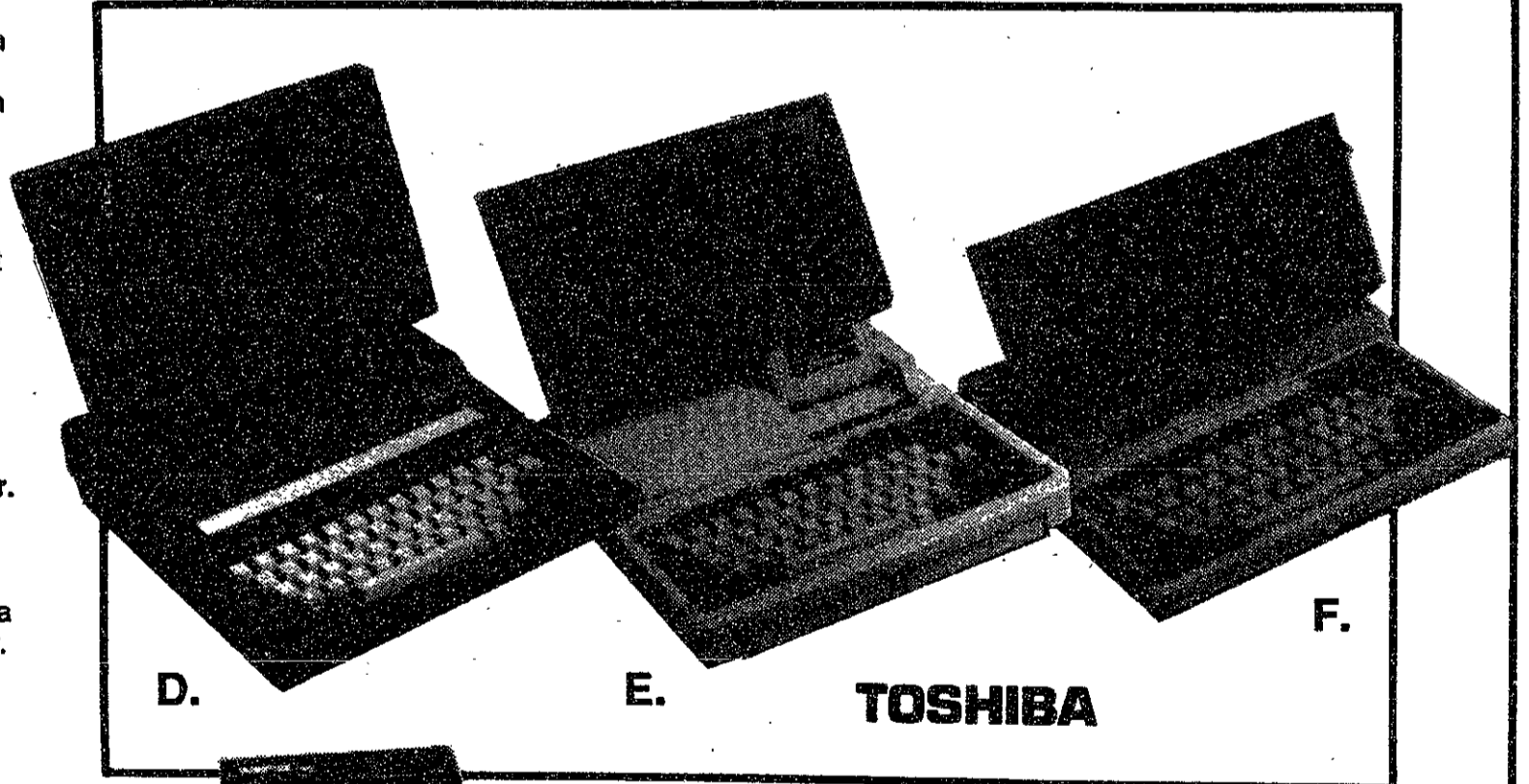
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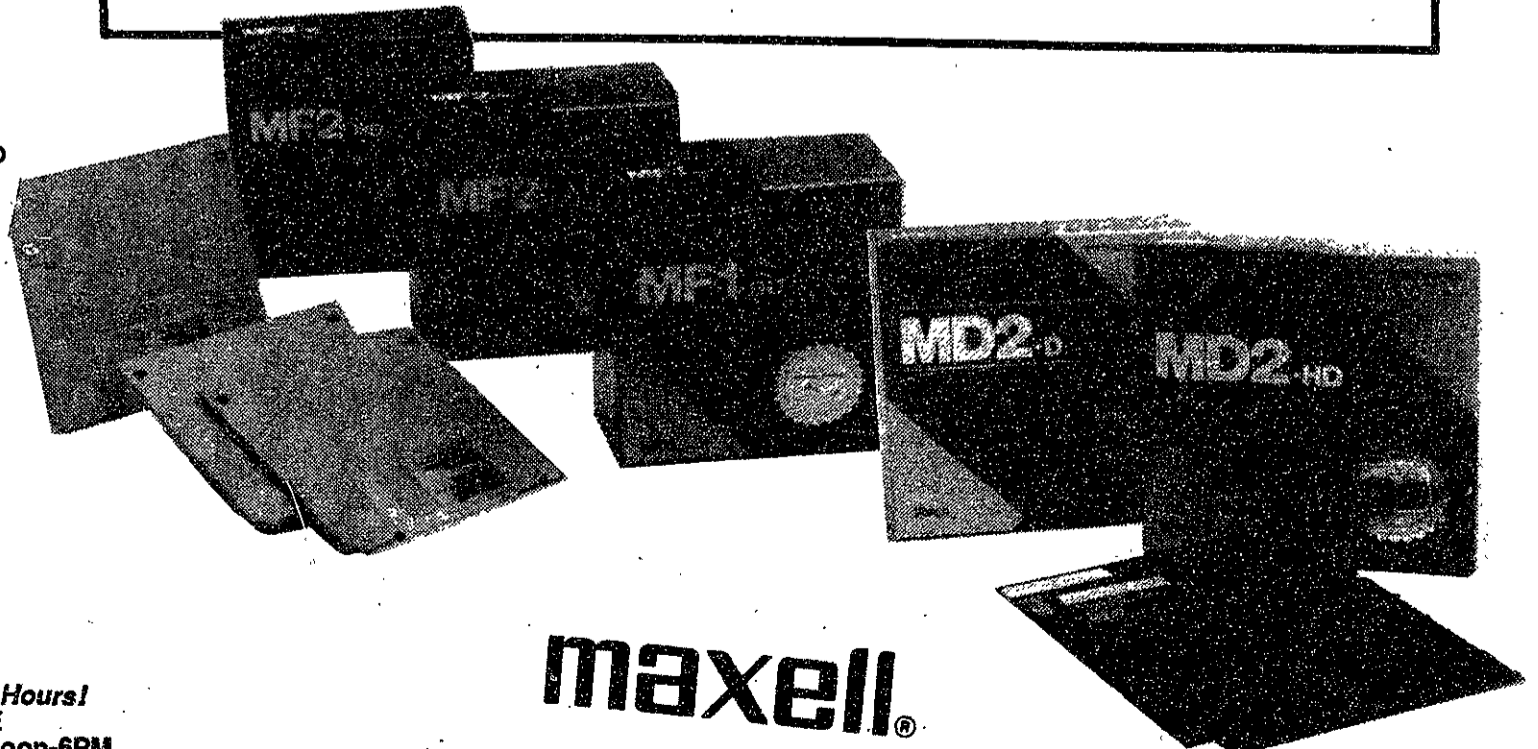
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