



MIT students observe a moment of silence at Friday memorial honoring the 14 women killed at the University of Montreal. Kristine AuYeung/The Tech

Humanities graduate expansion efforts falter

By Raymie Stata

Although there has long been discussion about graduate programs in the humanities at MIT, efforts to build such programs are moving slowly.

The History and Social Study of Science and Technology program, a doctoral program in its third year of operation, continues to grow nicely, but ideas for other graduate programs have not been proposed, according to Ann F. Friedlaender PhD '64, dean of the School of Humanities and Social Sciences.

However, Associate Dean Philip S. Khoury said that he is "excited" because he thinks that the possibility of graduate programs is just becoming real to the humanities faculty.

The HSSST program is jointly offered by the faculties of the Anthropology/Archaeology and History Sections and the Program in Science, Technology and Society. Students in HSSST study the reciprocal influence of social forces and technological developments. The program currently has nine PhD candidates and should expand to 18 or 20 in the steady state, said Professor Merritt Roe Smith, director of the program. According to Smith, the program is gaining worldwide recognition for excellence in its field of study.

Despite the growing success of this program, no proposals for

graduate programs in other areas of the humanities have been made. Last spring the Writing Program and Literature Section faculties went on a retreat to, among other things, generate ideas for graduate programs. Professor David M. Halperin, director of the Literature Section, said the general consensus during the retreat was that graduate pro-

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Course XXI will for now remain one department

By Raymie Stata

"The reorganization of Course XXI is a non-story," said Ann F. Friedlaender PhD '64, dean of the School of Humanities and Social Sciences. Over the past 10 years, the school has been discussing breaking the Department of Humanities, which currently consists of six sections, into separate departments. But for the time being, the department will remain as it is.

Currently, said Friedlaender, Course XXI contains six "quasi-departments" — Anthropology/Archaeology, Foreign Languages and Literatures, History, Literature, Music and Theatre Arts, and Writing. Although they are nominally all part of the same department, they have budgetary

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AT&T to replace MCI on January 1

By Prabhat Mehta

Effective Jan. 1, AT&T will replace MCI as the preferred long-distance carrier for the Institute's phone system. MCI's departure comes after numerous complaints of poor service, particularly with regard to the billing/collection service BITEK, according to Director of Telecommunications Systems Morton R. Berlan.

MCI was hired initially by MIT to become the preferred carrier when the Institute adopted the new SESS phone system last year. To handle billing and collection, MCI in turn hired BITEK — a company based in California — without MIT's approval, Berlan said.

Based on the results of a survey taken last spring as well as "anecdotal" information, "dissatisfaction" with BITEK among students was detected, Berlan said. As a result of this growing awareness that MCI was not providing "satisfactory service," MCI was given a required 180-days notice early in the fall that it would lose its contract on Dec. 31, Berlan added.

Berlan noted that most problems stemmed from BITEK's billing procedures. "There was a noticeable billing problem," he said. On some occasions, he added, he was forced to intervene on behalf of students with billing complaints.

Problems with accounts

One problem, which may become even more serious as MCI — and hence BITEK — leaves, is that of student accounts. In order to avoid problems with delinquent accounts, BITEK requires that students keep accounts from which bills may be deducted. Many students have had great difficulty in getting unspent ac-

count money back from BITEK, Berlan said.

MIT has been trying to work out arrangements with local MCI officials to get the remaining accounts settled before MCI pulls out. "We are bringing pressure on [MCI]," Berlan said. However, he admitted, "We haven't gotten a response back."

"From a legal standpoint, [MCI has ultimate] responsibility for billing and collecting," Berlan said. For that reason, he felt that accounts would eventually be taken care of. "MCI would not want this thing to go public," he said.

Nevertheless, Berlan suggested that students try to get back whatever money they have in BITEK as soon as possible. "It's a real concern. . . . We also have that concern," he said.

Neither BITEK nor MCI could be reached for comment.

"A better arrangement"

At about the same time MIT gave notice to MCI to terminate its service, an agreement was reached with AT&T to serve as

the new preferred carrier. "AT&T offered us a better arrangement," Berlan said. [MIT cannot have two carriers at once because of the cost, Berlan noted.]

Last week, AT&T representatives passed out information on the new campus service, called ACUS. Like the BITEK system, (Please turn to page 18)

Architecture students voice their concerns

By Andrea Lamberti

In the latest of three meetings called by students in the architecture department, over 100 students met last Friday with about 20 members of the architecture faculty and the department head to discuss problems faced by the Department of Architecture.

At stake are the issues of the physical separation of the department, communication among students, faculty and the administration, student representation and faculty cohesiveness.

The meetings were organized "to provide a forum so that students could express their con-

cerns," according to Kathy Chia G. The "series of student meetings reflects the extreme urgency that students feel about these issues," Chia added.

The organizers of the meetings, in a letter to department head Bill Porter and Dean of the School of Architecture and Planning John de Monchaux, outlined these issues and hope to get a written response by Dec. 19.

The letter, written by Chris Falliers G, Chia, Kairos Shen G, and Mark Daley G, was intended to reflect "a consensus of student opinion that came out of the meetings," according to Falliers.

"We believed that [the issues weren't] the concerns of an isolated few" students, Shen said.

The letter states "the student initiative this fall is based on a sincere desire for the improvement of the educational environment in the Department."

Minutes were compiled and distributed throughout the department after the first two meetings. This was to "make the minutes available to everyone," according to Shen, in order to encourage student feedback.

"One department — one roof"

Until this fall, all of the design studios were located in the main Institute buildings. But because the "absolute number of students had grown beyond the capacity" of those studios, the department was forced to move a "critical mass of students" to available space in Building N52, which also houses the MIT Museum, de Monchaux said.

One of the students' requests is to house all of the design studios in the same location again by September of 1990. The slogan "one department — one roof," used by undergraduates, was a reaction to the need to have all the studios together.

"We can only be a real department after we're under one roof," said Associate Professor Jan Wampler at Friday's meeting.

The close proximity of all levels of the design program permitted a large "amount of TA-student interaction" in the past, according to Lambert DeVoe '91, because teaching assistants worked in the same area as their

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Planned Parenthood to get free ad in next year's MIT directory

By Brian Rosenberg

Planned Parenthood will receive a free advertisement in next year's faculty directory to compensate for unauthorized modifications of its advertisement in last year's directory, according to Mark Wilson, manager of the Communications Office.

A review board under Wilson requested that the words "abortion" and "birth control" be removed from the last year's Planned Parenthood advertisement. "For whatever reason," he said, "a few members of the board were uncomfortable with the wording." The board, made up of Communications Office personnel, reviews advertisements for accuracy and content, but places "very little" emphasis on content, according to Wilson.

Next year's advertisement will contain the disputed wording, according to Wilson. "I overruled the board's decision" for next year, he said.

Wilson said he informed University Directories, which pub-

lishes the directories, of the request to remove the words from last year's ad. He claimed that the problem arose because of "a lack of communication between University Directories and Planned Parenthood." "In the future, MIT will talk directly to the vendor" to discuss changes, Wilson said.

University Directories was unavailable for comment.

Merle Kummer, associate director for operations at the Planned Parenthood office in Cambridge, accepted the offer of a free advertisement last week. She said she thought it was an "appropriate offer" and was "really happy" to be able to do business with MIT. "You don't just come up to an obstacle like this and stop," she added.

John Pratt, associate director of the Whitehead Institute for Biomedical Research and a Planned Parenthood board member, approved of MIT's "corrective action." "I think that's great," he said.

Bicycles to be chained

(Editor's note: Senior Vice President William R. Dickson, chairman of the Committee on Safety, last week addressed the following notice to members of the MIT community.)

As of Dec. 11, any bicycle found attached to an exterior handrail will have a Campus Police chain and lock attached to it and will be ticketed. In order to obtain the release of the bicycle, the owner will have to go to the Campus Police Headquarters and pay a fine of \$25.00 (the same fine imposed for parking a motor vehicle in an MIT parking space designated for use by the handicapped.) The Campus Police lock will then be removed. If any bicycle is not claimed within 24 hours, the locking device will be cut and the bicycle impounded. In this case, the fine that must be paid before a bicycle can be retrieved will be \$50.00.

Gaggle cops 110th Managing Board of *The Tech*

Special to *The Tech*

Perhaps the greatest surprise of this year's *Tech* elections was the stream of invective which spilled from the lips of outgoing editor in chief Niraj "No one speaks for the coalition" Desai '90. (The preceding characterization, in fact, is remarkable in that Mr. Desai has never before been called "outgoing.") Normally a reticent individual, Mr. Desai busted out in rhyme following the elections, marking the first incidence of rapping in all his 21 years.

The position of chairman was awarded after 90 minutes of wrangling to Socialist Party candidate Debby "Good guys wear black — where's Adam?" Levinson '91. Spake Mr. Desai, "The pinko girl was looking fine/I think I'll spank her red behind [in a congratulatory gesture]." Ms. Levinson, distressingly, was unable to bust back as her mouth was full of Cheetos.

The vacancy left by the completion of Mr. Desai's term fell to Prabhat "Housing traitor" Mehta '91. Mr. Desai bade the editor in chief-elect a hearty hello, in his inimitable style: "Buoy, you've got/big shoes to fill/you got to work/no time to chill." Mr. Mehta's retaliatory bust: "I may be young/I may be bad/but now you're gone/egad!"

The business manager for Volume 110 will be Russell "Pay us or else" Wilcox, also '91. Mr. Russell just completed his three year sentence at Ossining, where he was requested to take an extended vacation after bludgeoning to death the holder of a delinquent account, using a tackling

dummy. Mr. Desai declined to comment.

Marie E. V. "Extra Virgin" Coppola '90 was hand-picked to be next year's managing editor. A longtime friend of Mr. Desai's (as well as a member in good standing of his posse), Ms. Coppola inspired the following rap: "Marie's got class/a ring of brass/she's a hell of a lass/with a really fine butt." Ms. Coppola blushed Crimson.

The Volume 109 news staff all found respectable homes for the coming annum. Ex-news-editor Linda "Guess where I'm from?" D'Angelo '90 is to fill the mysterious position of executive editor. Said Mr. Desai, "I'm sorry/I don't know what the executive editor/does."

Ms. D'Angelo's ex-partner in crime, Annabelle "Metal-Woman" Boyd '90, was content simply to remain a news editor. A small elevation in status befell Andrea "Hair out to there" Lambert, who dropped the word "associate" from her title to become news editor number two. Rounding out the Volume 110 news team is Reuven "Normal is great!" Lerner '92, who doesn't seriously think that of Normal. Mr. Desai: "If Annabelle's the queen of news/then Reuven is the king/if Andrea had longer hair/it would touch the ceiling."

Production took one step closer to utter perversion with the election to night editor of Dan "Co-ed naked prod" Sidney G. Nudity is not unknown to Mr. Sidney in particular and the prod shop in general. Mr. Sidney is following the bare-back production tradition begun in 1985 by

Ezra "The pay sucks" Peisach '89, who became production manager at the meeting. Said Mr. Desai, "I used to think/that prod was what/your doctor did/to check your bum."

The opinion staff, reeling in anticipation of the departures of Michael "The Slasher" Gojer '91 and Adam "Stud Muffin" Braff '91, will fall into the capable hands of Michael "Not kosher for Passover" Franklin '88. Mr. Desai thinks highly of Mr. Franklin, describing him as "the buoy who writes/with a pen of gold/he may be tired/but he's got soul./Word."

Another soulful fellow, Shawn "The Vanilla Gorilla" Mastrian '91, was re-elected to the position of sports editor, a small upset despite the fact that he was running unopposed. Mr. Mastrian composed a preemptive bust, saying, "Yo, Niraj, buoy/you got some nerve/your style is flat/while mine has verve." Mr. Desai responded: "You think you're bad/your back is hairy/you looked up verve/in a dictionary."

Having failed in attempts to gain each of the preceding ten positions, Peter "More positions, please" Dunn G, was given the unenviable job of arts editor. Mulling over the correctness of throwing a bone thus to such a valuable ex-chairman (ex-everything, in fact), Mr. Desai delivered his first apologetic rhyme: "Pedro is a *Tech* man's dream/ he's peachy fresh and cold-chill cream."

Speaking of the fuzzy fruit, one Kristine "Peach eater" AuYeung '91 was re-elected to the position of photography edi-

tor. Joining her is Lerothodi-Lapula "I talk with my pictures" Leeuw '92, making the jump from associate editor the year previous. Mr. Desai had nothing but kind words for the Volume 110 snapshooters: "I like Kristine/although she's mean —/my buoy triple-L/is fresh and swell."

Mark "Filling in for Lois" Hasetline '92 is, indeed, replacing the madwoman adwoman as Volume 110's advertising manager. Another long-time bizgnome, Genevieve "Put me out to pasture" Sparagna '90, unzipped her business suit and will be stepping into the uniform of senior editor in the coming year.

Finally, the five candidates for contributing editor were weeded down to a respectable five with

the election of Jonathan "I'm older than my advisor" Richmond G. Irene "Where's my meal card?" Kuo '90, Lisette "Bill the Cat" Lambregts '90, Lois "We love you, Jake" Eaton '92, and the jam-master himself, Mr. Desai.

The meeting lasted five steamy hours, after which the victorious candidates and the losers alike sat down to dinner just in time to see Paul "Neckless" Gray '54 — a former *Tech* staffer — dining three tables away in a local greasy spoon. Although the food was scrumptious, the lame duck editor in chief apparently felt it was not good enough to merit five hours of quibbling in a hot room. Quoth Mr. Desai, "Nevermore."

Percentage of pre-meds increases

By Cathy Su

The percentage of MIT seniors applying to medical schools has been increasing over the past three years, according to records of the Pre-Professional Advising and Education Office.

Approximately 9.4 percent of this year's senior class are seeking medical school admission, compared to 7.7 percent last year, 6.8 percent two years ago, and 5.4 percent in 1986.

One hundred twenty undergraduates, graduate students, and alumni are currently using the

services of the Pre-Professional Office in applying to medical school. Of these 120, 62 are men and 58 are women — statistics which indicate a slight increase in the number of women applicants over last year.

In addition, 93 of these applicants are undergraduates, while the recorded number of alumni applicants is 22. The alumni number, which is smaller than last year, may not reflect the number actually applying since not all alumni use or inform the Pre-Professional Office at this

early date.

On average an MIT applicant applies to 13 schools; the nationwide average is lower. Although 108 of the 127 US medical schools belong to a centralized application processing service, "the service does not necessarily make it easier to apply" says Chee Chia '90. After reviewing preliminary application material provided by the service, each medical school sends its own secondary application. This may make the process more time-consuming as well as more expensive for the student.

Recommendation letters must also be sent to all the schools — a process that is handled by the Pre-Professional Office. The final step in the application process is an interview at the school.

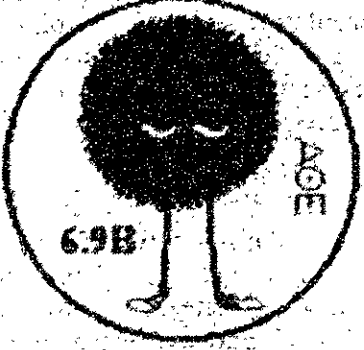
MIT students fare well

In this early-December time period, it is too early to tell exactly how this year's class will fare, but "MIT students characteristically do exceedingly well," says Jeannette L. Gerzon, an advisor to pre-professional students. Three medical students have already been accepted through an early decision program, but most premeds are still struggling with secondary applications or interviews.

While nationwide applications to medical school have been declining, MIT's overall applicant pool appears relatively steady. According to Pre-Professional Office advisor Gjyl Mustafa, the students who are applying have a real commitment to helping people and are genuinely concerned with learning more about others. She cites as examples the enthusiasm some students have for working as missionaries abroad or as small town doctors.

Gerzon, who has been an advisor for seven years, believes MIT premeds have always had a humanistic and scientific commitment to medicine. Because of the multiple options an MIT educa-

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Welcome to Project A

ame :

ord :

Doug D. Keller/The Tech

Smile, it's the last week of classes! These grumpy fuzzballs took Athena clusters by storm, looking even unhappier than the people behind the terminals.

XXI graduate expansion unlikely

(Continued from page 1)

grams in areas of the humanities not directly related to science or technology would "neither be feasible nor desirable," and that other approaches to advanced research should be pursued.

Friedlaender disagreed with this attitude. She pointed out that both the MIT administration and the visiting committee of the Department of Humanities support the development of graduate programs, and that her office has strongly encouraged it. Right now, she said, the real constraint on graduate programs is faculty initiative. "Graduate programs are definitely feasible, but it's up to the faculty to decide if they're desirable."

Alternatives to graduate programs

According to Halperin, instead of considering a graduate program immediately, the literature, writing, and foreign languages and literatures faculties have been discussing the possibility of creating a center for advanced study of cultural issues. Such a center could serve many of the functions of graduate programs by bringing visiting graduate students and scholars to MIT and by creating a place for advanced research and instruction. Such a center would also be a good stepping stone towards a degree granting program, he said.

Halperin said that even without a graduate program there are opportunities for faculty to get involved with graduate students. For example, organizing a conference on lesbian and gay studies this year has given him a chance to work with and advise graduate students, Halperin noted. "In many ways," he said, "I get the good parts of having with grad students without the bad parts."

Graduate programs

Nonetheless, Friedlaender and Khoury continue to speak vociferously in favor of more graduate

humanities programs, and expect these programs to materialize sooner or later. "It's not healthy to have a little liberal arts enclave in this giant research institution," said Friedlaender. If MIT is serious about broadening the education of its engineers, she said, then it has to have a humanities faculty that is treated as equals to the rest of the faculty, which won't happen if they are relegated to "service" teaching.

Khoury agreed: "If we're going to continue to attract and keep the very best humanists, then we need to give them an opportunity to teach students in their own field."

Professor Jean E. Jackson, head of the Anthropology/Archaeology Section, argues for graduate programs from another perspective. There is a wealth of fantastic scholars at MIT, she said, and the opportunity exists for a fantastic educational experience.

George M. O'Har, a graduate student in the History and Social Studies of Science and Technology program, agreed. "The faculty here is stellar," he said. "Most schools are lucky to have a Jill Conway; MIT has a Conway, a [Kenneth] Kenniston, a Smith. The quality of the faculty was one of my main reasons for choosing MIT."

