Gray resiions and head MIT Corporation

Institute begins the search for a new president

By Andrew L. Fish

MIT President Paul E. Gray '54 announced Friday that he will resign his position by July 1989. David S. Saxon '41, chairman of the MIT Corporation, announced that he will retire at the same time and that Gray will succeed him as chairman. The MIT Corporation is forming the Committee on the Presidency to search for Gray's successor.

The resignation and retirement were revealed at Friday's meeting of the MIT Corporation.

Gray has served as President since July 1983; Saxon has chaired the Corporation since July 1983. "Paul and I have talked for some time about the transition," Saxon said. Saxon will be 70 in 1990, and he believed he should follow the "general practice of the Institute" of retiring at that time.

In addition, 1990 will mark the 10th year of Gray's presidency. He accepted the post with the notion of serving a decade.

Saxon named Carl M. Mueller '41 to chair the Corporation Committee on the Presidency. Mueller chaired the search committee which selected both Gray as President and Saxon as Chairman. The committee's size and membership have not been determined, said Walter L. Milne, assistant to the chairman and to the president.

Saxon asked Professor Bernard J. Frieden, the chairman of the faculty, to form a faculty advisory committee to the Corporation committee. Frieden said he did not find out about Gray's resignation until Friday morning. He said he did not know what the faculty committee's size or composition would be, and he did not know the time frame in which it would work.

Saxon's hope was that the search would be completed by the start of 1990. It took the Corporation 10 months to select Gray after former President Jerome B. Wiesner announced his retirement.

Milne, who will assist Mueller's committee, said the search will be national, and possibly international, in scope. "It is totally an open-ended process" — there is no bias in favor or against candidates currently at MIT, Milne said.

The last MIT President who was not employed by the Institute at the time of his selection was Karl T. Compton, who served from 1930-1946. His five successors (including Gray) were all affiliated with the Institute when they were named.

"But one should not start with the presumption that [the new president] is an insider," Saxon cautioned. While individuals affiliated with MIT would have an advantage in the search process because they "know the system," Saxon believed any such candidate "must compare with the best people in the nation."

"Even then there has been a recent history of appointing individuals from outside the Institute to the presidency," Gray said. "That's not a settled issue."

Frieden cautioned that "there may be some folks inside who may be qualified for the position."

Gray said that it would be "improper for a sitting President to play a role in a search," and that he would not assist the committee unless it came to him with questions.

Gray discusses his decision to leave position

By Andrew L. Fish

"I'm not enthusiastic about instant reflections," said MIT President Paul E. Gray when asked about his tenure in office. Gray believed that, "when things look back," and determine how he performed in office.

Gray said that it would be "improper" to start thinking that 10 years was about right." Gray explained. If a leader has not accomplished something in 10 years, he will probably not accomplish it in 15 or five more years, Gray said. Also, it is important to bring "fresh energy" to the administration every so often.

(please turn to page 2)

Student costs to rise by 7.2 percent

By John Havermeier

Last Friday the MIT Corporation announced that the proposed $12,000 tuition, room and board increase of $1203 per semester for the 1989-90, making the total cost of attending MIT $19,335 next year. The 7.2 percent hike is the largest in the last five years. Tuition, the biggest component, will rise from $15,400 to $14,500.

James J. Cutliff, vice-president of financial operations, said additional money was needed to offset a budget deficit that in the next few years could be as large as $110 million. He added that the Institute was "shaving back" salary increases and keeping the budgets of some programs at their present level. "If we can adhere to those parameters, the budget problem should be eliminated in a couple of years," Cutliff said. The projected deficit for 1989-90 is $6 million.

MIT's self-help level, the amount of money each student is expected to provide through loans or term-free work, will also increase. The $400 raise will be in the first four years, and bring the self-help level to $5300.

MIT's self-help level has traditionally been higher than that of comparable schools like Harvard or Yale. But MIT does not adjust its aid packages to attract "brighter" students, explained Leonard V. Giguere '54, director of student financial aid. He maintained that MIT would continue to meet the full demonstrated need of each applicant, in that while the self-help level would be,

greater, "increased need [would] be met by increased grant money from MIT."

Michael C. Behr, director of admissions, said that while the number of applicants to MIT is lower than in previous years, it is no lower than to other private universities. He attributed the reduction to the lower cost of public education and the general reduction in applicants to engineering schools.

MIT's tuition increase is in line with a national trend in the growing cost of college education. The Chronicle of Higher Education reports that most colleges have already announced tuition raises between 7 and 10 percent, and that for the last eight years, the average raise in US college tuition has been greater than the rate of inflation as measured by the Consumer Price Index.

While The Chronicle states that national statistics will not be complete until August of this year, the following are the tuition, room and board costs for several eastern colleges: Harvard University, $19,392; Brown University, $19,386; Dartmouth College, $19,335; Princeton University, $19,207; MIT, $19,335.