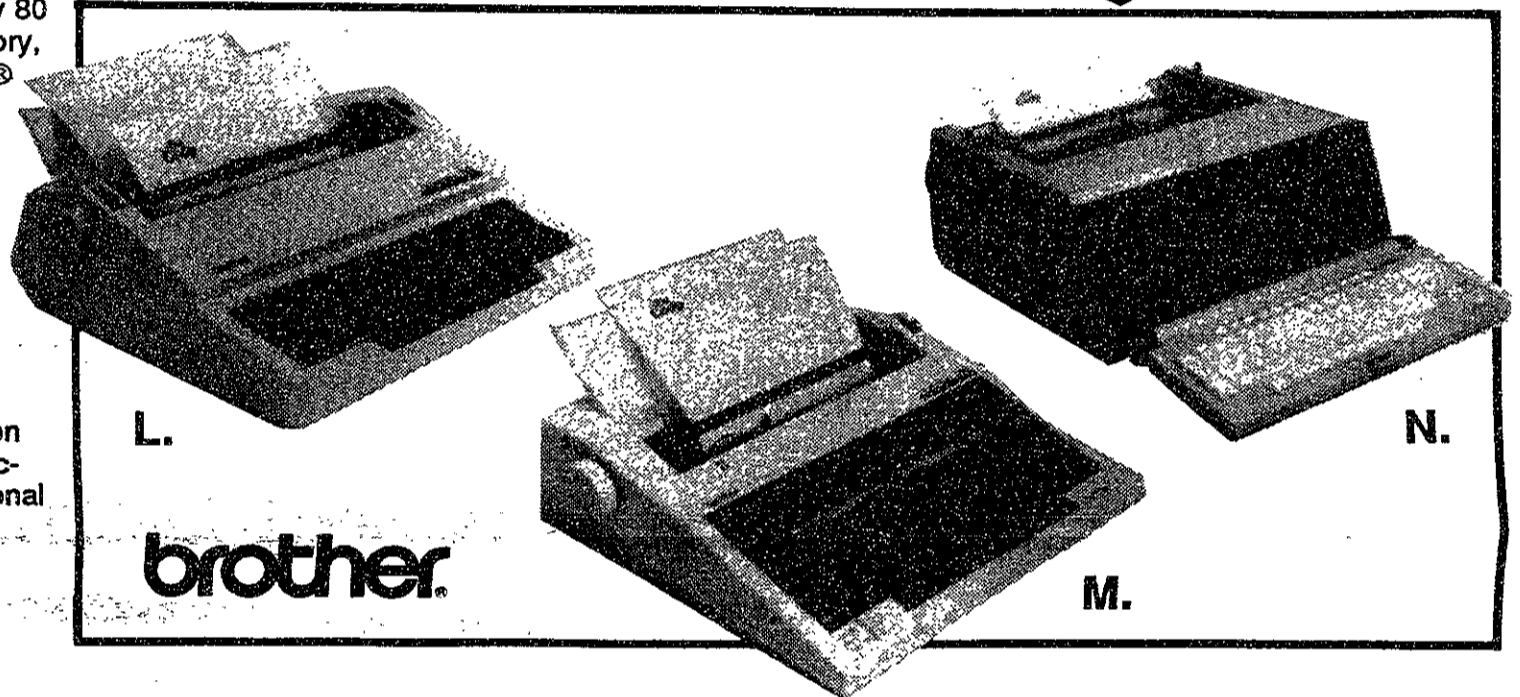
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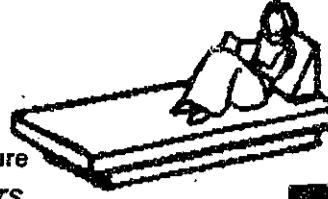