Khoury said that there is widespread misunderstanding of what the Department of Humanities wants for graduate programs. "We don't want to be another Harvard or Yale in history or literature," he said, "we are after limited but excellent graduate programs that would serve to distinguish MIT." Khoury said that programs like the HSSST program which relate directly to MIT's traditional strengths is one way to create distinguished programs, but he would also like to see programs, perhaps in music and literature, which do not directly relate to science.



Photo courtesy MIT Alumni Office
MIT alumni and their friends spent Saturday creating a playroom for children whose mothers attend seminars and tutorials at My Sister's Place, a daytime advocacy center for homeless women.

news roundup

from the associated press wire

World

Canadians mourn victims of massacre

Schools and universities throughout Quebec mourned the deaths of the 14 women who were shot last Wednesday at the University of Montreal. Schools observed a moment of silence for Canada's worst mass murder in history. Thousands of people, including Prime Minister Brian Mulroney, attended a memorial service on Monday for nine of the victims in Montreal.

Colombian coup anticipated

Colombian President Virgilio Barco '43 held emergency meetings with top associates on Monday following newspaper speculation that Colombian drug lords might be planning a coup. The newspapers accused Colombian lawmakers of taking bribes from the drug cartels to undermine Barco.

Soviet Union calls for stability

The Soviet Union called for stability on Monday as East Germany gropes for a new future. The Soviets requested the Berlin meeting with the United States, Britain, and France and expressed interest in a Western plan to make Berlin a more open city.

Tibetan leader wants changes

The Dalai Lama, the spiritual leader of Tibetan Buddhists, welcomed the changes sweeping Eastern Europe and expressed hopes that similar changes come to Tibet in a speech given in Norway on Monday. He received the Nobel Peace Prize there two days ago. China, which rules Tibet, said Norway's participation in the Peace Prize ceremony on Sunday would impair relations between the two nations.

Czechoslovakians celebrate freedom

Czechoslovakians celebrated their first government in 41 years that is not dominated by communists on Monday. A chorus of bells and whistles rose in Prague to mark President Gustav Husak's yielding of power in the face of popular opposition. A possibility for replacing Husak is the opposition leader, playwright Vaclav Havel.

Also Czechoslovakia began cutting down and rolling up barbed wire along its border with Austria with officials from both countries standing on the border to shake hands as the wire was removed.

Croatia party calls for end to one-party system

The communist leadership of the second-largest state in Yugoslavia called for a multiparty system on Monday. The head of the Croatian Communist Party's ruling Presidium said the one-party system has run its course. Until now, only one of the nation's six republics had openly advocated Western-style democracy.

Bulgaria chief calls for elections

Bulgaria's Communist Party chief said on Monday that the nation should hold democratic elections in May — the first since the communists consolidated power 43 years ago. Also, a municipal court in Sofia approved an environmental party as Bulgaria's first independent political group on Monday.

Rubes

By Leigh Rubin



Bush defends China aides

President Bush defended his decision to send two top aides to China and plans to continue the search for common ground between the two nations. Bush continued to denounce China's bloody crackdown on pro-democracy activists earlier this year and denied accusations by Senate Majority Leader George Mitchell (D-ME) that this is a step towards US tolerance of China's actions.

Soviet strike attempt fails

Soviet human rights activist Andrei Sakharov called for a two-hour general strike on Monday to demand an end to communist domination. Few workers took part.

East Germans rally

More than 100 thousand people rallied in Leipzig, East Germany, on Monday, calling for reunification with West Germany as well as a continued movement towards democracy. It was the fourth straight week for such a rally.

State Department warns Nicaragua

The State Department warned Nicaragua on Monday that it will not accept the results of February's elections in that country if violence against the government's opponents continues. At least one person died and more than 20 were injured when fighting erupted at an opposition rally on Sunday. Foreign observers reported that Sandinista supporters started the trouble.

Former Bolivian official charged

The former Bolivian interior minister was flown to Miami on Monday to face drug trafficking charges. He's been accused of leading a cocaine trafficking operation while he was Bolivia's top law enforcement official.

Nation

Iowa captain testifies

The captain of the USS Iowa, Fred Moosally, told the Senate Armed Services Committee that he lacks enough information to name Clayton Hartwig, who died in the explosion, as the person responsible for the blast that killed 47 sailors in April, but did not deny that it was a "wrongful, intentional act."

The House Investigations Subcommittee opens hearings today that Rep. Nicholas Mavroules (D-MA) said will blast a hole in the Navy's conclusions that Hartwig intentionally touched off the blast.

AT&T to cut jobs in 1990

AT&T will cut 8500 jobs in 1990 after cutting about 25,000 this year. A spokesman refused to comment on a report on Monday that this could be part of a wider workforce reduction campaign in 1990.

Sports

Colorado tops AP football poll

The final Associated Press' regular season college football poll is out with Colorado going into the Jan. 1 Orange Bowl with the number one ranking. Miami is number two, followed by Michigan and Notre Dame — with plays the top-ranked Buffaloes in the Orange Bowl. Florida State is number five, then come Nebraska, Alabama, Tennessee, Auburn and Arkansas.

Tar Heels drop out of basketball poll

There is something unusual about the Associated Press' weekly college basketball poll. For the first time in seven years, North Carolina is not ranked. The Tar Heels — at 4-4 — dropped out from the 17th spot. Unbeaten Syracuse held onto the number-one spot, followed by Kansas, Georgetown, Missouri and Illinois. Michigan is number six, followed by Arkansas, Oklahoma, Louisiana State and Louisville.

There are three newcomers this week: Iowa — with a 6-0 mark — in the 21st spot; Oklahoma State joins the group at 22nd; and Michigan State — at 6-0 — is number 25.

Wyche bars reporters, courts controversy

There is controversy surrounding Cincinnati coach Sam Wyche after he barred reporters from the Bengals' locker room following Sunday's loss to Seattle. The NFL is looking into the move, which violates league policy. Wyche told reporters yesterday he saw nothing wrong with closing the locker room to prevent his players from criticizing the officiating.

Local

Bennett visits Boston

Drug czar William Bennett visited a residential treatment program for recovering women addicts yesterday in an effort to promote the federal drug war efforts. Residents called for more federal funding for drug programs claiming that many treatment facilities are filled to capacity.

Digital takeover possible

Digital Equipment Corporation is inflating its amount of stock in an effort to prevent a possible takeover. This makes the purchase of a majority of the company's stocks more difficult. The financially troubled firm would not identify a specific takeover attempt.

New Superior Court judge sworn in

Gov. Michael S. Dukakis administered the oath of office to Patti Saris as a Superior Court justice on Monday. Saris has served as a US magistrate since 1986 and had been an assistant US attorney in the previous four years. She is a graduate of Harvard Law School and a former staff counsel for the US Senate Judiciary Committee.

Highway money in jeopardy

Massachusetts Public Works Commissioner Jane Garvey said Monday that millions of dollars in highway and bridge construction programs for next year may have to go somewhere else unless the legislature raises the 11 cent-a-gallon gasoline tax. Gov. Michael S. Dukakis has proposed a six-cent-a-gallon increase in the tax effective Jan. 1 along with an increase of four more cents over the next two years.

Minnesota hunger strike ends

Eight hunger strikers in St. Paul ended their fast on Monday. The fast to protest US military aid to El Salvador began on Thanksgiving. One striker said they ended their fast partly because Gov. Rudy Perpich (D), US House Speaker Thomas Foley (D-WA), and Minnesota Congressman Gerry Silorski (D) asked them to suspend the fast pending congressional consideration of the matter.

Residents respond to removal of crosses

A lawsuit threatened by an atheist forced village officials to remove lighted crosses from two water towers in the Chicago suburb of Wauconda, IL. But residents say the town has been swept by an outbreak of Christmas spirit and local unity — and lighted crosses have been popping up on businesses and homes all over town.

Air Force launches rocket

The Air Force launched a delta-two rocket carrying a military navigation satellite on Monday. The launch was originally scheduled for Sunday but was delayed because of a fuel pressure problem.

Weather

Big Chill continues, snow threat tonight and early tomorrow

A low pressure center will intensify as it moves northeast through the southeastern United States and passes off the North Carolina coast late today. As of late yesterday evening, it appeared as though about four inches would be the average amount for the local area while the Cape would receive heavier amounts by Wednesday morning. After the passage of the low, colder air from north central Canada will move into the area — keeping temperatures this week several degrees below normal.

Tuesday afternoon: Mostly cloudy and cold with light snow arriving from the southwest late. Winds becoming northeast 10-15 mph (16-24 kph). High near 30°F (-1°C).

Tuesday night: Cloudy with snow likely — heaviest after midnight and before dawn. Low about 20°F (-7°C). Winds northeast 15 mph (24 kph).

Wednesday: Snow ending, then mostly sunny and cold. Winds northwest 15-25 mph (24-40 kph). High 25°F (-4°C). Low 10-15°F (-12 to -9°C).

Thursday: Becoming partly sunny with a flurry possible. High 20-25°F (-7 to -4°C). Low 10-15°F (-12 to -9°C).

Forecast by Michael C. Morgan

Compiled by Joan Abbott

opinion

LETTERS TO THE EDITOR

Pornography rules needed to limit harassment

I would like to take issue with some of the points made in Harvey Silverglate's letter ["MIT should repeal pornography policy altogether," Nov. 28].

Although it is heartwarming to know that the Civil Liberties Union of Massachusetts is looking out for the interests of MIT students, I am surprised by the naivete displayed in their arguments regarding the showing of pornographic films on campus.

Their first argument goes as follows: censoring pornographic films involves defining pornographic films. Defining pornography is extremely difficult. Therefore, it is wrong to censor pornography. With a small amount of thought, the reader will realize that this argument is invalid. Correct social policy is not always the easiest social policy, and sometimes we must attempt extremely difficult tasks if we are to do the right thing. After all, it is extremely difficult to determine whether or not a company is engaging in anti-competitive behavior, and yet it is widely agreed that it is a good idea to try to make this judgment anyway and prohibit such activity. Once we have started to make our policies on the basis of their ease of implementation, we have discarded our conscience. I agree that defining pornography is an extremely difficult and dangerous task, but I also believe that it must be attempted.

However, I don't expect that anyone on campus other than Adam Dershowitz really takes the "difficulty of definition" argument seriously ["Institute should be fighting against censorship, not furthering it," Nov. 3], so I must investigate the other objections that Silverglate presents to the proposed policy. He claims that any attempt to restrict the topics which some students may think about, discuss, or believe, harms irreparably the entire foundation upon which the university is built.

I agree with this entirely. However, the move from this statement to a belief that it should be permissible to view pornography wherever and whenever you want is not as clear as Silverglate would have us believe.

Silverglate's argument really rests on an additional premise, one that he completely glosses over in his discourse. To accept his argument, one must accept that viewing pornography in a public lounge is a medium for discussion and thought. I claim that it is not. My guess is that when Dershowitz displayed *Deep Throat* on registration day, his intention was to get an erection. Even if it is the case that this was not his intention, I believe that most of the people who showed up to view the films were not there for a thought-provoking discussion, but that they came to get an erection. I think that anyone would be hard-pressed to demonstrate to me that there was any intention of an intellectual exploration of the free marketplace of ideas in Dershowitz's showing of *Deep Throat*.

Presumably the members of the audience did indeed get their erections. I would not deny anyone the pleasure of getting an erection. I would not even place restrictions on getting erections in public places. However, what I would deny someone is the ability to intimidate or harass people.

In general, showing pornographic films in public lounges accomplishes two things. It gives

males erections and it insults women. One usually does not stimulate discussion or challenge any thoughts in displaying pornographic films. However, one does intimidate women by showing films such as *Deep Throat*, since in them women are presented in an extremely negative way. In fact, with *Deep Throat* in particular, the leading character performed her role under threats of physical violence. (See, for example, K. MacKinnon's book *Feminism Unmodified*.) The enjoyment of this film can be seen as a belief in the permissibility of rape, something that is incredibly offensive to all, I hope. By prohibiting the showing of *Deep Throat* in an East Campus lounge, the MIT administration would accomplish two things. It would prevent a group of men from getting erections, and it would save some women from the trauma of seeing men get turned on by the sight of Linda Marciano being

raped. It would not inhibit any exchange of thoughts or ideas and it would not prevent those men from viewing pornography in other venues.

MIT does not have an obligation to protect men's erections. MIT does have an obligation to protect students from harassment. It is not only permissible, but it is right for MIT to place restrictions on what can be viewed in the public areas of the dormitories.

Finally, there are some occasions in which someone would like to show a pornographic film specifically to inspire debate or discussion, to encourage thought and challenge ideas, and these occasions are allowed for in MIT's proposed policy. This policy does not restrict the freedom of speech. It only restricts the freedom to hurt fellow members of the MIT community.

David Hogg '92

Free speech is its own police

Maybe the administration is learning something about the free marketplace of ideas. "HAMIT" put up a horrible poster intended to hurt members of the MIT community. The response to this has been very strong, including many letters to *The Tech* attacking this nastiness. This exchange has hopefully made many people aware of an issue that they did not understand: there are many different ideas and views, specifically about sexual preference, present at MIT. They are all acceptable, and attacking someone for their beliefs can be hurtful.

When such an attack does occur the correct response is for the members of the community to respond loudly, with the hopeful result of changing some minds. I am sure that some of the bigots and homophobes on campus have learned something from this public exchange. In an open academic setting such as MIT, the acceptable ideas will win out over the harmful.

The response to a poster like this should not be a new policy censoring posters or speech perceived to be harassing. The administration will not be able to change the attitudes of these perpetrators by punishing them, even if it could find them. This would only push such feelings out of the public view where they can be challenged. The correct response is to condemn such hurtful speech, not to outlaw it.

Adam Dershowitz G



The Tech

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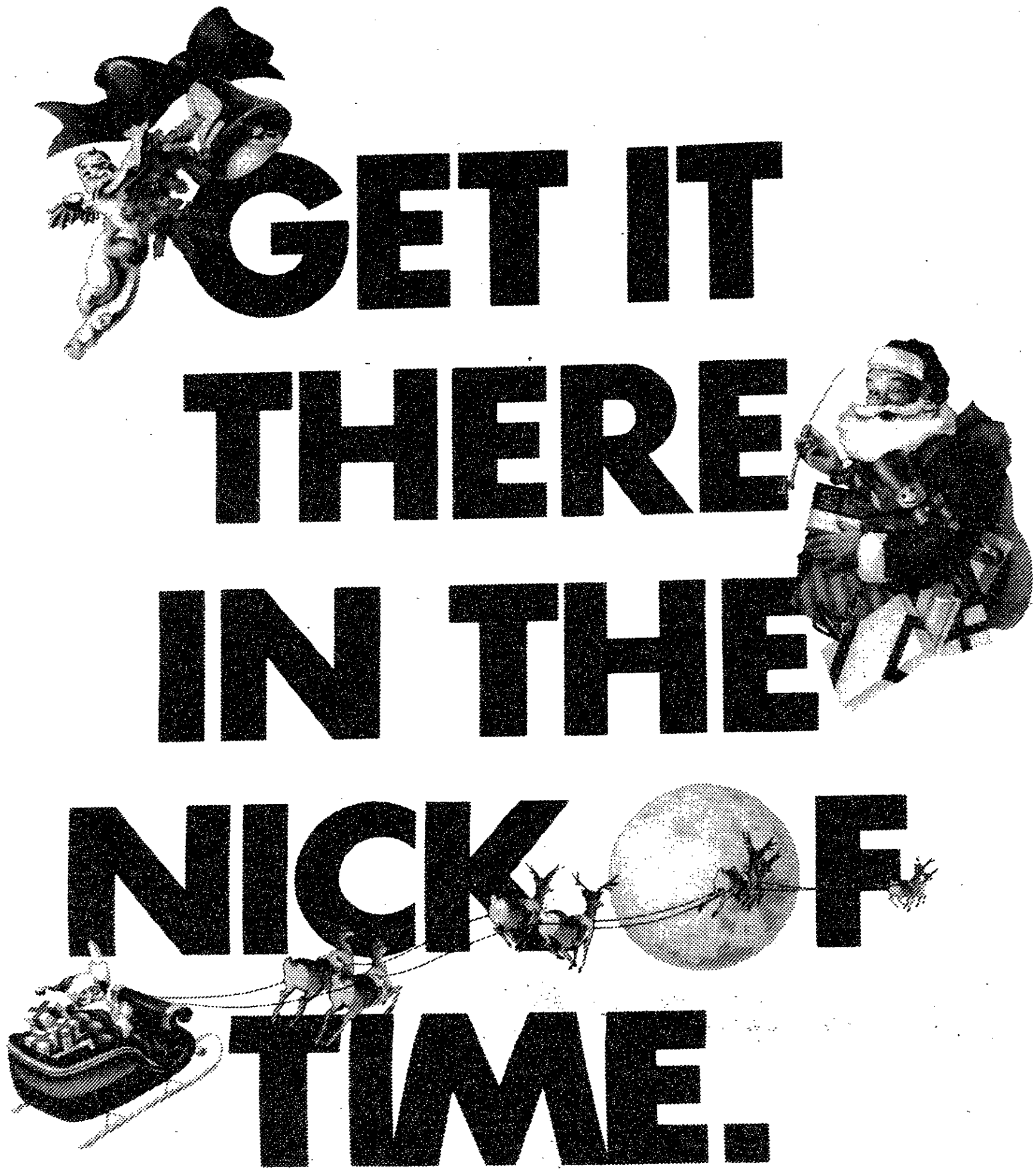
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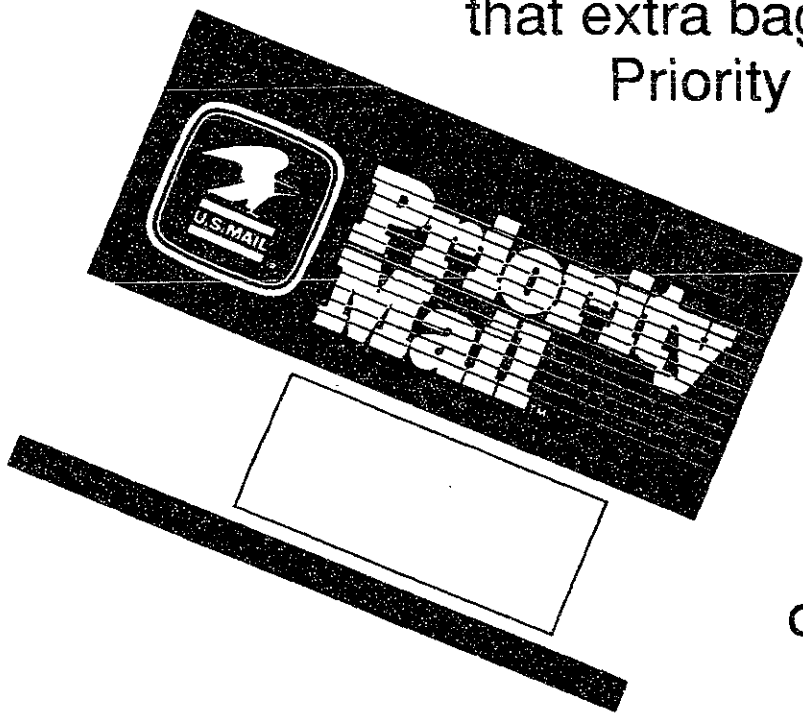