Tuition and Self Help since 1982-83

(Figure)
Teach-in focuses on research and activism

PAGE 2 The Tech TUESDAY, MARCH 7, 1969

By Ann Vedantham

George Wald, Professor of Biophysics at Harvard University, and Albert S. Gore, Jr., MIT's forty-third President, joined seven other speakers in a three-hour teach-in on March 4, 1969, to present their views on the MIT Research-Authority issues facing the Institute today. The teach-in was organized by Stanford University's Institute of Nuclear Studies as a protest against the Vietnam War.

Students to vote on two referenda

(Continued from page 1)

The panel of speakers at last Friday's commemoration of university research strike on March 4, 1969, included Nobel Laureate George Wald Ughty.

The pledged, "the destruction of several civilian Vietnamese villages."

The "grey-whit" mindset, he went on to say, is one that believes that any problem with technical solutions can be worked on regardless of its moral consequences.

He described the next two arguments as coming from those who felt MIT's undergraduate life. As a "deputy" to the president, his role in MIT's Campaign for Progress in the 60's was focused on positive action, and was captured in the slogan "Pow- er of the people."

He claimed that change is impossible at MIT through logical arguments; it happens only when there is an active role in the campus to achieve a greater policy than the one being abolished.

"I am a great believer in change," when voting.

"Twisted"

Gray was also concerned about the students' right to learn the material, and was意识到 that the proposed pledge would not be allowed to pass.

Rodrigues, last year's UAP, said that the referendum "seems meaningful defense without a positive recognition."

The Coalition to Humanize MIT" introduced a similar pledge resolution in the past. Rodriguez was faced with the social and environmental consequences of any professional academic activity.

"The Coalition to Humanize MIT" introduced a similar pledge resolution in the past. Rodriguez was faced with the social and environmental consequences of any professional academic activity.

By Andrew L. Fish

David S. Saxion '61 is only the second chairperson of the Student Affairs Committee to have served as President of MIT. In fact, Saxion spent most of his life in the University of California system, where he served as President of Stanford University.

Saxion felt that "reasonably good" about his tenure as chairperson of the MIT Corporation. He will have seven years remaining on the board when he steps down.

Saxion noted that the chairperson is positioned as a position for past professors, who are outside the MIT administration. Therefore, President Paul E. Gray '54 was a natural choice for the position.

Saxion said that he has "worked as a team" for the past five years, with his "comfortable, comfortable relationship," Saxion said, "I can't think of a single dissenting note over this time."

After stepping down as chair- person, Saxion plans to spend time on both coasts, working as a volun- teer for MIT and re-establish- ing ties with the University of California system. "These are two absolutely wonderful institutions," Saxion said. The opportunity to serve them, both "is an attractive prospect."
DUI need not be tried by jury

The Supreme Court has ruled that people accused of drunken driving generally have no right to a jury trial if they face a maximum jail sentence of six months. Despite growing nationwide concern over drunken driving, the Court says rights to a fair trial are not violated by treating driving under the influence as a petty crime.

The court also upheld a Texas law that allows corporal punishment in public schools.

Contra suppliers link North with Iran

Two Air Force retirees who helped supply the Nicaraguan contras told Oliver North's trial today that they got involved in the Iran arms deals that a North associate was the first mention of Iranian arms dealing in testimony at North's trial.

Discovery launch postponed

The failure of an electronic part has postponed the launch of the space shuttle Discovery by at least two days. The part is vital because it separates the booster engines and fuel tank from the spaceship in flight. A spokeswoman says a firm launch date will not be set until Wednesday. Discovery has been scheduled to go into space Saturday.

Cracks appear in Easter egg supply

Not enough eggs for Easter? That's the prediction of the Massachusetts sheriffs plan to study the idea of a work camp prison. According to McCarthy, the costs.

No sexual abuser seeks reinstatement as teacher

An elementary school teacher in Tiverton, Rhode Island, who was banned from Tiverton classrooms in late 1982, when he faced two counts of sexual assault, has filed a lawsuit that he be reinstated. He is asking for more than $45,000, which he claims is owed for interest and tax exemptions available to someone who was compelled to return him to class that year, calling him a threat to students.

Work camp prison studied

Massachusetts sheriffs plan to study the idea of a work camp prison for young convicts of minor crimes. They set up a six-member committee to make the survey. A spokesman for the Hampden County Sheriff's Department says the county would try to develop a work camp style of program for about 150 first offenders that would give them productive activity and discipline. McCarthy said the Quebec allotment saves New England some money.

The New England Power Pool reported that Canadian utility has decided to stop supplying power to the region.

New England utilities do not count on the Canadian power.