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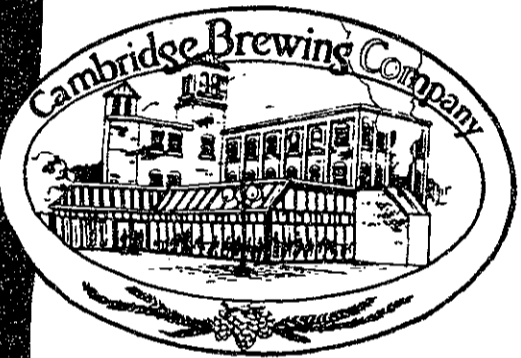
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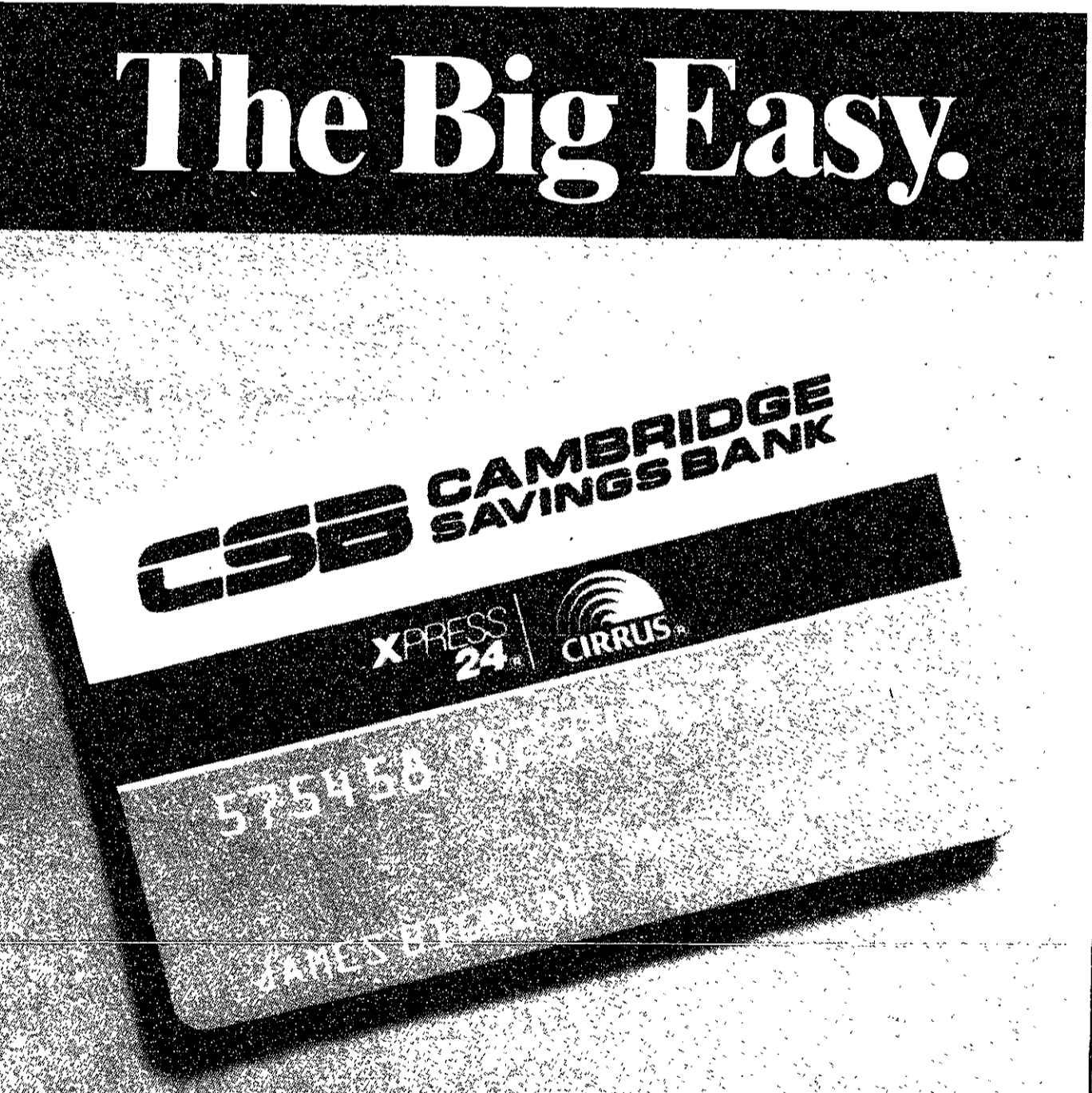
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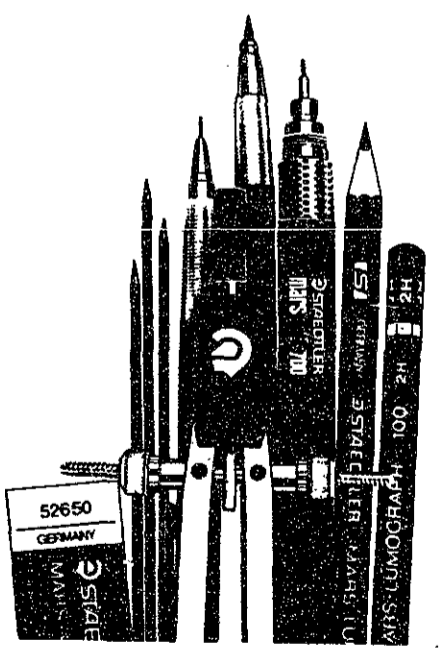
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ARTS