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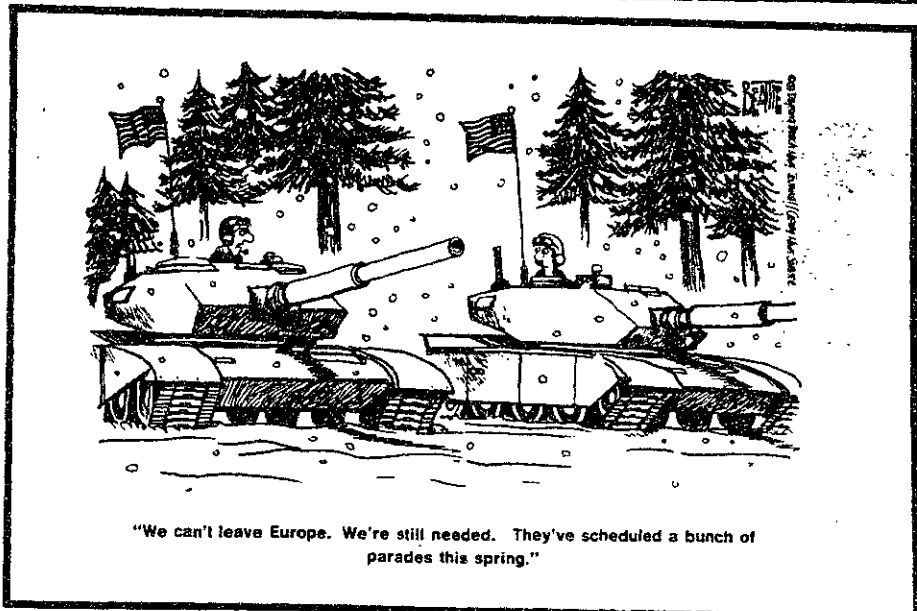
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opinion

LETTERS TO THE EDITOR



FHC proposal would give freshmen perspective

I would like to thank Jeffery Hornstein for putting some humor in my somewhat dull Friday afternoon last week with his letter ["Freshman housing system is sound, despite flaws," Dec. 8]. I was especially charmed by his implication that MIT is no place for the genre of people who would live in freshman dorms because they would not be "adult" enough to get through MIT. At the same time, he says he would have never gotten through MIT if it was not for the support of his

fraternity.

Maybe the support is different in a fraternity than in a dorm, but that point needs elaboration. Many people are as alone in a fraternity as they would be anywhere else and might be better served by the flavor of support in a dormitory. Having lived in a fraternity, a dormitory, and off campus, I have found the more obvious truth: support comes from friends regardless of the institution in which they reside.

Hornstein (and John and Charlotte Grossbeck, in another letter ["Housing system is one of Institute's strengths," Dec. 8]) also alludes to the issue of fraternity rejection and the real world. Is it really healthy to face rejection after meeting a group of people after four days? Does that really help prepare students for the realities of academic and professional rejection they will face? I think the analogy is very superficial. First of all students who never rush fraternities often end up just fine. There are many such students at MIT and there are many such students at prestigious colleges around the country. Come on! The four-day fraternity rush does not provide the self security one needs to get through life. Even if we were chosen for our professional jobs with such little substantive consideration, that is clearly not the way things should be done. I mean just because "life is not fair" is no reason for everything to be unfair. Obviously, just because there is murder in "the real world" does not mean we should practice it on campus.

I think the whole merit of fraternities for freshman in and of itself is questionable. Hornstein makes the fraternities sound so official and substantive. He implies for example that freshmen are provided with "information" about fraternities before they arrive at MIT. The more appropriate words are "propaganda" and "advertisements." In addition, some fraternities require pledges to answer all phone calls and do much of the cleaning. There are

various degrees of hazing on campus whether or not we like to admit it. Fraternities thrive on a lack of identity and personal direction in the pledges. Subtle as it may be, the "break down" and "build up" process is alive and well. It forms the basis for generating "unity". By spending a term at MIT outside of a fraternity, freshmen can establish some of their initial identity in healthier bases such as academics or athletics. Yes, social identity is important but it is much easier to default to a secure social environment than a secure academic one. Why not secure the academic identity early? Freshman pass/fail can allow freshmen to postpone facing their academic identity until their sophomore year. I think the first term rush makes it easier for freshmen to start out on a hindering track.

One of the few points which Hornstein addresses that is not subject to witty conjectural for-or-against arguments is the question of how second-term rush would effect the housing system. As Hornstein points out, fraternities will most likely suffer. But why will they suffer? They will suffer because freshmen would be happy and comfortable in dormitories. But if they are happy in the dorms then why shouldn't they stay there? Preposterous is the resulting implication that by keeping rush first term, we somehow "trick" the freshmen into choosing fraternities and living groups. The "de-facto" and "de-jure" pressures of rush are so effective first term because the freshmen have not yet been at MIT long enough to truly experience the environment first hand. Clearly freshmen will have a healthier objective perspective after being a "free" student at MIT for a term than they have immediately after the four day artificiality of rush. The preservation of living groups and the bureaucratic entanglements that lie therein should not take precedence over individual student welfare.

Eric Blackman '90

Montreal shooting reveals society's cowardice

I have a few questions about last week's massacre in Montreal. Why were those 14 women unable to defend themselves against a lone rifleman at close range? Why did 19 men abandon those women, leaving them at the mercy of a psychopath whose intentions were anything but ambiguous? Why are feminists treating this tragedy as a sexist issue? Why are they bestowing the status of heroine on a group of women who were not only unheroic, but passive and cowardly?

It is a sad indication of the state of society that we are unable to defend ourselves against threats of this kind. There have always been psychopaths, and there always will be, just as there will always be a need for the sort of hero who will lay down his or her life for the life of another.

I do not know if I have this ability, and I do not blame those individuals who do not. But I do blame a society in which people in mortal danger are abandoned by their colleagues. Their gender is irrelevant. Of the people in that room, the men, by virtue of number and strength, were most capable of stopping the gunman. For that reason alone, they had a responsibility to try.

There was no ambiguity in the gunman's intentions. He made it perfectly clear that he was going to shoot these women. I understand the men's decision not to charge the gunman, not to disarm and subdue him. Several of them would almost certainly have been shot; several of them might have died. But not 14 of them. A rifle is an extremely ineffective weapon in hand-to-hand combat, or even against a fast-moving target at close range. They would have defeated the gunman.

I understand the men's decision to leave the room. What I do not understand is why the women, who have been taught that they are equal to men, who have been taught that they must defend themselves, who should be strong and independent and defiant — why they were unable to raise a finger against a man they knew would kill them. They knew that if they did nothing, they would die. There was little uncertainty. Yet not one of them was able to lay down her already-forfeited life in the defense of the others. They clung passively to the slim hope of rescue and they died for their inability to take control of their own lives.

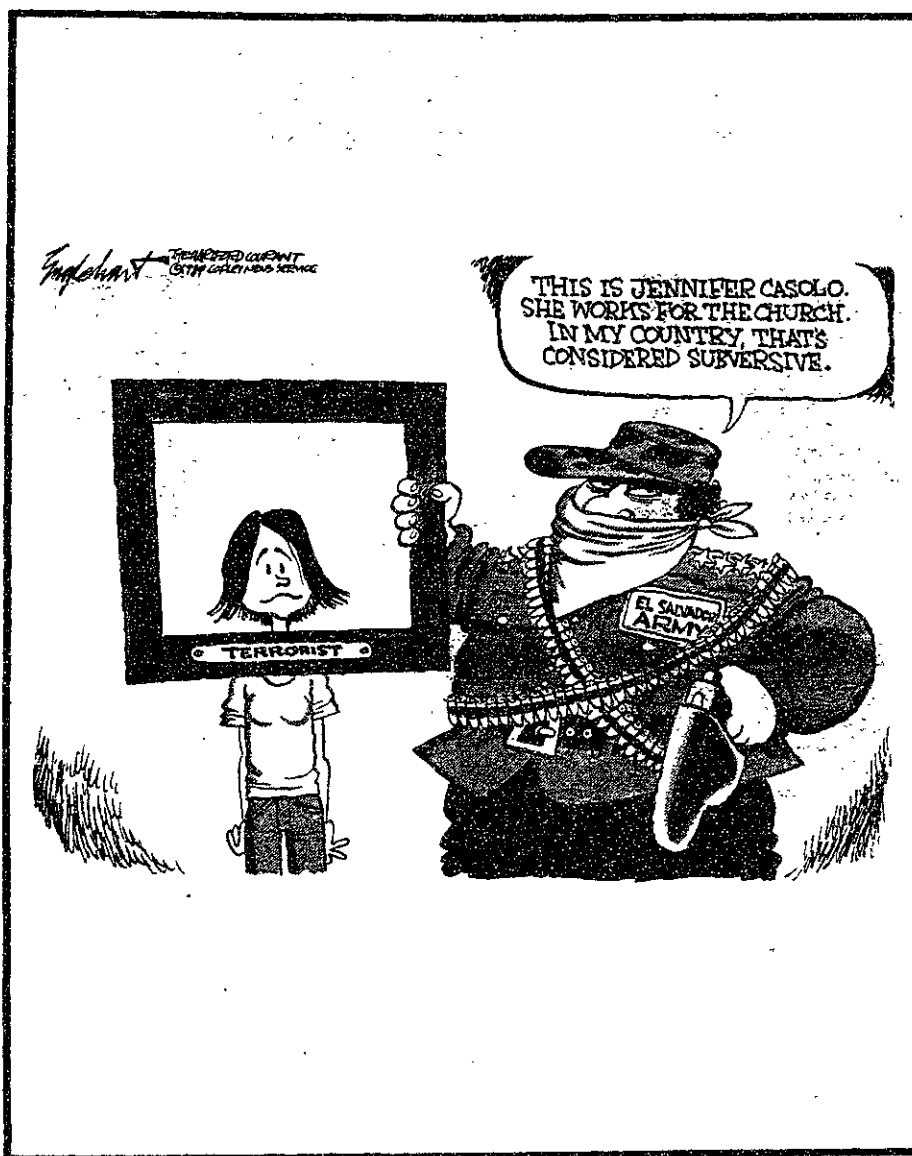
Why are we honoring them? Why are we blaming sexism for this travesty when we should be blaming our own selfish weakness? And most importantly, where are the heroes when we need them?

And we do need them. Idealists would tell us that there is no place in the world for heroics and

that it is foolish to stick your neck out. But the fact is that society needs heroes to defend it from just the sort of danger that appeared in Montreal. The fact is that there are causes which are

worth dying for. And the fact is that until we recognize this need and rise to its challenge, we are nothing but fools waiting to be victimized.

Allen Downey G



Do not overlook pervasive role of sexism in Montreal murders

I would like to extend my condolences to the families of the 14 women who were tragically and brutally murdered at the University of Montreal on Wednesday. In addition, I want to express my outrage at the misogyny behind this horrific tragedy.

I felt a chill as I read the story in *The Boston Globe* on Thursday morning, as I realized how easily this could have been myself and any of my colleagues who are also women. The 14 women who died were not killed at random; they died because they had dared to become part of what was once a solitary enclave of men — engineering. Chillingly, it is the same choice I made.

I am outraged by this event,

but I am even more troubled by the relative lack of concomitant outrage by the community at large. This event has received little media attention, given its magnitude and the outrageousness. David Nyhan makes this point succinctly in his Sunday column in *The Globe*, "Shhh . . . 14 women were slaughtered." He quite rightly points out that had these 14 women been part of another group, "say, a baker's dozen of blacks, Jews, gays," etc., much more would have been said about it. He also points out that this says a lot about the status of women in 1989, since the media greets this event as monumentally insignificant because violence against women is "so common,

so ingrained, so garden-variety everyday."

I was most troubled by the number of my colleagues who when I told them about this event responded with, "what did the women do to provoke him?" or who distilled it with the response, "this will be a call to greater gun control." (Never mind that Canada has stringent gun control laws and that the gunman was licensed.) Even at McGill University, one woman student, in response to a reporter's question, said, "To make these killings a women's issue is a bit too much. It's a human issue. Here is a very sick individual who, coincidentally, had a thing about women." But there is nothing coincidental about this massacre; it was premeditated and was executed with the intent to kill women. Therefore it is a women's issue.

This is a clear-cut case of misogyny (woman hating), a subset of better-known sexism. Its roots are no different than racism or anti-Semitism, and its consequences are as far reaching as either.

This tragedy is not an isolated incident. Misogyny is everywhere, including our own backyard. A glance through *The Tech's* articles and editorials this

past term provides ample evidence of sexual harassment at MIT and the dire need to address the issues of sexual harassment here. A quick perusal through either Elizabeth Salkind's 1986 Sloan master's thesis, "Can't You take a Joke: A Study of Peer Sexual Harassment at MIT," or the 1983 report "Barriers to Equality in Academia: Women in Computer Science at MIT," provide even more gut-wrenching evidence that MIT is not free of the type of hatred that caused these 14 women to die.

This horrific tragedy provides us, the MIT community and the larger world community, an opportunity to discuss frankly the implications of sexual harassment, sexual discrimination, sexual stereotyping, and outright misogyny — and how best to eradicate them. This is an opportunity for each of us to look hard at what we do and say to and about women and how we do and say those things, as well as what values we place upon women. It is also an opportunity to stand in solidarity for the 14 women who died in Montreal and to stand against violence against women. I hope each and everyone of us will take this opportunity.

Linda D. Baston G

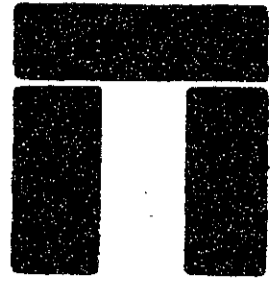
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Letters and cartoons must bear the authors' signatures, addresses, and phone numbers. Unsigned letters will not be accepted. No letter or cartoon will be printed anonymously without express prior approval of *The Tech*.

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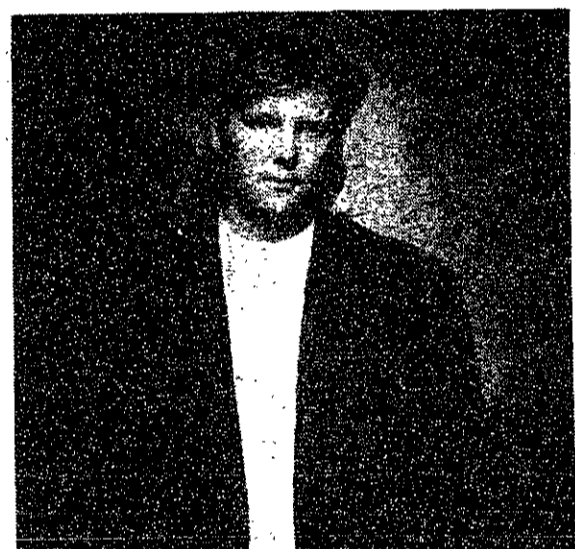
Presto! New Rush album reaches magical heights



PRESTO
Rush.
Atlantic Records.

By HORST GOVIN

IN 1974, AND IN MEAGER circumstances, the Toronto-based trio Rush released its first, self-titled album. The themes of their albums and songs have encompassed extended mythical ep-



ics, science fiction, politics, society and one's need for individuality, and even music itself. Neil Peart, drummer and percussionist, joined the group on their second album, *Fly By Night*, and has been writing their lyrics ever since, while bassist Geddy Lee and guitarist Alex Lifeson collaborate on the music. Now, 15 years into their career, with 12 studio albums and three live albums behind them, a new record label, and a new producer, Rush has released *Presto*.

What immediately stands out on *Presto* are the melodies of the songs, each of which has a distinct character. Listen to "Chain Lightning," which opens with drums and keyboards, adding an unusual note progression by the guitar, then Lee singing in a mysterious and magical voice. The song is about some moments in life, "brief but . . . bright." The title song features acoustic guitar with a short but beautiful electric solo in the middle, and Lee's singing is reminiscent of past albums.

"Available Light" is the black sheep on this album. There is much about this song that is unusual and new for Rush. It opens with slow, sullen piano chords and a droning beat by Peart. The song begins in a melancholy way, but the chorus becomes uplifting, and Lee reaches a note in falsetto that is almost unbelievable; but then again, he brought us the shrieking priests of the Temples of Syrinx on their 1976 album, *2112*.

It's ironic that the most commercially popular-sounding song, "Superconductor," with producer Rupert Hine joining in on the infectious chorus, is about media and the entertainment industry: "target mass appeal . . . designing to deceive/that's entertainment." Another song, "Hand Over Fist," makes a round based on a schoolyard game and uses it as an analogy for personal conflicts. It explodes with energy in the two main stanzas.

Peart has used a considerable number of sampled drum sounds on the past couple of albums, mostly African drums, and *Presto* is no exception. They open the album, and the song "Scars" features them. With a repetitive bass line and a chant-like chorus, this song has a "tribal" feeling to it.

Other African-influenced sounds are used throughout the album, such as the flute in the background of "The Pass." Suicide is addressed in this haunting composition. Everything comes together in this song; the driving and captivating melody and rhythm, the despair in Lee's voice, the guitar solo, and the chilling lyrics ("No hero in your tragedy/no daring in your escape/no salutes for your surrender/nothing noble in your fate/Christ, what have you done?").