The Massachusetts House opened debate yesterday on the state budget. Governor William Weld had filed a $12.3 billion bill aimed at avoiding new taxes. Governor Michael Dukakis had filed a $12.9 billion bill, but he included a $600 million tax hike proposal. Vokey claimed the Governor's plan would let the state tax $1 billion more in future years. He said the state must learn to live within its means.

Turf shrugged off a bid by a citizen's group for a two-week postponement of debate. As debate opened, Hay told lawmakers warned of police and teacher layoffs if the House plan is approved. The Massachusetts Municipal Association said cities and towns cannot afford a $111 million cut in state aid.

Oklahoma U. star arrested

University of Oklahoma officials are still trying to decide what course of action to take in the wake of the weekend arrest of basketball star Mookie Blaylock. The Bloyclock arrest on a complaint of public intoxication was just the latest episode in a series of embarrassing incidents for the school's athletes.

Alabama Democrat supports Tower

Governor Bill Clements wants the long-time Cowboys coach to become the state's drug enforcement czar. An Alabama Democrat supports Tower, said he stands by his man - that W...
WESTERNERS D E P L O R E R U S H D I E T H R E A T, NOT BOOK CRITICISMS

In his recent letter to the editor ["Satanic Verses is libel against Islam," Feb. 21] Semaymed Nikakhshur Türkõz completely avoids the central issue in the recent furor over Salman Rushdie's novel, The Satanic Verses. There can be little doubt that this book is truly repugnant and insulting to Muslims throughout the world. "Totally ignored the nuances of Rushdie's book..." After being criticized for this statement, he apologized and said that his comments were taken out of context, and that he was not referring to the intelligence level, but to the general literary level.

Most Rushdie's apologists seem to be aware of this. His work was being compared to the trip a "victory" and "MIT and Yale University, and then proceeded to blame the foreigners there. Türkõz was looking forward to explaining the role of the book which is a result of the great resentment that many people feel about his comments. However, a member of the Diet cannot travel overseas for more than two days. After being criticized for this statement, he apologized and said that his comments were taken out of context, and that he was not referring to the intelligence level, but to the general literary level.

The statement grossly exaggerates the potential impact of the book in the US. The US government's investment in the US economy (the country with the most invest-...
INSIDE OUTSIDE

New phone feature could result in loss of privacy
by Mark Kantrowitz

NYNEX announced last Tuesday that it plans to introduce "Caller Number Delivery," a service for residence and business customers which displays the telephone number of an incoming call before the call is answered. While the new capabilities have been available in some telephone company market studies and customer surveys, some groups feel that they may result in a decline in usage of confidential telephone services and hotlines, since callers would effectively be forced to announce their identity.

Unlike MIT's new phone system — which has the caller number delivery feature — NYNEX does not plan to offer a blocking function for users who wish to retain their privacy. Currently MIT users may prevent a digital phone from displaying their telephone number by dialing "65" before placing the call. "We believe the terminating party has a right to know where the call is coming from," said Gerald J. Malette, New England Telephone's product manager.

But John Roberts, Executive Director of the Civil Liberties Union of Massachusetts, does not agree. "We will be opposing it," he said, adding that "people should have control over their privacy."

Roberts wondered how this would affect people with unlisted numbers. "If they have to pay extra to have it blocked, is that fair?"

Malette countered that New England Telephone is moving forward on the basis of New Jersey Bell's experience, which has been offering the service on a test basis since December and has received virtually no complaints. "Besides, the utility of the feature would be restricted if the majority of calls were not passed," he added.

Malette noted that the American Civil Liberties Union did not intervene in the New Jersey case, "presumably because there are arguments on both sides of the street." The telephone company's contract with unlisted number customers is that they won't publish the number or divulge it through directory assistance. "Such customers generally call people who they already know, and are not opposed in that case, as the New Jersey test shows," he said.

"Most customers want the ability to screen calls, letting them know who's calling makes them feel more secure," Malette added. "Just think how great it would be if we could eliminate or significantly reduce harassing and obscene phone calls. False alarms dropped significantly in New Jersey shortly after the introduction of the service. It makes people think a little bit more before using the phone on a lark." The service also allows take-out restaurants and delivery services to avoid crank calls.

The ability to screen calls, however, might lead to discrimination if someone decides not to receive telephone calls from a particular number. For example, I recently called an MIT administrative office, announcing "I'm calling from The Tech," and they replied "I know."

Some organizations are concerned that callers might be less likely to use confidential telephone services for fear that their telephone numbers, and hence their names, would be revealed. Nancy Gleason, outreach coordinator for the Samaritans, said that "we would not use [this service] because confidentiality is very important to our callers. We wouldn't do something which might invade their privacy." At MIT, Nightline ensured the confidentiality of their callers by physically removing the LCD displays from their phones.