On The Town

Compiled by Peter Dunn

*** CRITIC'S CHOICE ***
The Boys Next Door, Tom Griffin's humorous portrayal of four men with mental disabilities living together in a group home, continues through September 24 as a presentation of the American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Cambridge. Performances are Tuesday-Saturday at 8 pm, Sunday at 7 pm, with Saturday and Sunday matinees at 2 pm. Tickets: \$14 to \$28. Telephone: 547-8300.

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.

Nonsense, depicting the talent show staged by the Little Sisters of Hoboken in order to raise money to bury four of their number currently in the convent freezer, continues indefinitely at the Charles Playhouse, 74 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.

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.

Travesties, Tom Stoppard's mix of doctored history, political and artistic debate, and literary burlesque, continues through September 30 as a presentation of the Nora Theatre Company at the Theatre at the Harvard Union, Quincy and Harvard Streets, Cambridge. Performances are Thursday-Saturday at 8 pm. Tickets: \$12 to \$15. Tel: 720-3434.

Shear Madness, the long-running comic murder mystery, continues indefinitely at the Charles 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.

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Ongoing Exhibits

ON CAMPUS
Holography: Types and Applications, drawn from the work of MIT Media Lab's Spatial Imaging Group, continues at the MIT Museum, 265 Massachusetts Avenue. Museum hours are Tuesday-Friday 9-5 and weekends 12-4. Admission: \$2 requested donation. 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.

*** CRITIC'S CHOICE ***
The MIT Annual Student Loan Art Exhibition and Lottery continues through September 21 at the List Visual Arts Center, MIT Weisner Building E15. Gallery hours are weekdays 12-6 and weekends 1-5. No admission charge. Telephone: 253-4680.

Remo Campopiano: In Residence, featuring a room-size installation including a coffee-table landscape inhabited by a colony of live ants, continues through November 19 at the List Visual Arts Center, MIT Weisner Building E15. Gallery hours are weekdays 12-6 and weekends 1-5. No admission charge. Telephone: 253-4680.

Still Performance: Rimma and Valery Gerlovin, collaborative photographs by the Soviet émigré artists, continues through October 8 at the List Visual Arts Center, MIT Weisner Building E15. Gallery hours are weekdays 12-6 and weekends 1-5. No admission charge. Telephone: 253-4680.

OFF CAMPUS
Jim Dine: Prints and Drawings, an exhibit of some 50 prints, drawings, and illustrated books that survey Dine's creative work on paper of the last 30 years, continues through September 27 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Chris Barden: A Twenty-Year Survey, conceptual installations, sculpture, inventions, and relics from the artist's daring performances of the 70s, continues through October 1 at the Institute of Contemporary Art, 955 Boylston Street, Boston. Institute hours are Thursday-Saturday 11-8 and Wednesday & Sunday 11-5. Admission: \$4 general, \$3 students, \$1.50 seniors and children, free to MIT students. Telephone: 266-5152.

Style and Science: Examining a Polykellian Sculpture, examining the most important sculpture in the Wellesley College Museum collection; **Giorgio Vasari's Holy Family: Master and Pupil in a Renaissance Workshop**, examining a Renaissance masterpiece; and **150 Years of Photography, Part I: Invention** all continue through October 22 at the Wellesley College Museum, Jewett Arts Center, Wellesley. Museum hours are Monday-Saturday 10-5 and Sunday 2-5. No admission charge. Telephone: 235-0320 ext. 2051.

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

Mary Cassatt: The Color Prints continues through November 5 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Video Against AIDS, a provocative series of 22 independently produced tapes on AIDS-related issues, continues through September 29 at the Institute of Contemporary Art, 955 Boylston Street, Boston. Rotating schedule of screenings. Telephone: 266-5152.

*** CRITIC'S CHOICE ***
Computer Art in Context: SIGGRAPH '89 Art Show, featuring two-dimensional works, moving sculpture, interactive environments, animation, and poly-dimensional works on videotape, continues through January 4 at The Computer Museum, 300 Congress Street, Boston. Museum hours are Tuesday-Sunday 10 am-5 pm. Admission: \$5 general, \$4 students and seniors, free to children under 5. Telephone: 423-6758.

Upcoming Events

Scruffy the Cat at Johnny D's on September 20. **The Cure** at Great Woods on September 22 and 23. **Joe Jackson** at Great Woods on September 28. **Pat Metheny Group** at the Orpheum Theatre on September 28. **Big Audio Dynamite** at the Channel on September 28 and 29. **Gordon Lightfoot** at Symphony Hall on October 1. **Boston Ballet** performs **Romeo and Juliet** at the Wang Center, October 12 to 22. **Martha Graham Dance Company** at the Wang Center, October 27 to 29.