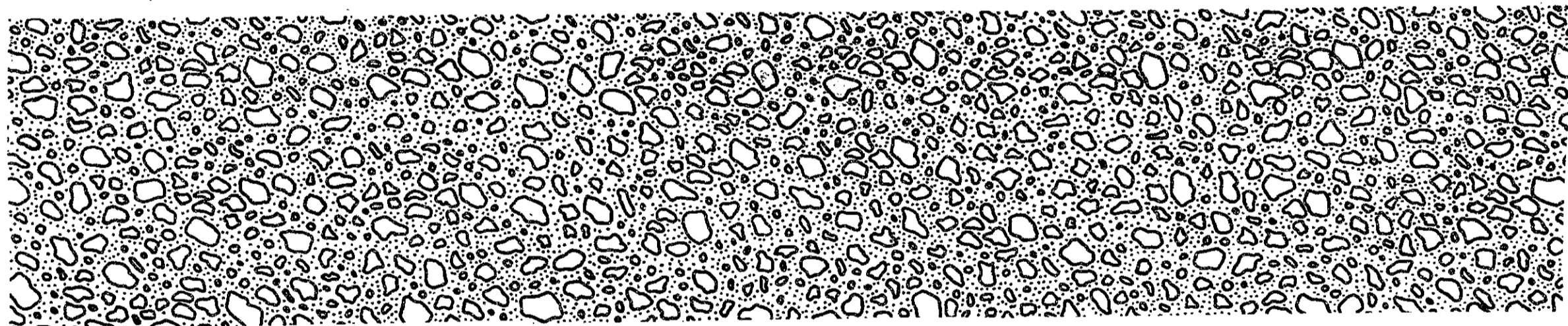
The levels of the songs shift from personal to societal to global and back, and the topics run through a tremendous range of issues. AIDS, environmental poison, and other man-made problems are the focus of the urgent "Red Tide." "War Paint" is a heavy rock anthem that deals with relationships and the façades that so often are put up ("girl before the mirror/appraises her disguise"). The message is to put down these façades, or "paint the mirror black . . . the mirror always lies." The opening song, "Show Don't Tell," argues that words aren't always true; you can't take anything on faith directly.

Much of this album deals with what things appear to be and what they really are. Take the title of the album, for instance. Magic is just that — appearances. But "presto" is more than a term used with magic. It is also the musical term for "rapid" . . . which brings us to the topic of double meanings. (It should be noted that most of Rush's more recent album titles and covers have double meanings.) The song "Anagram" is a flowing rock song with neat twists and anagrams in ev-



ery line! It is a wonderful play on words and meanings.

Presto is a thrilling voyage through music, melody, and lyrics. The music is vigorous and full of life, Lee's vocals are still going strong, and the themes have become both more personal and more encompassing socially. Three of rock's most talented instrumentalists and performers have put together another collection of music worthy of acclaim.



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Ellen Harris shines with MIT Symphony

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 Ellen Harris, soprano.
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By JONATHAN RICHMOND

DAVID EPSTEIN DREW accomplished performances from the MIT Symphony Orchestra in a program of demanding works given last Saturday night in Kresge Auditorium. Most successful was Berlioz' *Les Nuits d'été*, with MIT's new associate provost for the arts, Ellen Harris, as soprano soloist.

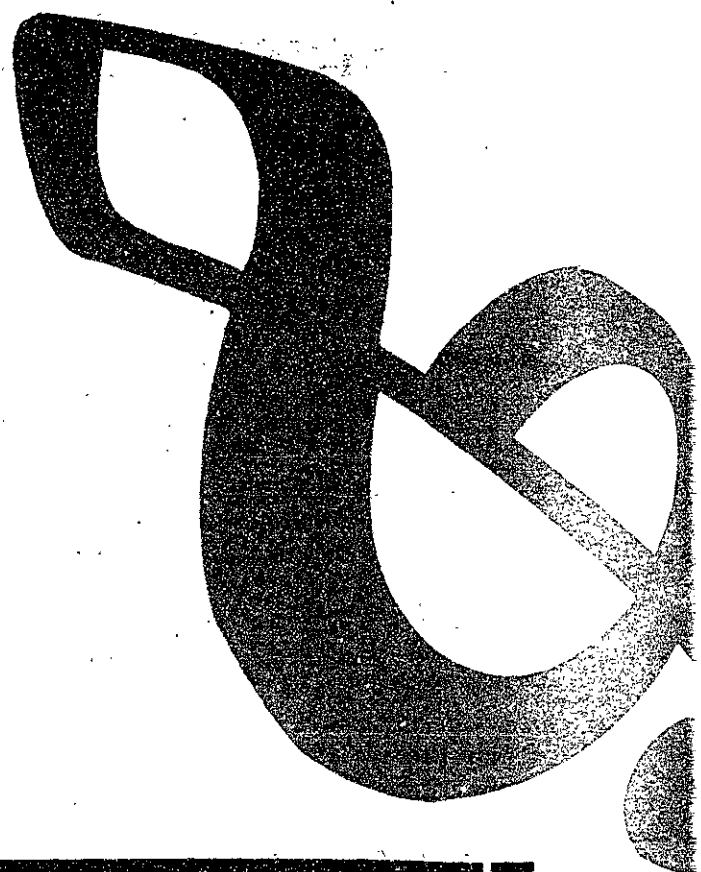
Harris does not have a quality of tone one would call beautiful: it lacks smooth edges, and can sound on the thin side and insubstantial at times. Her voice is, nonetheless, deeply expressive and her singing of Berlioz' cycle of songs about a love doomed to failure was moving. "*Villanelle*," the first song, was done characterfully, if with a bit too much vibrato; Harris especially relished the upbeat and energetic last two lines of each verse.

In "*Le spectre de la rose*" Harris' strength of coloration came through, each strain of meaning shaped and ornamented for maximum piquancy. Some of the more difficult passages in "*Au cimetière: Clair de lune*" caused moments of hesitancy, but her plaintive evocation of pain was poignant.

The final song, "*L'île inconnue*" crystallizes the emotional ups and downs of the cycle as a whole, and Harris hit the peaks and troughs from the jolly opening to the sad — but somehow uplifting — conclusion of the song.

The orchestral accompaniment was of remarkable sensitivity, winds evoking delicate as well as pungent colors, strings supple and emotive too. There were times when the soloist was ahead of the orchestra; some of Epstein's tempos seemed a trifle slow. But that hardly detracted from the excellence of the performance as a whole.

The concert had begun with Beethoven's Overture to *Prometheus*, played vibrantly and richly. Saint-Saëns' *Symphony No. 3, "Organ"* brought the evening to a climactic close. The strings created some quite unusual textures, sounding mystic during parts of the first movement, the organ blending in naturally. Although there were a few tough passages where everything was not quite together, tensions built up in the second movement and organist Elaine Baum and the orchestra came together to majestic effect.



Associate Provost for the Arts Ellen Harris soloed with the MIT Symphony. William Chu/The Tech

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The Situationist International 1957-1972
 Texts by Peter Waller, Greil Marcus, Thomas Y. Levin, Mark Francis, Elisabeth Sussman, Mirilla Bodini, and Truus Andersen

These photographs, essays, drawings, and original texts document the rich agit-art legacy of the Situationists. An essential companion to the important exhibition now at The ICA in Boston through January 7. Copublished with the Institute of Contemporary Art, Boston. 90 illustrations, 8 in color, \$25.00

The Dada & Surrealist Word-Image

Leif Furuseth
 with a contribution by John C. Welchman

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ARTS ARTS ARTS ARTS ARTS ARTS ARTS ARTS ARTS ARTS

Alexander's poetry explores multiple voices

PAMELA ALEXANDER*Bartos Theater, December 7.
Part of the Poetry at
the Media Lab Series.*

By DAVID OLIVER

THE MIT POETRY AT THE MEDIA LAB Series concluded its fall schedule Thursday night with a recital by Pamela Alexander. The Media Lab, known more for its research than its involvement in the arts, has become the site of a formidable series of Thursday night poetry recitals. After a year in existence the series boasts a list of accomplished poets among its guest speakers.

Pamela Alexander's first book, *Navigable Waterways*, was published by Yale University Press in 1985 following its selection as the winner of the prestigious Yale Younger Poets competition by James Merrill. Her poems have appeared in *The Atlantic Monthly*, *The New Yorker*, *Field*, *Poetry*, and other magazines and anthologies. She is currently teaching in the Department of

Humanities as a visiting writer.

Alexander began, as the series calls for, with the writings of a few poets who have influenced her. She then read a few selections from *Navigable Waterways* before going on to read from her forthcoming book, a sequence of personal poems based on the life of John James Audubon.

Among the selections from *Navigable Waterways* was "The Dog at the Center of the Universe," a heartening description of Pfoxe, a "Husky-masked, bologna-tongued" mutt with more than her share of personality. Pfoxe examines a universe "created expressly for her perusal" and somehow manages to beg without sacrificing dignity.

In the Audubon sequence, Alexander took on the voice of Audubon himself and tracked the artist/taxonomer through his travels and experiences. From the beginning, she established a nearness to the subject by maintaining not only his viewpoint and the context of his times, but his language as well. Having learned English

from Quakers, Audubon's diction, according to Alexander, probably "seemed a bit antiquated even during his lifetime." Reading much like an actual collection of journal entries and correspondences from Audubon to his wife, the poems avoided praising or judging their subject. The result is a series whose realism leads the audience to experience, as Audubon did, the difficulties of trying to gain acceptance for his work and the joy of returning home after three years away from his family.

Alexander demonstrates an enviable amount of adaptability, taking the audience from the world as seen by Pfoxe to the world through the eyes of John James Audubon. If Pfoxe could write and if Audubon were a poet, these are the things that I'd like to think they would express.

The MIT Poetry at the Media Lab Series will continue in February with five more recitals by published poets and another by a group of poets from the MIT community to be selected sometime in early February.

Streep a surprising success in She-Devil

SHE-DEVIL*Directed by Susan Seidelman.
Based on a novel by Fay Weldon.
Starring Roseanne Barr, Meryl
Streep, and Ed Begley, Jr.
Now playing at Loews Theaters.*

By MICHELLE PERRY

RUTH PATCHETT is an unattractive housewife whose life revolves around her husband Bob and her children. Mary Fisher is a pretty, rich, thin romance novelist whose 32 passionate best sellers are based on her own romantic research. When Bob and Mary meet at a literary party it is lust at first sight, and Bob leaves his wife to live with Mary in her palatial home by the sea. Ruth vows to avenge herself by systematically destroying Bob's assets: his home, his family, his career, and his freedom.

This sounds like a promising setup for a comedy, and director Susan Seidelman has had previous box office and critical success with such films as *Desperately Seeking Susan* and *Making Mr. Right*. However, *She-Devil* fails to live up to the potential of its premise, its director, and, with a notable exception, its cast.

Roseanne Barr falls short in her role as Ruth Patchett. Barr says that the film is not so much about revenge as justice: "It's about coming out of denial, feeling good about yourself." Unfortunately, her point of view conflicts with that of Susan Seidelman, who says that it is a story of revenge. Seidelman's view should have prevailed, not only because she is the director but because it is a stronger and more appropriate choice for the film. Barr's character spends too much time trying to feel good about herself and not enough time trying

to make others feel miserable.

Ed Begley, Jr.'s performance as Bob Patchett is ho-hum, chiefly because of his lack of strong dramatic choices. His few moments of energy, usually in the form of anger, seem stark and unsupported in comparison to the rest of his performance.

Meryl Streep as Mary Fisher is the saving grace of the film. As always, Streep's characterization is multi-layered, intricately detailed, and perfectly executed. Streep

is known for the drastic and usually unflattering physical alterations she is willing to undergo to realistically bring to life her character. *She-Devil* gives her a rare opportunity to portray a glowing example of beauty and femininity.

During an interview by Robin Leach on "Lifestyles of the Rich and Famous," Fisher explains in her breathy, emotional voice that a woman's responsibility to her partner in a heterosexual relationship is to "let



Bob Patchett (Ed Begley, Jr.) toasts Mary Fisher (Meryl Streep).



She-devil Ruth Patchett (Roseanne Barr) with her husband and the romance writer with whom he has an affair.

him know he's a man, so there's no confusion." By trying to live the life of the heroines of her novels, Fisher's life has become a grand caricature. However, this studied charm and deference to the male sex mask her true self. Underneath her poised exterior is the daughter of a kosher butcher from Hoboken clawing her way to the surface. Occasionally Fisher's voice cracks, her poise shatters, and out bursts an ill-tempered, shrieking creature grasping for control. These moments are a triumph of Streep's acting ability.

Meryl Streep has waited over 10 years to demonstrate her talent for comedy. In this film she consistently outshines her two co-stars, whose entertainment careers originated in comedy. Streep plays the dual nature of Fisher's personality with the precise touch necessary to push it to the peak of humor without forcing it over the edge into silliness.

Oscar award-winning actress Linda Hunt's talents are virtually wasted in her small supporting role. However, it is with her that Roseanne Barr has her clearest, most honest delivery of a line as she looks at the diminutive Hunt and says, "I've been sorry all my life, and from the looks of it, so have you."

She-Devil has some very funny moments, which are most often provided by Streep. Unfortunately, the film cannot sustain these levels when she leaves the screen.

ARTS

On The Town

Compiled by Peter Dunn

Tuesday, Dec. 12

CONTEMPORARY MUSIC

Paul Geremia and Bruce Pratt perform at Johnny D's, 17 Holland Street, Davis Square, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

Joe Public, 23 Skidoo, Rising Suns, and Style perform at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Steve Forbert and Wendy Wall perform at 9 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$10.50. Telephone: 497-8200.

Chase & Currier, Bo & Jan Henderson, Frank & Jim, and Jamie Schaler perform at 7:30 at Necco Place, One Necco Place, near South Station in downtown Boston. Tickets: \$2.50. Tel: 426-7744.

DANCE

*** CRITICS' CHOICE *** Boston Ballet's performance of *The Nutcracker* is presented at 7:30 at the Wang Center, 270 Tremont Street, Boston. Continue through December 31 with performances Tuesday-Saturday at 7:30, Sunday at 6:30, and Saturday/Sunday matinees at 2:00. Tickets: \$10 to \$46. Tel: 931-2000.

FILM & VIDEO

The Coolidge Corner Theatre Foundation continues its *Best of the 80's* film series with *Tootsie* at 5:30 & 9:50 and *Raiders of the Lost Ark* at 7:35 at 290 Harvard Street, Coolidge Corner, Brookline. Telephone: 734-2500.

*** CRITICS' CHOICE ***

The Somerville Theatre continues its *Best of the Somerville* film series with *Hairspray* at 7 pm and *Repo Man* at 9 pm at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Telephone: 625-1081.

The Harvard Film Archive continues its Tuesday series *Images of Women on Film* with *Peeping Tom* (1959, Michael Powell) at 5:30 & 8:00 at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Harvard Square, Cambridge. Admission: \$3 general, \$2 seniors and children. Tel: 495-4700.

The Brattle Theatre continues its Tuesday series *International Feminist Film-making* with an Agnes Varda double feature, *Vagabond* (1985, France) at 4:15 & 8:00 and *Kung Fu Master* (1989, France) at 6:15 & 10:00 at 40 Brattle Street, Harvard Square, Cambridge. Admission: \$5 general, \$3 seniors and children (good for the double feature). Tel: 876-6837.

JAZZ MUSIC

Standard Procedure performs at the Western Front, 343 Western Avenue, Cambridge. Telephone: 492-7772.

CLASSICAL MUSIC

The MIT Chamber Music Society performs at 5:15 in Killian Hall, MIT Hayden Memorial Library Building 14. Continues through December 15. No admission charge. Telephone: 253-2906.

Soloists of ALEA III perform works by Schoenberg, Bartok, Andriessen, Berio, Paul Brusi, Reynolds, and Stravinsky. Tickets: \$10 general, \$5 seniors and students. Telephone: 353-3345.

The Longy Artists Ensemble performs works by Strauss, Schubert, and Brahms at 8 pm in Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. Admission: \$5 donation. Telephone: 876-0956.

Wed, Dec 13

CONTEMPORARY MUSIC

Blm Skula Blm and Chuck 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 Condo Pygmies, Jor, Pale Nephews, and Cartoon Factory perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Admission: \$3.50. Telephone: 451-1905.

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

Take The Pain, Heavy Billy, Story Lives, and Fracture perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

Quasi Moto, Handful of Dimes, Womb to Tomb, and Triple Threat perform at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Hell Toupee and Mind Grinder perform at Ground Zero, 512 Massachusetts Avenue, Cambridge. Telephone: 492-9545.

Ronnie L-ws performs at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$13.50. Telephone: 497-8200.

Naughty Bits, The Claire Harding Band, and The Henry Welch Band perform at 7:30 at Necco Place, One Necco Place, near South Station in downtown Boston. Tickets: \$3.50. Telephone: 426-7744.

JAZZ MUSIC

*** CRITICS' CHOICE *** Either/Orchestra performs at the Western Front, 343 Western Avenue, Cambridge. Telephone: 492-7772.

*** CRITICS' CHOICE *** Rebecca Parris and special guests perform at 9 pm at the Regattabar, Charles Hotel, Harvard Square, Cambridge. Also presented December 14 to 16. Tickets: \$7 to \$11 depending on day. Telephone: 876-7777.

CLASSICAL MUSIC

The Longy Chamber Orchestra performs works by Elgar, Corelli, and Ligeti at 8 pm in Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. Admission: \$5 donation. Telephone: 876-0956.

FILM & VIDEO

The Coolidge Corner Theatre Foundation continues its *Best of the 80's* film series with *Amadeus* at 5:15 & 8:15 at 290 Harvard Street, Coolidge Corner, Brookline. Also presented Thursday, December 14. Telephone: 734-2500.

The Somerville Theatre continues its *Best of the Somerville* film series with *Festival of Animation '90* at 7:00 & 9:30 at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Also presented December 14 & 15. Telephone: 625-1081.