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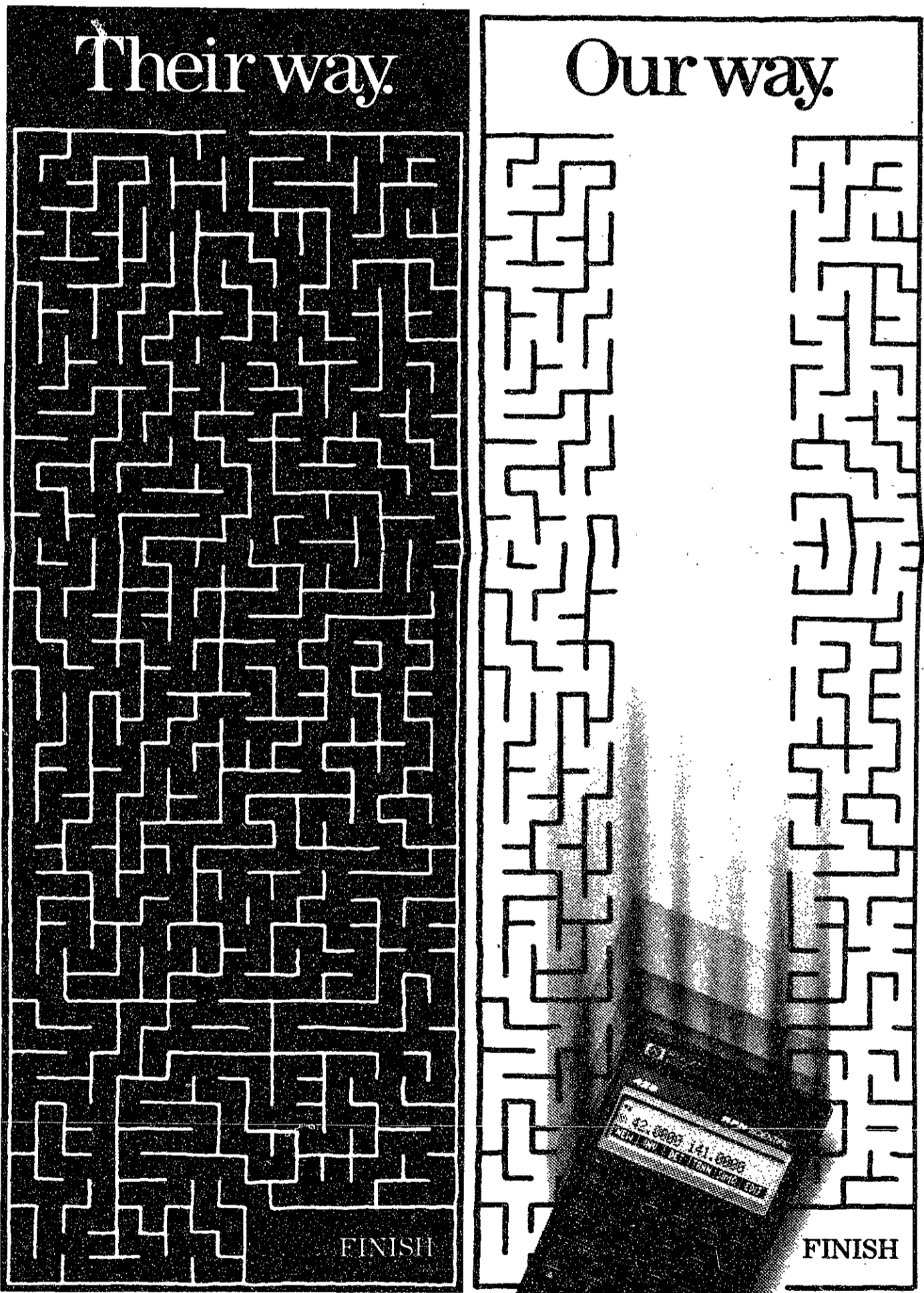
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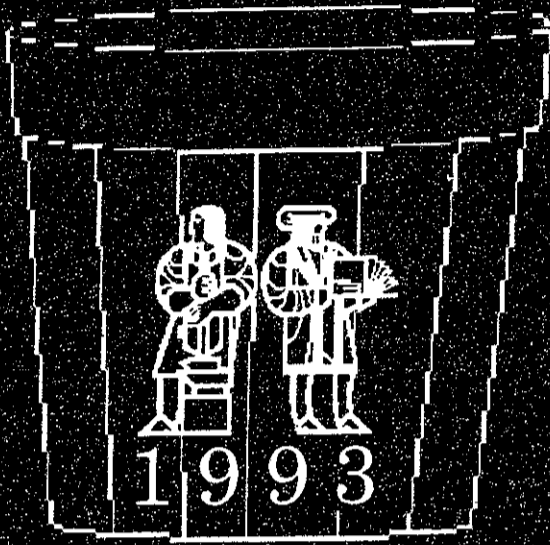