The Brattle Theatre continues its Wednesday film series *Double Take* with *The Fountainhead* (1949, King Vidor) at 4:40 & 10:05 and *We The Living* (1942, Goffredo Alessandrini) at 7:00 at 40 Brattle Street, Harvard Square, Cambridge. Admission: \$5 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

The Harvard Film Archive continues its Wednesday series of *East European Cinema* with *When Father Was Away on Business* (1987, Emir Kusturica, Yugoslavia) at 5:30 & 8:00 at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Harvard Square, Cambridge. Admission: \$3 general, \$2 seniors and children. Tel: 495-4700.

Thursday, Dec 14

THEATER

The Lover, Harold Pinter's absurd comedy on marital infidelity, opens today at The Performance Place, Elizabeth Peabody House, 277 Broadway, Somerville. Continues through December 30 with performances Thursday & Friday at 8 pm and Saturday at 6 pm & 9 pm. Tickets: \$10 general, \$8 students. Tel: 623-5510.

DANCE

Shaker Dance, directed by Beth Soll and performed by MIT students, is presented at 11:30 am and 11:45 am in Lobby 7. No admission charge.

JAZZ MUSIC

Jerry Bragonzi Quartet performs at the Willow Jazz Club, 699 Broadway, Ball Square, Somerville. Also presented December 15 and 16. Telephone: 623-9874.

CONTEMPORARY MUSIC

*** CRITICS' CHOICE *** Scruffy the Cat and Big Clock perform at Johnny D's, 17 Holland Street, Davis Square, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

Bullet LaVolta, Buffalo Tom, and Jawbox perform in an 18+ ages show at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

The Joneses, Al Halliday, The Swinging Steaks, Smack Tan Blue, and Slim & The Sarcasies perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Admission: \$6.50 advance/\$7.50 day of show. Telephone: 451-1905.

Winter Hours, Gigilo Aunts, and World of Form perform in an 18+ ages show at Axis, 13 Lansdowne Street, Boston, near Kenmore Square. Telephone: 262-2437.

Idaho Alaska, The Natives, and Lipstick Traces perform at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Stuart Factory, Premiers, Knots & Crosses, and Fast Frog perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

Moja Nya performs at the Western Front, 343 Western Avenue, Cambridge. Also presented December 15 and 16. Telephone: 492-7772.

A *Festival of Light and Song*, featuring Wild Rose, Koleda, The Befana Players, and the Light and Song Chorus, is presented at 8 pm in Converse Hall, 82 Tremont Street, Boston. Also presented December 15 at 8 pm and December 16 at 3 pm & 8 pm. Tickets: \$7.50, \$12, and \$16. Telephone: 861-0649.

CLASSICAL MUSIC

*** CRITICS' CHOICE *** Pianist Sheila Waxman performs works by J. S. Bach, John Harbison, and Frederic Rzewski in an *MIT Faculty Series* concert at 8 pm in Killian Hall, MIT Hayden Memorial Library Building 14. No admission charge. Telephone: 253-2906.

Commonwealth Trombones Quartet performs classical and seasonal favorites in an *MIT Thursday Noon Chapel Series* concert at 12:05 in the MIT Chapel. No admission charge. Telephone: 253-2906.

New England Conservatory's Honors String Quartet performs works by Debussy, Mozart, and Shostakovich at 12:30 at the Federal Reserve Bank of Boston's auditorium, 600 Atlantic Avenue, across from South Station in downtown Boston. No admission charge. Telephone: 973-3454 or 973-3368.

FILM & VIDEO

The MIT Lecture Series Committee presents *Lethal Weapon 2* at 7 pm & 10 pm in Kresge. Admission: \$1.50. Telephone: 258-8861.

The Brattle Theatre continues its Wednesday film series *Three Spanish Directors: Almodovar, Saura and Erice* with a Carlos Saura double feature, *Mama Turns 100* (1979) at 4:00 & 8:00 and *The Garden of Earthly Delights* (1970) at 6:00 & 9:55, at 40 Brattle Street, Harvard Square, Cambridge. Admission: \$5 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

*** CRITICS' CHOICE ***

The Museum of Fine Arts continues its series *East and West: A Celebration of Yiddish Film* with *The Light Ahead* (1939, Edgar Ulmer) at 5:00. The MFA also continues its series *Short Attractions* with *Best of Ancestry International Festival of Animation - 1989, Program #3* at 6:45 and *Animation from the National Film Board of Canada: A 50th Anniversary Tribute* at 8:30. Screenings are in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Tickets: \$4 general, \$3.50 seniors and students. Telephone: 267-9300 ext. 306.

Friday, Dec 15

CONTEMPORARY MUSIC

*** CRITICS' CHOICE *** The Boston Pops, John Williams conducting, present their *Holiday Pops Concert* at 7:30 in Symphony Hall, corner of Huntington and Massachusetts Avenue, Boston. John Williams also conducts on December 16 & 20 at 7:30. Harry Ellis Dickson conducts on December 16, 17, & 22 at 3:30 and December 22 & 23 at 7:30. Ronald Feldman conducts on December 17 & 21 at 7:30 and December 22 & 23 at 3:30. Telephone: 266-1492.

*** CRITICS' CHOICE ***

The Primitives, Big Dipper, and The Deniros perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Admission: \$6.50 advance/\$7.50 day of show. Telephone: 451-1905.

Tribe, From Good Homes, and Daisy Chain perform at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Treat Her Right and Blood Oranges perform at 8 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Boogaloo Swamis perform at Johnny D's, 17 Holland Street, Davis Square, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

Unattached, El Caminos, Pivnerts, and Creatures of Habit perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

Gil Scott-Heron performs at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$12.50. Telephone: 497-8200.

Chuck Morris and the Sidewalk Blues Band and Strong Waters perform at 7:30 at Necco Place, One Necco Place, near South Station in downtown Boston. Tickets: \$3.50/\$4.50. Tel: 426-7744.

CLASSICAL MUSIC

The MIT Chamber Orchestra, Jonathan Pasternak conducting, performs Dvorak's *Serenade for String Orchestra* and Brahms' *Serenade in A Major* in its Winter Concert at 8 pm in Kresge Auditorium. No admission charge. Telephone: 225-6786.

*** CRITICS' CHOICE *** Banchetto Muscale performs Handel's *The Messiah* at 8 pm in Jordan Hall, New England Conservatory, 30 Gainsborough Street at Huntington Avenue, Boston. Also presented Saturday, December 16. Tickets: \$12, \$17, and \$22. Telephone: 864-5988.

Chorus pro Musica performs hymns and carols by Louis Applebaum, Handel, Edwin Fissinger, and other at 8 pm in Old South Church, Copley Square, Boston. Also presented December 17 at 4 pm in St. Paul's Church, 39 East Central Street, Natick. Tickets: \$12, \$18, and \$25 general, \$4 discount to seniors and students. Telephone: 267-7442.

The New World String Quartet performs works by Schubert, Ligeti, and Debussy in a *Biogeddi Chamber Music Series* concert at 8 pm in Paine Hall, Harvard Music Building, Harvard University, Cambridge. No admission charge. Telephone: 495-0583.

The Longy Chamber Winds perform works by Mozart, Hummel, Brahms, Dvorak, and Beethoven at 8 pm in Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. No admission charge. Telephone: 876-0956.

THEATER

Peter Pan, with Cathy Rigby as the boy who won't grow up, opens today at the Colonial Theatre, 106 Boylston Street, Boston. Continues through January 7 with performances Friday & Saturday at 7:30 and Saturday & Sunday at 2:00. Tickets: \$20 to \$42.50. Tel: 426-9366

Black Nativity, Langston Hughes' "gospel song-play" is presented by the National Center of Afro-American Artists at 8:00 at the Opera House, 539 Washington Street, Boston. Also presented December 16-17 and 22-23 at 8:00, with a matinee December 17 at 3:30. Tickets: \$12 and \$15. Telephone: 442-8614.

The Christmas Revels, presenting a Victorian celebration of carols, comedy, melodrama, and sentiment, opens today at Sanders Theatre, Harvard University, Quincy and Kirkland Streets, Cambridge. Continues through December 30 with performances Wednesday-Saturday at 8 pm and matinees December 16, 17, 23, & 30 at 3 pm. Tickets: \$10.50, \$15.50, and \$18.50 general, \$3 discount for children. Telephone: 621-0505.

(Please turn to page 14)

January 1990

Sunday Monday Tuesday Wednesday Thursday Friday Saturday

| | | | | | | |
|--|----|---|----|---|----|--------------------------------------|
| Departmental Open Houses | | 2 Bagel Bakery Tour | 3 | 4 Test Terror: How to Get Over It | 5 | 6 Supercomputing Seminar |
| Artificial Dolphin Contest | | What Your Professors Know But Never Tell You in Class! | | 7 Cold Fusion: Facts and Fallacies | | 8 Chocolate Cravings: With Brownies! |
| Introduction to Computational Physics | | Intensive Languages at Wellesley College | | 9 R/O: The Inside Story | | 10 Elementary Ancient Greek |
| Music and Religion in Modern Culture | | Nanotechnology: Molecular Engineering | | 11 American Miseries: Can We Overcome? 11:58 | | 12 Project Athena Minicourse Series |
| Film, Politics and Sexuality | | | | | | MIT Traditions and Hacks |
| 7 French II | 8 | | 9 | 10 | 11 | 12 Basic Photography |
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| Physical Education Classes | | | | | | The Music of Thelonious Monk |
| Genetics and Molecular Medicine 7.57J | | | | | | TeX and MetaFont Workshops |
| Landscape Architecture | | | | | | Intensive Beginning Japanese |
| 1 Aerospace Design Workshop | 15 | 16 Thesis Preparation Workshop | 17 | 18 Spectroscopy and Biomolecules | 19 | 20 Three-Day Puzzle Hunt |
| Introduction to Computer Methods 10.001 | | 16 A Crash Course in C | 17 | 18 UROP Projects | 19 | 21 Talks on Topology |
| Mozart Birthday Concert | | Holography | | 20 IAP-Design Studio in Japan | | 21 Madrigal Singing |
| IAP Project Laboratory 2.672 | | Open Poetry/Prose Reading | | 21 Reading to Wild Things | | 22 Ballroom Dance Workshops |
| Integration Bee | | Tour of the Haystack Observatory | | 22 Anthropology and Contemporary Human Problems | | 23 Hunger Action Group Projects |
| Feynman Films for Lunch | | Sushi Making Classes | | 23 Fifth Annual Paper Airplane Contest | | 24 Skydiving |
| 21 Yesterday's Future: Early Science Fiction | 22 | IAP Physics Department Concert #11 | 24 | 24 Biomagnetism | 26 | 25 Introduction to Tai Chi |
| Discriminating Palates | | Introduction to Special Relativity 8.20 | | 25 Science Journalism in the 1990s | | 26 The Politics of Food |
| Presentation Skills 11.942 | | The Great MIT Boat Race | | 26 Women of Power: Images from Literature | | 27 The Struggle Against Apartheid |
| | | | | | | 28 Courtroom '90 |

Independent Activities Period. January 8th through the 31st.

Arts Arts Arts Arts Arts Arts Arts Arts Arts Arts

Chorale joins Pro Arte for uplifting concert

PRO ARTE CHAMBER ORCHESTRA AND THE BACK BAY CHORALE

Beverly Taylor, guest conductor.
Margery Hellmold, soloist.
Works by Poulenc, Ravel, & Duruflé.
Sanders Theater, Sunday, December 10.

By DEBBY LEVINSON

THE PRO ARTE CHAMBER Orchestra and the Back Bay Chorale have always had a special relationship. Their 22nd concert together was special indeed, as the two groups presented "Un Noël Français" (A French Christmas), a program of spiritual works by



Beverly Taylor, conductor

French composers Maurice Duruflé, Francis Poulenc, and Maurice Ravel.

The concert began with Duruflé's *Four Motets based on Gregorian Plainsong*, Op. 10, which sets texts from various Catholic Feast days — Maundy Thursday, the Feast of the Immaculate Conception, the Feast of the Apostles Peter and Paul

— to music based on the repetitive Gregorian plainsongs. Each motet was perfectly balanced, allowing the Chorale to swell to a unified crest in the first motet, "Ubi caritas," and to bring out the uplifting spirit of the brief third motet, "Tu es Petrus." The fourth motet, "Tantum ergo," was a little unfocused, however.

The Chorale's second effort was Francis Poulenc's *Four Motets for the Season of Christmas*. Like the Duruflé, this piece was sung unaccompanied. "O magnum mysterium," the opening motet, began *pianissimo* in a minor chord and had many exposed parts, particularly for the sopranos. Dynamics played a large role in this motet as well, and the line "... jacentem in praesepio" featured a magnificent crescendo from the Chorale, followed by a slow, dying fade.

Dynamics were used just as powerfully in the second motet, "Quem vidistis pastores dicite," with the basses' lovely counterpoint to the sopranos. And the Chorale's delivery of the fourth motet, "Hodie Christus natus est," was truly inspirational, as joyful as Christmas itself. They seemed genuinely affected by the words they sang, and the final "alleluia" came to a glorious crescendo.

The Pro Arte Chamber Orchestra took the stage after intermission to perform Ravel's *Pavane pour une Infante Défunte* ("Pavane for a Dead Infanta"). The touching oboe solo later echoed by horns and violins and the flowing harp textures lent to the piece's impressionistic atmosphere. As she had when directing the Back Bay Chorale, guest conductor Beverly Taylor brought a much-needed sense of balance and evenness to this work of many subtleties. The moody *Pavane* is a very complex piece, and Taylor brought the best out in the orchestra.

The final selection of the afternoon was Poulenc's *Gloria*, a work consisting of six songs for chorus and orchestra that Pou-

lenc referred to as "a large choral symphony." Here the Chorale, along with soloist Margery Hellmold, joined Pro Arte on stage.

Gloria proved to be a disjointed but effective work. The first song, "Gloria," had a majestic opening reminiscent of a martial piece or a processional, but was strangely ominous for a piece praising God. Other songs were livelier, such as the fourth one, "Domine fili unigenite."

Hellmold did not sing until the third movement, "Domine Deus." She had an

expressive voice that brought emotion to the piece. While she did not seem challenged by this work — perhaps because she had sung it before with the Julliard Orchestra and Chorus — she delivered her words with great passion. Her high notes in the "Deus Agnus" of the song "Domine Deus, Agnus Dei" were unmatched in clarity of tone. I was disappointed that Hellmold's considerable talents were not more heavily utilized, for she only sang on three songs, including the final one, "Qui sedes ad dexteram Patris." This song had a

strong *a cappella* entrance followed by an equally strong response from the orchestra. The "Jesu Christe" was stirring, and the delicate *pianissimo* ending brought the piece — and the concert — to a soothing close.

This concert also marked a new addition to Pro Arte's "Access to the Best Music" program, which provides the elderly and people with special needs with concert tickets and transportation to and from Sanders Theater. For the first time, a portion of the program was transcribed in Braille. Hopefully, this new feature will allow a section of Pro Arte's audience to enjoy the orchestra's excellent performances even more.



Margery Hellmold soloed on Poulenc's *Gloria*.

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A R T S

FILM & VIDEO

The MIT Lecture Series Committee presents *Turner and Hooch* at 7:00 & 9:30 in 26-100. Admission: \$1.50. Telephone: 258-8881.

***** CRITICS' CHOICE *****
The Coolidge Corner Theatre Foundation continues its *Best of the 80's* film series with *Wings of Desire* at 5:15 & 9:25, *Women on the Verge of a Nervous Breakdown* at 7:40, and *Local Hero* at 5:30 & 9:30 at 290 Harvard Street, Coolidge Corner, Brookline. Also presented Saturday, December 16. Telephone: 734-2500.

The Brattle Theatre continues its Friday/Saturday film series *Romantic Comedy* with a Barbara Stanwyck double feature, *The Lady Eve* (1941, Preston Sturges) at 4:00 & 8:00 and *Ball of Fire* (1942, Howard Hawks) at 5:50 & 9:55, at 40 Brattle Street, Harvard Square, Cambridge. Admission: \$5 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

The Museum of Fine Arts continues its series of *Short Attractions* with Award-Winning British Advertising Films of 1988 at 6:45 and *Short Attractions* at 8:30 in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Tickets: \$4 general, \$3.50 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

The French Library in Boston continues its film series *Celebrating Marcel Carné* with *Hotel du Nord* (1938, France, no subtitles) at 8 pm. Located at 53 Marlborough Street, Boston. Admission: \$4 general, \$3 Library members. Telephone: 266-4351.

The Boston Film/Video Foundation continues its film series *In Person* with *Mistaken Identity* (1989, Joe Gibbons) at 8 pm at 1126 Boylston Street, Boston. Admission: \$5 general, \$4 BF/VF members, seniors, and students. Telephone: 536-1540.

EXHIBITS
***** CRITICS' CHOICE *****
Weston's Westons: Portraits and Nudes, 118 vintage photographs by the "quintessential modern photographer," opens today at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Continues through March 4. Telephone: 267-9300.

Saturday, Dec. 16
THEATER
The Gift, Rosemary Cummings' chronicle of a would-be writer's struggle with life during the Holiday season, opens today at the Back Alley Theater, 1253 Cambridge Street, Cambridge. Continues through December 30 with performances Thursday-Sunday at 8 pm. Tickets: \$12. Telephone: 491-8166.

CONTEMPORARY MUSIC

The Alarm performs at 7:30 at the Orpheum Theatre, Hamilton Place, Boston. Tickets: \$18. Telephone: 931-2000.

The Tail Gators and The Merles perform at Johnny D's, 17 Holland Street, Davis Square, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

Maria Ex-Communikata, November Group, and Brain Dance perform at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 472-0082.

Extreme, Pieces, and Flesh perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Admission: \$8 advance/\$10 day of show. Telephone: 451-1905.

Hiding in Public, Border Patrol, and We Saw The Wolf perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

James Montgomery and The Amazing Mudshark perform at 7:30 at Necco Place, One Necco Place, near South Station in downtown Boston. Tickets: \$5.50/\$6.50. Telephone: 426-7744.

FILM & VIDEO
The MIT Lecture Series Committee presents *Women on the Verge of a Nervous Breakdown* at 7:00 & 9:30 in 26-100. Admission: \$1.50. Telephone: 258-8881.

***** CRITICS' CHOICE *****

The Somerville Theatre continues its *Best of the Somerville* film series with *Sid & Nancy* at 4:00 & 7:45 and *Heathers* at 6:00 & 9:45 at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Telephone: 625-1081.

The Brattle Theatre continues its Friday/Saturday film series *Romantic Comedy* with a Preston Sturges/Joel McCrea double feature, *Sullivan's Travels* (1941) at 4:15 & 7:50 and *The Palm Beach Story* (1942) at 2:30, 6:00, & 9:40, at 40 Brattle Street, Harvard Square, Cambridge. Admission: \$5 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

The French Library in Boston continues its film series *Celebrating Marcel Carné* with *Juliette ou la clef des songes* (1951, France, no subtitles) at 8 pm. Located at 53 Marlborough Street, Boston. Admission: \$4 general, \$3 Library members. Telephone: 266-4351.

The Harvard Film Archive continues its weekend series of *Films of Michelangelo Antonioni* with *The Eclipse* (1962, Italy) at 7 pm and *Zabriskie Point* (1970) at 9 pm at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Harvard Square, Cambridge. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

CLASSICAL MUSIC

***** CRITICS' CHOICE *****
Pianist Marek Zebrowski performs Beethoven's *Sonata in F Major, Op. 54* & *Sonata in A-flat Major, Op. 26* and Schumann's *Symphonic Etudes* in a *Beethoven Birthday Concert* at 8 pm in Kresge Auditorium. No admission charge. Tel: 253-2906.

Sunday, Dec 17

CLASSICAL MUSIC

Les Sonatistes perform Italian and French trio sonatas at 3 pm in Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$12 general, \$10 MFA members, seniors, and students. Telephone: 267-9300.

The Spectrum Singers perform works by Britten and Respighi at 4 pm in Church of the Covenant, 67 Newbury Street, Boston. Tickets: \$10 general, \$6 students. Telephone: 547-0473.

An Eighteenth Century Christmas in Austria, featuring works by Franz Joseph Haydn and Michael Haydn, is presented at 5 pm in King's Chapel, 58 Tremont Street at School Street, Boston. No admission charge. Telephone: 523-1749.

FILM & VIDEO

The MIT Lecture Series Committee presents *The Abyss* at 7 pm & 10 pm in Kresge. Admission: \$1.50. Telephone: 258-8881.

The Coolidge Corner Theatre Foundation continues its *Best of the 80's* film series with *Ran* at 5 pm and 8 pm at 290 Harvard Street, Coolidge Corner, Brookline. Also presented December 18 & 19. Telephone: 734-2500.

The Somerville Theatre continues its *Best of the Somerville* film series with a Jarmusch double feature, *Down By Law* at 4:00 & 7:45 and *Stranger Than Paradise* at 5:45 & 9:30, at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Telephone: 625-1081.

The Brattle Theatre continues its Sunday film series *Bette Davis: A Hollywood Legend* with a Robert Aldrich/Davis double feature, *What Ever Happened to Baby Jane?* (1962) at 1:45 & 7:00 and *Hush... Hush, Sweet Charlotte* (1965) at 4:20 & 9:30, at 40 Brattle Street, Harvard Square, Cambridge. Admission: \$5 general, \$3 seniors and children (good for the double feature). Tel: 876-6837.

The French Library in Boston continues its film series *Celebrating Marcel Carné* with *Les tricheurs* (1958, France, no subtitles) at 8 pm. Located at 53 Marlborough Street, Boston. Admission: \$4 general, \$3 Library members. Telephone: 266-4351.

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Become Registered As A Professional Engineer

Representatives of the Massachusetts Society of Professional Engineers and the Massachusetts Board of Professional Engineers and Land Surveyors will be holding a registration workshop for the EIT Examinations. Workshop will include:

- A description of the registration process
- Questions and answers
- Completion of EIT exam application for exam held in Boston on April 21, 1990.

Sponsored by:

The Dean of the School of Engineering
The student chapters of ASCE, ASME, SME and Tau Beta Pi.

The Workshop: Tuesday
December 12, 1989
4:00 P.M.
Bush Room: 10-105

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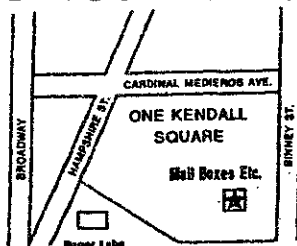
HOURS

Dec. 4th through Dec. 9th
Mon.-Fri. 9:00 AM to 6:00 PM
Sat. 9:30 AM to 2:00 PM

Dec. 11th through Dec. 22nd
Mon.-Fri. 9:00 AM to 7:00 PM
Sat. Dec. 16 9:30 AM to 4:00 PM

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A look back.

The fifth in a series.

Thinking about your education.

In this series we have discussed topics that are at the heart of the educational process. Your awareness of them and your conscious application of them during your education can aid you in getting the most out of your years in school.

Here is a summary of the main points of each essay.

The purpose of education.

"... alumni records show that it is likely for many of us to work in multiple fields or to change fields entirely.

The ability to do excellent work in a range of fields and to meet diverse challenges with clear, bold thinking and creative solutions are the hallmarks of a good education.

The skills we learn are an acute ability to observe all aspects of a problem, to integrate a wide range of knowledge, to analyze in depth, to obtain insight, to find creative solutions, and to rigorously test the solutions."

Pressure, confidence and self-esteem.

"Pressure to excel is inherent in any institution that strives to be the best of its kind.

There is a temptation to suggest changes to reduce this pressure: a lighter course load, easier grading, easier courses, less homework, etc.

Experience teaches us that in the long run confidence and self-esteem cannot come from reducing the challenges we face.

When we face the challenges of solving real and difficult problems; when we solve problems others have attempted and have not solved; when we break ground with new knowledge; when we see our own solutions tested by reality and found satisfactory, then we acquire confidence and self-esteem. There simply is no other way. And recognition, when it comes, is fully deserved."

The foundations of creativity.

"The principle obstacle to achieving creative breakthroughs is a premature conclusion that a better solution is not possible.

To overcome this obstacle we need to add to our basic thinking skills and technical foundation the following elements of attitude:

1. A strong desire for a creative breakthrough.
2. Confidence in our ability.
3. An expectation that many false starts may be necessary.
4. Sufficient immersion in the problem to engage all our faculties.
5. A willingness to pursue solutions until a breakthrough is achieved.
6. Analysis of each attempt to aid in the development of insight."

Developing your thought process.

"As students of science and engineering you have an excellent opportunity to develop your thought process by working on problems whose correct analysis yields a unique answer.

Searching for the correct solution causes you to rethink the problem until comprehension develops and you get the right answer.

The homework problems you solve often involve fundamental concepts that are applicable in areas far removed from the original area of study. To further your understanding of these concepts simply ask yourself what are the basic concepts of the problem and write them down in a few words.

Another useful exercise in the development of your thought process is to explain the concepts to another student. This process provides feedback and reactions to confirm or challenge your understanding.

In summary, work on problems that have verifiable answers, articulate the central concepts in a few words, then try to explain (teach) the concepts. This will substantially increase your ability to derive the full benefit from your education."

Note: Each year the Bose Foundation sponsors a one year fellowship for a first year graduate student in electrical engineering. Please see your faculty advisor for more information or write Rhonda Long, Bose Foundation, The Mountain, Framingham, MA 01701-9168.

Deadline for application is February 16, 1990.

For the full text of this series write Bose Foundation, The Mountain, Framingham, MA 01701-9168.



Bose Foundation
The Mountain, Framingham, MA 01701-9168

ARTS

On The Town

Compiled by Peter Dunn

The Harvard Film Archive continues its weekend series of *Films of Michelangelo Antonioni* with *Zabriskie Point* (1970) at 4 pm and *Blow-Up* (1966) at 7 pm at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Harvard Square, Cambridge. Admission: \$3 general, \$2 seniors and children, \$5/\$4 for the double feature. Telephone: 495-4700.

CONTEMPORARY MUSIC
Wintersauce is for Children, featuring Margaret Whiting, the Wintersauce Chorus, and the Jazz Pops Ensemble, is presented at 3 pm in John Hancock Hall, Berkeley and Stuart Streets, Boston. Tickets: \$12, \$18, and \$25 general, half-price for seniors and children. Telephone: 423-4634.

JAZZ MUSIC
Either/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.

Cecil Taylor and David Gilmor Trio perform at 8 pm & 11 pm at the Western Front, 343 Western Avenue, Cambridge. Telephone: 492-7772.

Dec. 18 to Jan. 10

CONTEMPORARY MUSIC

CRITICS' CHOICE
Terence Trent D'Arby performs at 8 pm at Citi Club, 15 Lansdowne Street, Boston, near Kenmore Square. Tickets: \$17.50 advance/\$18.50 day of show. Telephone: 931-2000.

At Axis: Navy Blue Nuns on December 20; *Savage Garden* on December 21; *Dresden Dance* on December 27; and *Schooly D* on December 28. Located at 13 Lansdowne Street, Boston, near Kenmore Square. Telephone: 262-2437.

At the Channel: *Gigolo Aunts* on December 20; *T. H. & The Wreckage* on December 22; *Bim Skala Bim* on December 23; *Johnny Winter and Bo Diddley* on December 28; *Rick Danko of The Band and Max Creek* on December 29; *Barrence Whitfield & The Savages* on December 30; and *Farenheit* on December 31. Located at 25 Necco Street, near South Station in downtown Boston. Telephone: 451-1905.

At T.T. the Bears: *The Zulus* on December 29; *The Cavedogs* on December 30; and *Scruffy the Cat* on December 31. Located at 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

At Johnny D's: *Shy Five* on December 21; *Sleepy La Beef* on December 22; *Duke Robillard* on December 23; and *Treat Her Right* on December 28. Located at 17 Holland Street, Davis Square, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

Til Tuesday performs on December 31 at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Think Tree performs in an 18+ ages show on December 20 at Ground Zero, 512 Massachusetts Avenue, Cambridge. Telephone: 492-9545.

CRITICS' CHOICE
Beausoleil performs at 8 pm at the Somerville Theatre, 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$16.50 and \$18.50 advance, \$2 more day of show. Telephone: 625-1081.

CLASSICAL MUSIC

Banchetto Musicale performs Bach's *Concerto for Two Violins in D minor* and Handel's *Water Music Suite in F Major* in a New Year's Day Gala on January 1 in Sanders Theatre, Harvard University, Quincy and Kirkland Streets, Cambridge. Tickets: \$12, \$17, and \$22. Telephone: 864-5988.

The Boston Symphony Orchestra, Klaus Tennstedt conducting, performs Bruckner's *Symphony No. 8* on January 3 (open rehearsal), 4, 5, 6, & 9 in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Telephone: 266-1492.

THEATER
Otherwise Engaged, Simon Gray's comedy of sex, society, and yuppies, opens on January 3 at the Lyric Stage Theatre, 54 Charles Street, Boston. Continues through February 4 with performances Wednesday-Friday at 8:00, Saturday at 5:00 & 8:30, and Sunday at 3:00. Tickets: \$13.50 to \$17. Telephone: 742-8703.

The Promise, Aleksei Arbusov's fascinating glimpse of life in modern Russia, opens on January 4 at the New Repertory Theatre, 54 Lincoln Street, Newton Highlands, near the Newton Highlands T-stop on the 'D' green line. Continues through February 4 with performances Thursday & Friday at 8:00, Saturday at 5:00 & 8:30, and Sunday at 3:00 & 7:30. Telephone: 332-1646.

DANCE
Calarts Dance Ensemble performs on January 5 and 6 in Blackman Auditorium, Eli Building, Northeastern University, 360 Huntington Avenue, Boston. Tickets: \$8 and \$10.50. Tel: 437-2247.

FILM & VIDEO

CRITICS' CHOICE
At the Brattle Theatre: *Laura* (1944, Otto Preminger) and *While the City Sleeps* (1956, Fritz Lang) on December 18; *Bringing Up Baby* (1938, Howard Hawks) and *Holiday* (1938, George Cukor) on December 23; *West Side Story* (1961, Robert Wise & Jerome Robbins) on December 25 & 26; *Sunrise* (1927, F. W. Murnau) and *The Gold Rush* (1928, Charles Chaplin) on December 27 & 28; *Funny Face* (1957, Stanley Donen) and *Breakfast at Tiffany's* (1961, Blake Edwards), December 29 to January 1; *Les enfants du paradis (Children of Paradise)*, 1944, Marcel Carne) on January 4. Located at 40 Brattle Street, Harvard Square, Cambridge. Admission: \$5 general, \$3 seniors and children (good for a double feature). Telephone: 876-6837.

At the Somerville Theatre: *It's a Wonderful Life* (Frank Capra, in B & W) on December 22 & 23; *The Philadelphia Story* and *Bringing Up Baby* on December 25; *Grapes of Wrath* and *Ride the High Country* on December 31. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Telephone: 625-1081.

Ongoing Theater

Boesman and Lena, South African playwright Athol Fugard's play about the complex relationship between two "coloured" vagrants, continues through December 24 as a presentation of the Huntington Theatre Company at the Boston University Theatre, 264 Huntington Avenue, Boston. Performances are Friday & Saturday at 8 pm and Sunday at 7 pm. Tickets: \$18 to \$25. Tel: 266-3913.

CRITICS' CHOICE
The Bald Soprano, Eugene Ionesco's absurdly comic stab at middle-class banality, and *The Chairs*, Ionesco's tragicomic parody of a 75-year-old marriage, continues through January 13 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, and Saturday/Sunday matinees at 2 pm. Tickets: \$16 to \$33. Telephone: 495-2668.

Buried Child, Sam Shepard's Pulitzer Prize-winning drama about a modern day family on a Midwest farm, continues through December 16 as a presentation of the Brookline Community Theatre at the United Presbyterian Church, Harvard Street, Brookline. Performances are Friday and Saturday at 8 pm. Tickets: \$8 general, \$6 seniors and children. Telephone: 232-0940 or 738-9319.

A Child's Christmas in Wales, a fully staged production of Dylan Thomas' famous autobiographical story, continues through December 23 at the Lyric Stage Theatre, 54 Charles Street, Beacon Hill, Boston. Performances are Wednesday-Friday at 8 pm, Saturday at 5 pm & 8 pm, and Sunday at 3 pm. Tickets: \$13.50 to \$17. Telephone: 742-8703.

A Christmas Carol, adapted from Dickens' holiday classic, continues through December 23 at the New Erlich Theatre, 539 Tremont Street, Boston. Performances are Wednesday-Friday at 8:00, Saturday at 5:00 & 8:30, and Sunday at 2:00. Tickets: \$15 general, \$10 seniors and children. Telephone: 482-6316.

The Devil Amongst Us, an audience-participation murder mystery, continues indefinitely at the Mystery Cafe, 738 Massachusetts Avenue, Cambridge. Performances are Thursday-Saturday at 7:30. Tickets: \$25 to \$28 (includes meal). Telephone: 625-1826.

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.

Hollywood After Dark, a nightclub revue celebrating the glory days of "the Silver Screen musical," continues indefinitely at the Charles Playhouse, 74 Warrenton Street, Boston. Performances are Sunday at 7:30, Monday at 8:00, and Wednesday & Saturday at 2:00. Tickets: \$14 to \$16. Telephone: 426-6912.

CRITICS' CHOICE
Jeeves Takes Charge, Edward Duke's award-winning, one-man, hilarious homage to P. G. Wodehouse, continues through December 17 at the Hasty Pudding Theatre, 12 Holyoke Street, Cambridge. Performances are Tuesday-Saturday at 8 pm with matinees Saturday at 2 pm & Sunday at 3 pm. Tickets: \$17 to \$22. Telephone: 576-1602.

I Read About My Death in Vogue Magazine, Lydia Sargent's spoof on attempts to dismantle the feminist movement, continues through December 16 at the Newbury Street Theatre, 565 Boylston Street, Boston. Performances are Friday and Saturday at 8 pm. Tickets: \$8. Telephone: 262-4779.

No Hole Holiday, a musical fantasy about the gnomes who make all the holes used in the world, continues through December 30 at the Boston Baked Theatre, 255 Elm Street, Davis Square, Somerville. Performances are Friday at 7:30, Saturday at 7:00, and Sunday at 2:00. Tickets: \$9 general, \$6 children. Telephone: 628-9575.

Nonsense, Dan Goggin's comedy about the Little Sisters of Hoboken who stage a talent show to raise money to bury four of their number, continues indefinitely at the Charles Playhouse, 74 Warrenton Street, Boston. Performances are Tuesday-Friday at 8 pm, Saturday at 6 pm & 9 pm, with matinees Thursday at 2 pm and Sunday at 3 pm. Tickets: \$15.50 to \$26.50 general, half-price for seniors and students on Thursday matinee. Telephone: 426-6912.

Oat Bran and Remembrance, Boston Baked Theatre's latest collection of musical and satiric sketches, continues indefinitely at the Boston Baked Theatre, 255 Elm Street, Davis Square, Somerville, near the Davis Square T-stop on the red line. Performances are Friday at 8:15 and Saturday at 7:00 & 9:15. Tickets: \$13.50 to \$15. Telephone: 628-9575.

Party of One, Morris Bobrow's new musical revue about the perils of comingling, continues indefinitely at the Theatre Lobby at Hanover Street, 216 Hanover Street, Boston. Performances are Tuesday-Friday at 8:00, Saturday at 7:00 & 9:30, and Sunday at 3:00 & 7:00. Tickets: \$14.50 to \$21.50. Telephone: 227-9381.

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. Tel: 426-6912.

Twelfth Night, by William Shakespeare, continues through January 14 as a presentation of the American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Cambridge. Performances are Tuesday-Friday at 8 pm, Saturday at 2 pm & 8 pm, and Sunday at 2 pm & 7 pm. Tickets: \$16 to \$33. Telephone: 547-8300.

Ongoing Exhibits

ON CAMPUS
Lahore: The City Within, an exploration of the cultural, artistic, and architectural center of Pakistan, continues through December 17 at the MIT Museum, 265 Massachusetts Avenue, Cambridge. Museum hours are Tuesday-Friday 9-5 and weekends 12-4. Admission: \$2 requested donation, free to MIT community. Telephone: 253-4444.

CRITICS' CHOICE
Image and Imaginations: 150 Years of Photography, an exploration of the evolution of the technology of photography, continues through December 31 at the MIT Museum Building, 265 Massachusetts Avenue, Cambridge. Museum hours are Tuesday-Friday 9-5 and Saturday-Sunday 12-4. Admission: \$2 requested donation, free to MIT community. Telephone: 253-4444.