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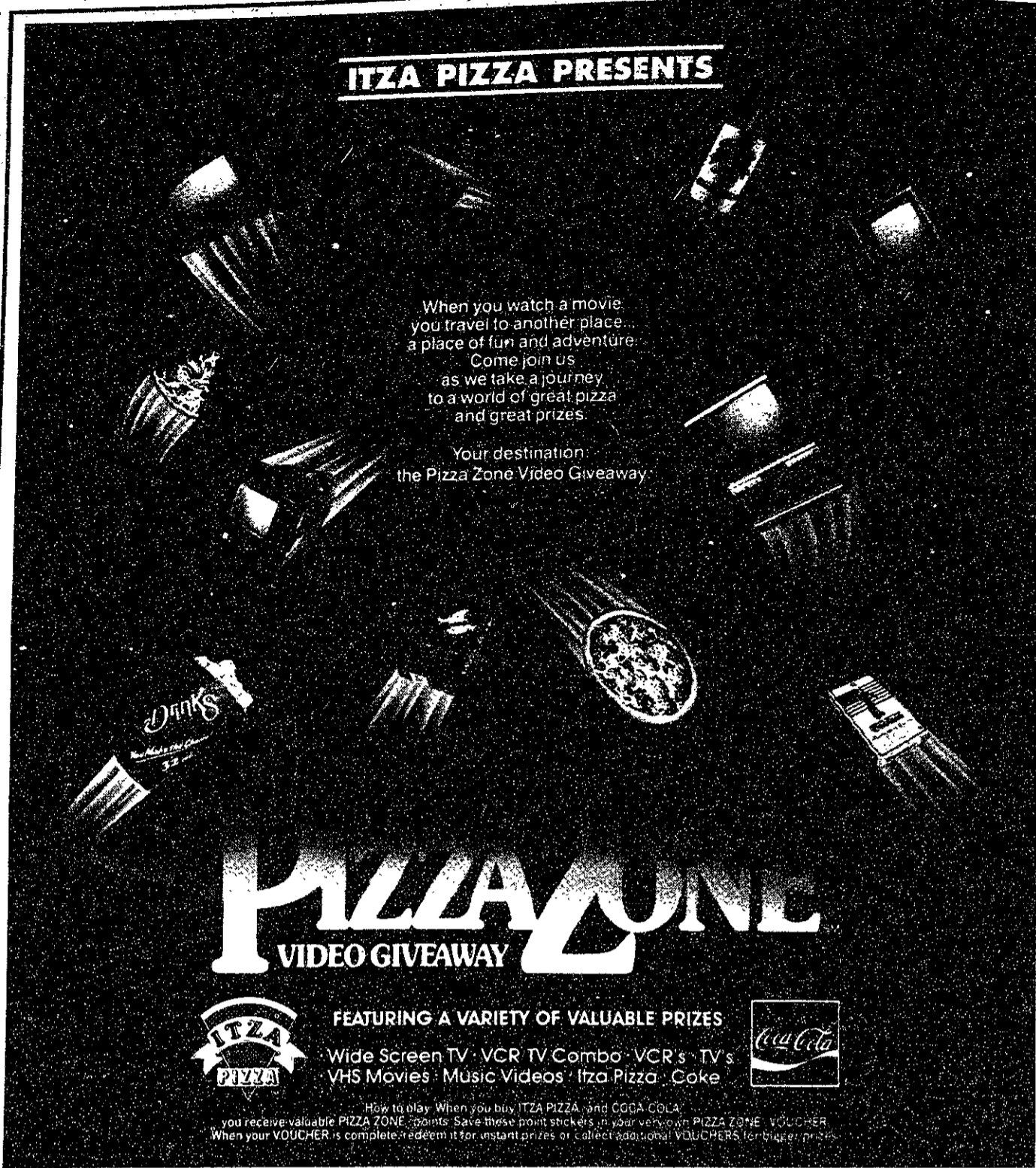
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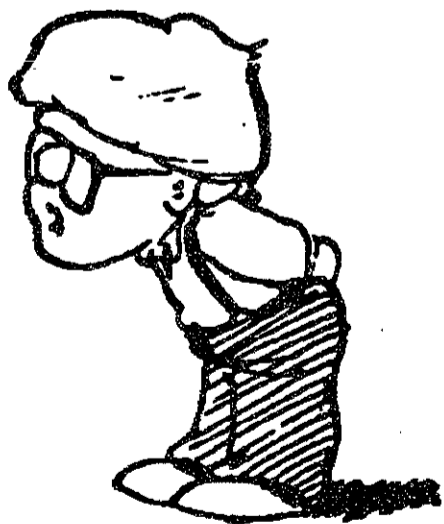
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sports

Paul McKenzie: remembering a gifted athlete and individual

By David Rothstein

I first met Paul McKenzie '90 on the rubber ground of the Johnson Athletic Center's second floor, where so much of MIT's indoor track and field success is recorded under cold lights and iron beams. It was November last, the beginning of the indoor track season. At that time I was giving track a try: a reliving of ill-remembered high school glories gained on western Massachusetts gravel tracks.

This McKenzie, a hurdler and sprinter, I knew to be part of the MIT track mystique, the upper echelon of runners whose works had to that point left MIT with a string of 50 dual and triangular meets without a loss, and numerous team championships and individual awards.

I first really noticed Paul a month later, as he took a relay baton from Dan Rubenstein '92 in a 1600-meter relay race against the College of the Holy Cross. This slight, quiet man, hair cropped close, ran like I hadn't seen anyone run before: an unorthodox, almost jerky motion, arms bowed out wide. But Paul ran so fast. I wrote in the next issue of *The Tech* that the "... junior also anchored MIT's winning 1600-meter relay team with a blistering 50.2-second leg for a come-from-behind win."

I would write of Paul's exploits often in these pages, but that memory has stayed with me always. Running well from behind was Paul's trademark, and he brought understated intensity to every competition he entered.

Paul McKenzie died on June 17 in a car wreck in Mexico. He was in San Diego on shore leave from active duty in the Navy

ROTC program, and took a ride to see the Mexican country with a friend. He did not return alive.

I did not know Paul as well as many others, on the team or otherwise. We were no better than casual acquaintances, but it was a privilege to know him; how sad it is that we can see these things at times in retrospect alone.

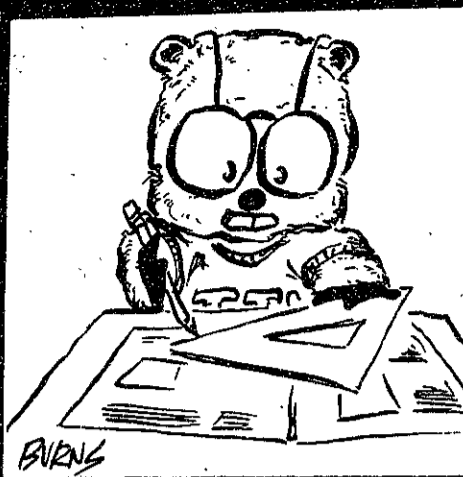
How can one describe the shock, the emptiness of feeling, in learning of the death of a peer, a 20-year-old man whose senior year and life beyond MIT was filled with promise? For those who lived with Paul at Next House; for those who knew him from ROTC; for those who knew him only slightly; or for those who ran with him at the National Collegiate Athletic Association Division III track championships only weeks before his death, there is no easy understanding.

No MIT team that Paul had run on ever experienced defeat in regular season competition. He helped — in the hurdle events, in the short and long relays, in the sprints — MIT to record finishes last year at championship meets. At the Division III championships in May, Paul earned All-American honors for his eighth-place finish in the 400-meter intermediate hurdles, and as a member of MIT's 1600-meter relay team. Appropriately, perhaps, he set an MIT record in the hurdles race.

We shall never again hear the scuffle of Paul's nylon warm-up suit as he jogs around the track. Nor see that quiet nod and quick smile he'd flash at someone he knew. Nor read his by-line in *The Tech*, nor delight in his running.

But our memories of Paul will long grace the runways and halls of MIT.

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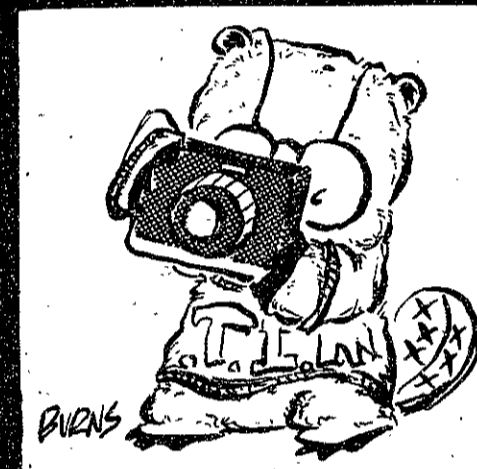


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