CRITICS' CHOICE
Artists Behind the Desk, a juried support staff exhibit sponsored by the MIT Working Group on Support Staff Issues, continues through January 12 at the MIT Museum Compton Gallery, between lobbies 10 and 13. Gallery hours are weekdays 9-5 and Saturdays 12-4. No admission charge. Telephone: 253-4444.

Against Nature: Japanese Art in the '80s, mixed media work by 10 younger Japanese artists, continues through February 12 at the List Visual Arts Center, MIT Wiesner Building E15, 20 Ames Street. Gallery hours are weekdays 12-6 and weekends 1-5. Telephone: 253-4680.

Photography: 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, free to MIT community. Telephone: 253-4444.

OFF CAMPUS
Capturing and Image: Collecting 150 Years of Photography, containing nearly 150 outstanding photographs offering a selective overview of the history of expressive photography, continues through December 17 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Likenesses: A Selection of Portraits, a critic's survey of portraiture and self-portraiture made in a variety of media by Massachusetts artists, continues through December 20 at The Art Institute of Boston, Gallery East, 700 Beacon Street, Boston. Gallery hours are Monday-Friday 9-4:30. No admission charge. Telephone: 262-1223.

Menage a Cinq, works by five artists who intern at Paté Poste, continues through December 29 at the a.k.a. Skylight Gallery, 43 Charles Street, Boston. Gallery hours are Monday-Friday 9-6. Telephone: 720-2855.

Diana in Late Nineteenth-Century Sculpture: A Theme in Variations and 150 Years of Photography: Part II - Expansion continue through December 31 at the Wellesley College Museum, Jewett Arts Center, Wellesley College, Wellesley. Museum hours are Monday, Thursday, & Saturday 10-5, Tuesday & Wednesday 10-9, and Sunday 2-5. No admission charge. Telephone: 235-0320 ext. 2051.

Textile Masterpieces, a selection of beautiful and important textiles from Europe, Asia, North America, and Peru, continues through December 31 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Still Lives of the Golden Age: Northern European Paintings from the Heinz Family Collection continues through December 31 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

CRITICS' 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.

On the Passage of a Few People Through a Rather Brief Moment in Time: The Situationist International, 1957-1972, presenting the rich anti-art legacy of the loosely affiliated group of artists in Europe involved with a wide range of contemporary art, culture, and politics, continues through January 7 at the Institute of Contemporary Art, 955 Boylston Street, Boston. Gallery hours are Thursday-Saturday 11-8 and Wednesday & Sunday 11-5. Admission: \$4 general, \$3 students, \$1.50 seniors and children, free to ICA members and MIT students. Telephone: 266-5152.

The Institute of Contemporary Art continues through January 7 its video exhibit, *Deconstruction, Quotation, and Subversion: Video from Yugoslavia*. Screenings are Wednesday 2-5, Thursday 11-2 & 4-7, Friday 1-4, Saturday 12-3 & 5-8, and Sunday 12-3. Located at 955 Boylston Street, Boston. Admission: \$4 general, \$3 students, \$1.50 seniors and children, free to ICA members and MIT students. Telephone: 266-5152.

CRITICS' CHOICE
Rembrandt and His School, drawings from the Museum Boymans-van Beuningen, Rotterdam, continues through January 28 at the Arthur M. Sackler Museum, Harvard University, 485 Broadway, Cambridge. Museum hours are Tuesday-Sunday 10-5. Telephone: 495-9400.

Faces of Asia: Portraits from the Permanent Collection, 60 portraits organized thematically, continues through February 18 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Mahlzeit, a photographic installation by Cologne-based artists Bernhard and Anna Blume, continues through February 25 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Paintings by Agnes Martin and sculpture by Donald Judd continues through February 25 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

The Hollywood Photographs of Director George Sidney continues through February 28 at the Mugar Memorial Library, Boston University, 771 Commonwealth Avenue, Boston. Library hours are Monday-Friday 9-5. No admission charge. Telephone: 353-3696.

Upcoming Events

The Mighty Lemon Drops at the Paradise on January 24. Bill Cosby at the Wang Center on January 27. Monet in the '90s: *The Series Paintings* at the Museum of Fine Arts, February 7 to April 29. *Les Misérables* at the Shubert Theatre, March 16 for 10 weeks.

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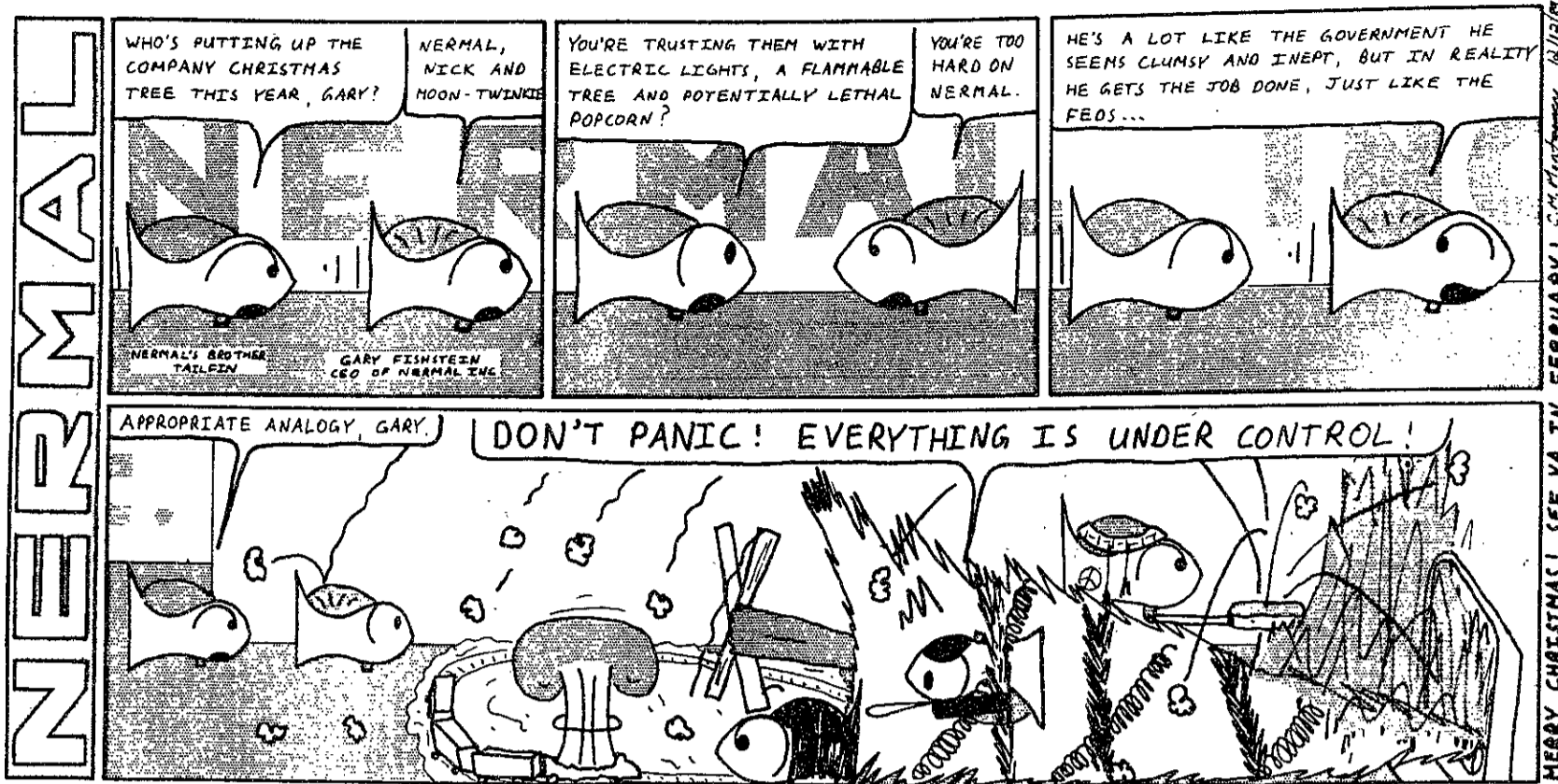
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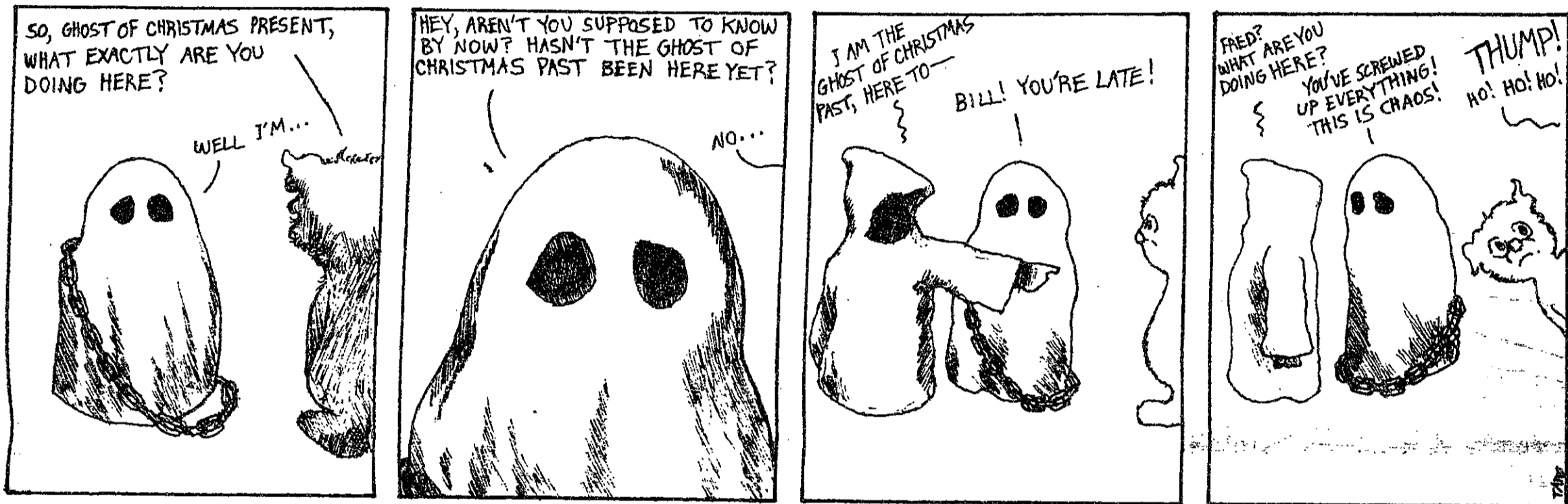
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By Taro Ohkawa



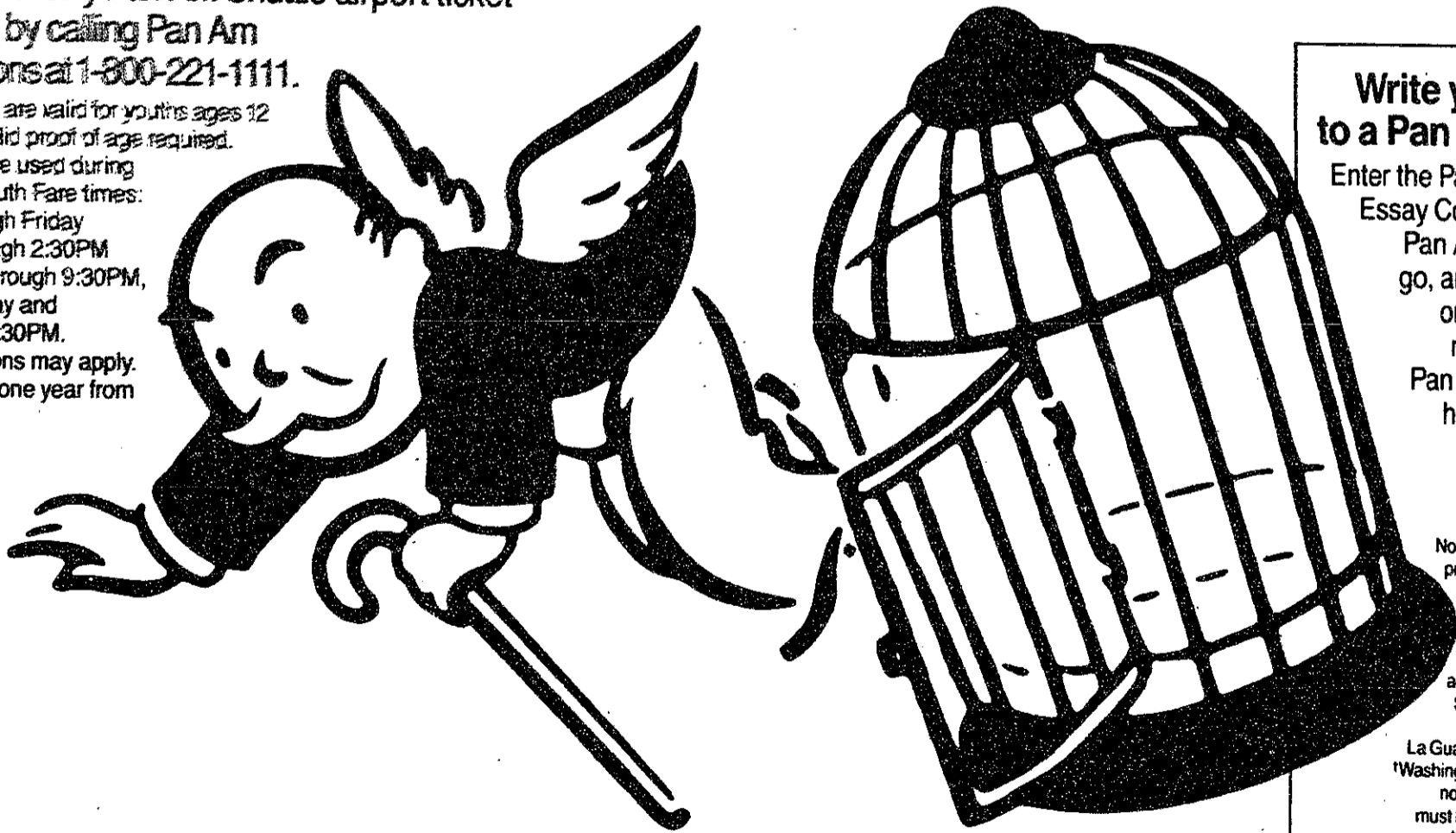
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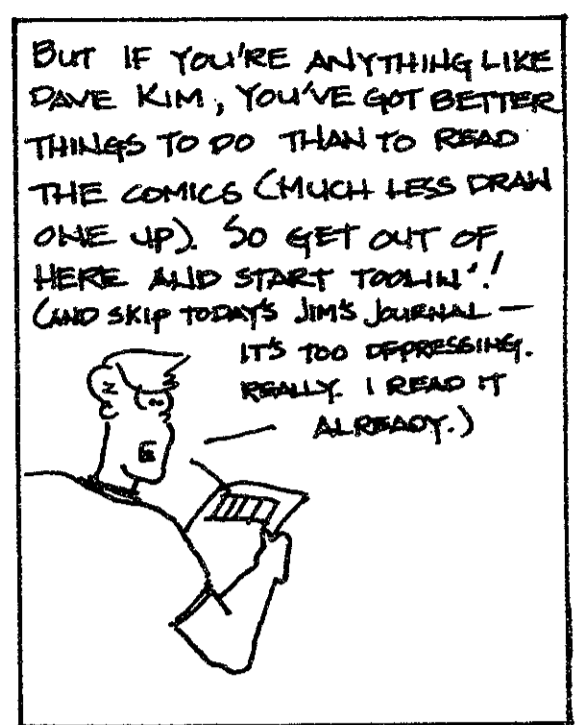
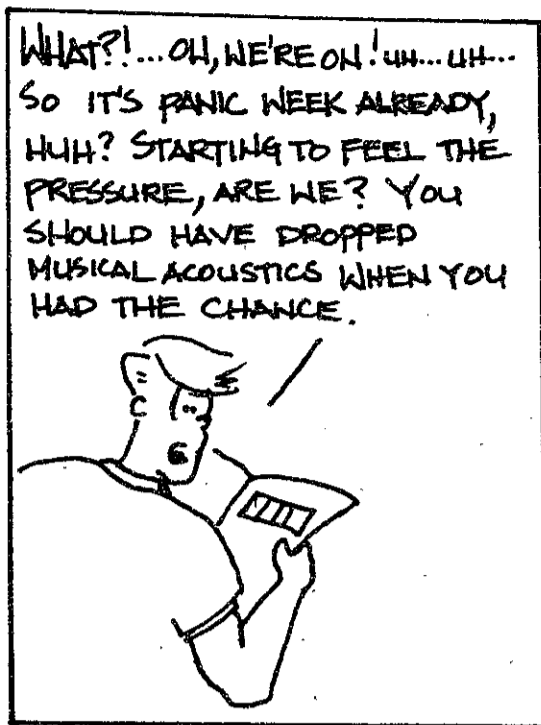
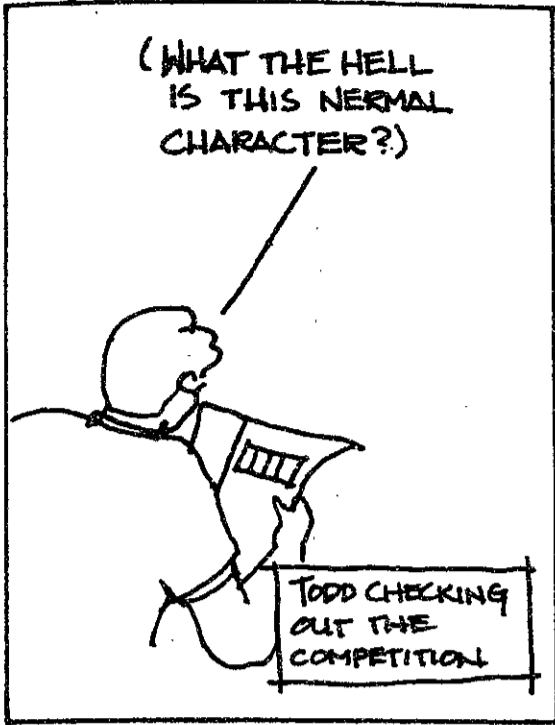
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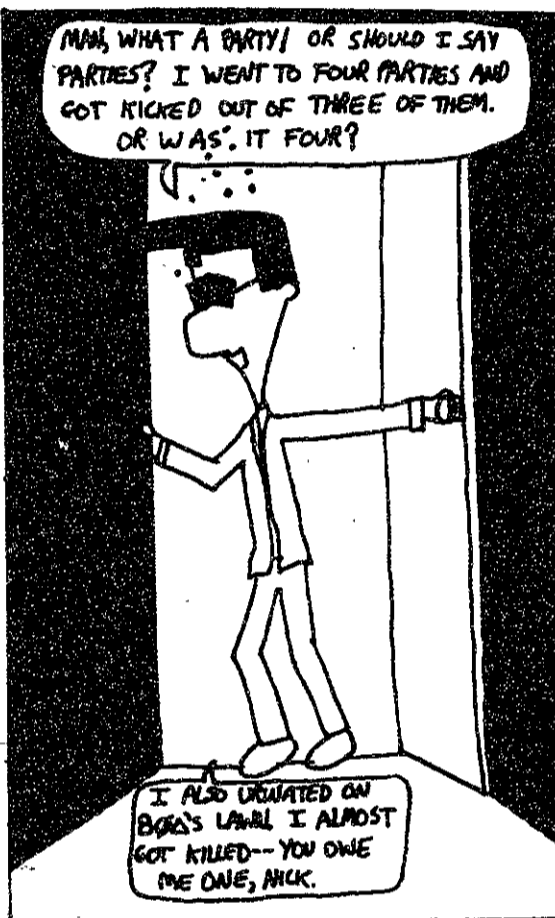

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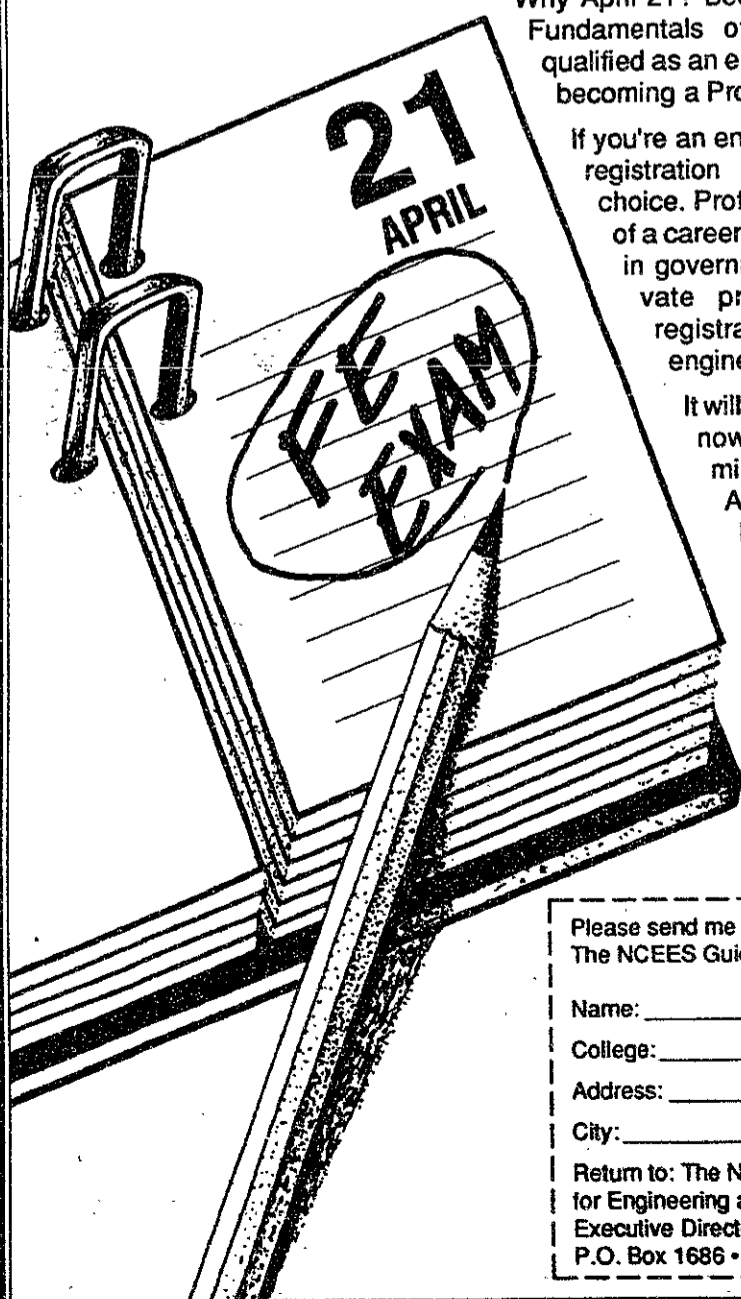
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Percent of seniors seeking medical school entry rises

(Continued from page 2)
tion provides, students will apply out of interest, she says. One possible reason Gerzon cites for the slight increase in undergraduate applicants is the recent expansion in MD-PhD programs, which confer both degrees in seven years and train the graduate for both academic research and clinical practice.

While medical practice is being

limited by federal regulation and a higher degree of legal intervention, even doctors are discouraging their own children from entering the medical profession. According to Dr. Sheldon C. Binder, a pre-medical advisor and surgeon, "I am trying to talk my daughter out of going into medicine. Yet at the same time I can't imagine myself wanting to do anything else."

| | MIT Applicants to Medical School | | | |
|------------------------------------|----------------------------------|------|------|------|
| | 1986 | 1987 | 1988 | 1989 |
| Undergraduates, Graduates & Alumni | 113 | 99 | 131 | 120+ |
| Undergraduates | 66 | 69 | 83 | 93 |
| Alumni | 45 | 28 | 43 | 22+ |
| Men | 69 | 56 | 90 | 62 |
| Women | 44 | 43 | 41 | 58 |
| Percent of senior class applying | 5.4 | 6.8 | 7.7 | 9.4 |

Source: The Pre-Professional Advisory and Education Office

AT&T to replace MCI after many complaints about BITEK service

(Continued from page 1)

AT&T ACUS provides each student with an access number with which to make calls. Under ACUS, however, students will not be required to keep deposits in their accounts; they will only be billed once calls are actually made.

Though AT&T does not officially take over until Jan. 1, the

access numbers, known as Personal Security Codes, "are active and ready for . . . use," according to an information letter by Lynne T. Schenden of AT&T.

Those students who wish to use another long-distance carrier can simply ignore ACUS and will not be charged for the availability of direct AT&T service. They may also cancel the service if they wish.

notices

Listings

December 12, 1989

Student activities, administrative offices, academic departments and other groups — both on and off the MIT campus — can list meetings, activities, and other announcements in *The Tech's* "Notes" section. Send items of interest (typed and double spaced) via Institute mail to "News Notes, *The Tech*, Room W20-483," or via US mail to "News Notes, *The Tech*, PO Box 29, MIT Branch, Cambridge, MA 02139." Notes run on a space-available basis only; priority is given to official Institute announcements and MIT student activities. *The Tech* reserves the right to edit all listings, and makes no endorsement of groups or activities listed.

Professor Steve Pinker and Paul Bloom will discuss **Natural Language and Selections** in Room 34-401 at 7:30 pm. Commentators will be Dr. Massimo Piatelli-Palmarini and Professor of Paleontology at Harvard, Stephen Jay Gould.

December 13, 1989

Robert Dekle, professor of economics and international relations at BU, presents **Japan: Banker of the World?** at 8 pm, 3 Church Street, Harvard Square.

December 15, 1989

The Black Rose Lecture Series presents "The Market Socialist Alternative" at 8 pm in Room 9-150.

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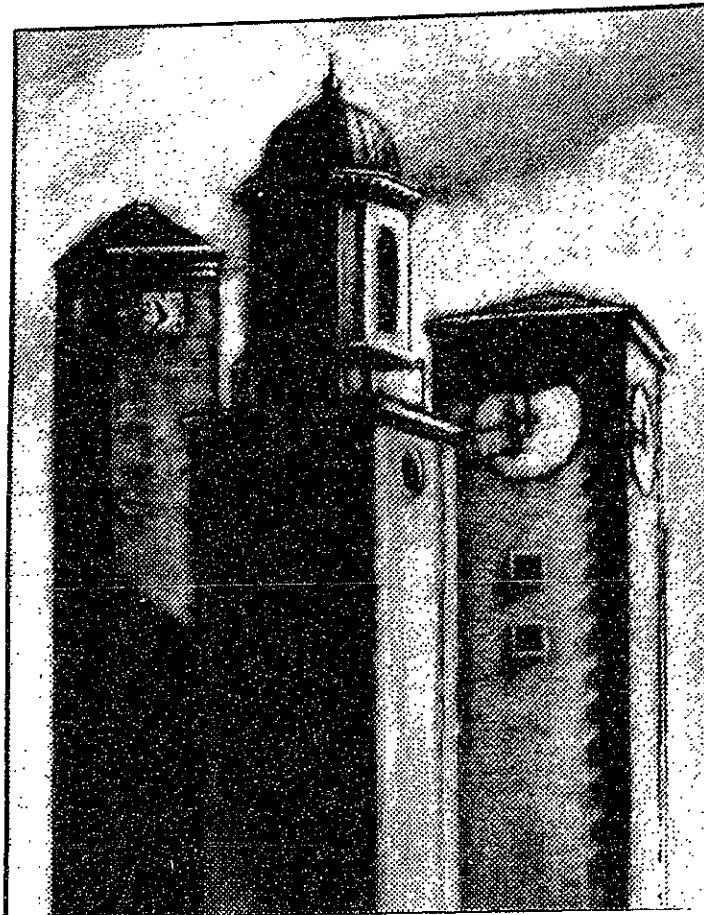
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Friday, Dec. 15
3:30 - 5:30 pm

Mezzanine
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Architecture students raise concerns about dept.

(Continued from page 1)

students. The closeness of the studios also allowed undergraduates to "be exposed to conversation that goes on [among graduate students] about philosophical architectural issues," DeVoe said.

Issue of communication

The Master of Architecture admissions committee, because it consists of students working with faculty and one administrator, is one means of communication between students and the department.

The issue of student representation and communication in the department was magnified by the removal of three student positions on the MArch admissions committee. Until this year there were six students, two faculty and the department executive officer on the committee to admit students for the Masters of Architecture degree, a professional design degree.

The decision to reduce the number of students to three and add two faculty members was made "with no public reasoning behind" it, according to committee member Denise Ferris G. "I know no students were asked" or informed about the decision before it was made, Ferris added.

Students now want to know, Shen said, "how . . . the depart-

ment sees the design program" if the previous means of communication are diminishing and policy changes are being made without input from students or explanation afterward.

The Department of Architecture "has traditionally been very personal" in student relations, Shen said. "We know that [sitting on an admissions committee and the existence of another joint faculty-student committee] are privileges; there is a uniqueness in the Department of Architecture compared to other [larger] schools," he added.

The final specific request is that "written and concrete proposals to our present requests from both Professor Porter and Dean de Monchaux at a public forum on the 19th of December."

Porter has requested to meet again with students this Friday — "I want to know as well as I can what's on their minds," he said. Regarding the separation issue, Porter said that this year's decision to relocate studios was one that "we thought made the most sense, [but] it's not necessarily the long-term solution."

The department has relatively limited options for housing all the studios at the same location, Porter said.

"On the communications front," Porter said, "I'm interested in a far better means of com-

munication. What I'd like to see is a closer working relationship with students" to define problems worth examining.

In order to address the issues presented by the students, Porter intends to continue "listening and working together with students and faculty." "I need a great deal of faculty participation and support in order to make any solution work," he added.

N52 space committee

A committee to improve the

Course XXI division seen as unlikely

(Continued from page 1)

and administrative autonomy. The Science, Technology, and Society Program, while not part of any department, has similar status.

The most recent reorganization attempt occurred in 1987 when Friedlaender proposed grouping the sections into three separate departments: Anthropology/Archaeology, History, and STS; Foreign Languages, Literature, and Writing; and Music and Theatre Arts. This proposal, Friedlaender said, "went over like a lead balloon." While Music and Theatre Arts did combine, the rest of the sections balked.

According to Professor Jean E.

space and condition of the N52 studios has been meeting to "establish a [long-term] plan" for the third-floor studios, according to Al Vallecillo G, a member of the committee. "Part of this plan is to do some immediate improvement and to find out what money is available" to implement the plan this winter, beginning in January, he added.

The faculty-initiated committee, which consists of 10 student representatives and five faculty, invited students to make up a

master plan for the studios. "From the long-range plan we picked what we thought were immediate goals," Vallecillo said. These goals "center around communal space," he added.

This short-term plan was recently submitted to the Department of Architecture executive Officer Leon B. Groisser '48. It includes the addition of a darkroom, lounge, and opening up of studio spaces in the building.

Jackson, director of the Anthropology/Archaeology section, such an amalgamation ignores the distinctions among different fields. "Lumping Anthropology, History, and STS together under 'social studies' is like lumping Biology, Chemistry, and Physics together under 'science.'" In the long run, she said, such an organization would lead to acrimony among the faculty as they argued over hiring and budgetary priorities.

The reorganization stems back to the late seventies when a proposal was made to create separate departments for each section of the humanities. According to Professor Bruce Mazlish, head of

Course XXI at the time and currently director of the History Section, the administration stopped the reorganization because the size of the proposed departments could not justify their costs. Soon after, the sections of Course XXI were given some independence by allowing them a freer hand in curricular decisions. Two years ago the sections were given complete autonomy.

After the failure of the "top-down" approach, Friedlaender is waiting for proposals to percolate up from the sections. "I am ready to act immediately on any proposal that is presented," she said, "but nothing will happen until that time."

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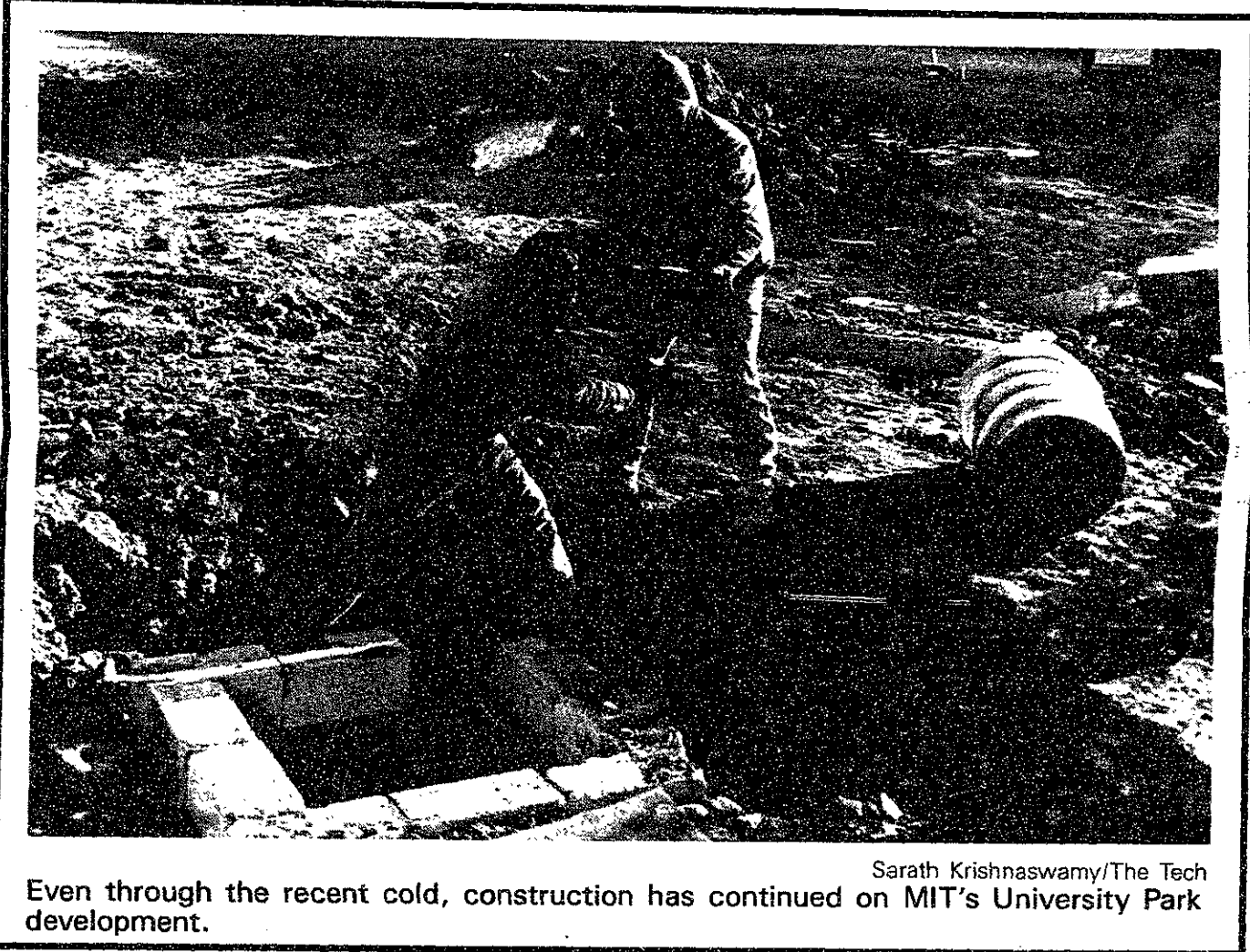
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Even through the recent cold, construction has continued on MIT's University Park development.

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Note: PLEASE Use a Pen

Due by: December 16, 1989

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NOMINEE INFORMATION:

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Year:

Degree:

Address:

Phone:

Activities:

References (Try to include at least one MIT faculty or staff member):

Briefly state why you have chosen to nominate this individual.

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Your name:

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The Recent Alumni Representative to the MIT Corporation to be elected in April/May 1990 will be chosen from graduates (any graduate or undergraduate degree) of the classes of 1988 - 1989 - 1990.

All members of the MIT Community are eligible to make nominations to be submitted by **December 16, 1989** to the Corporation Screening Committee. Send nominations to:

Dorothy G. Adler
Room 12-092
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