The new feature will be a boon to emergency services, such as police, fire, and ambulance, according to Malette. Such services will be better able to respond in crisis situations where the caller panicked. If the caller accidentally hung up, they could call them back, or even trace the address by the phone number.

Though the new feature is desired by many people, New England Telephone could alleviate many concerns by enabling a directory number privacy feature similar to that at MIT. Such a feature allows people to make their phone number private on a per-call basis. An individual could choose whether to accept calls from private numbers, and the telephone company could override the privacy feature in cases of obscene and harassing phone calls.

Mark Kantrowitz, a senior in the Department of Mathematics and Philosophy, is a contributing editor of The Tech.
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Now Open in Harvard Square!
Colleagues praise Gray's work at MIT

(Continued from page 3)

long overdue attention to "MIT's principle business — the educ-
ation of undergraduates."

There are "no individuals who I have encountered in my life that I respect more than Paul Gray," Deutch said.

Deutch said he had not thought out what issues will face the next president, or what attributes he should have. He said that MacVicar was "perhaps" to ask if he was interested in the position.

Gray "took risks"

Dean for Undergraduate Education Margaret L. A. MacVicar '65 believed that Gray's Presidency has been a "continuation in the best sense" of the set of directions he started when he was in the Office of the Dean for Student Affairs. In the "gray area, among other things, worked for establishing the main features of freshman pass/fail grading and argued for increased minority and women admissions, she said. As associate provost, Gray "took risks" to help found the Experimental Studies Group and the UROP program, MacVicar said. Also, Gray worked for many of the "best features" of the undergraduate program, including freshman division and the constriction of co-campus housing. Gray's accomplishments are "not just his ten years as presi-
dent, but a summation of the direction" he steered MIT toward over his life at the school, MacVicar said. He "instinctively" knew the educational side of MIT, as well as research role, and this was important in giving lead-

ship to Institute, she added.

On the down-side, MacVicar said Gray has not been successful in getting "any of us" to value time for reflection. "We all take too many credits and have too many meetings."

Given the groundwork for re-
form that has been laid in the last five years, Gray's successor will have to be "comfortable with change and have a very keen sense of the strengths and tradi-
tions one wants to preserve," MacVicar said.

Professor Arthur C. Smith called Gray "a close personal friend for a long time." He said Gray "has given a great deal to this Institution both before and during his presidency." Smith said Gray showed an "interest in students that has been important to this institution." Gray presided over a period when the Institute has been healthy, and he has done very well.

Smith said he could not list the qualities the next president should have, since MIT is "going to get a person, not a thing."

"It's a hard job finding someone with the right qualities to be president," he noted.

Gray was budget expert

Associate Provost S. Jay Keyser said Gray "did a terrific job." His understanding of the MIT budget was unparalleled. "I was constantly impressed — he was always on top of things," Keyser said. "He really under-
stands MIT."

Keyser also praised Gray's "leadership in recruiting under-
represented minorities," which was important as "a role model for the rest of the country." He believed Gray's successor should be concerned with "how we deal with the consequences of technol-
gey's role of MIT's Lincoln Laborato-
ry. These issues were "shoved un-
der the rug" during Gray's ten-
ure, she said.

While some hall Gray as an "education president" and educa-

tion reform has received a "great deal of publicity," she said that some have expressed concern about the changes. Kistiakowsky called the alterations of the undergraduate curriculum educational change rather than educational reform. "Reform implies im-
provement," she said, and that has not clearly happened.

Kistiakowsky believed MIT should "look for something com-
clearly is good with dealing with the financial aspects of keeping" MIT running. The new president should have "a broad under-
standing of education" and said "a proact and leaders who sup-
port a really good program of educational change," she said. The president should also "look for a broad base of research" for the Institute.

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American At Their Best.
Nothing’s shocking about Jane’s Addiction live at Citi

JANE’S ADDICTION
Citi, Wednesday, March 1.

BY DAVID STERN

The biggest problem for a band like Jane’s Addiction in doing a live show is how to match their vinyl performance. Their last album, Nothing’s Shocking, as well as their 1986 live album, Jane’s Addiction, were so well-produced that any attempt to sound like the record would have been doomed to failure. In this regard, the show last Wednesday at the Citi was a mixed bag. Thrashing tunes like “Pigs in Zen” and “Trip Away” were even better live, sending the crowd into a slam-dancing fury. A stirring rendition of “Summertime Rolls,” perhaps their best song, was one highlight of the show. The other was “Ted, Just Admit It,” the song from which the album’s title, “nothing’s shocking,” is drawn. Singer Perry Farrell took off his shirt before the song, displaying the earring in his left nipple to those close enough to see. The audience helped the band by shouting along to the repeated line, “Sex is violence.”

The show had its down sides, especially the closing with a clumsy rendition of “Jane Says.” Other songs were also failed attempts at sounding like the record. The guitarist, who was excellent on Nothing’s Shocking, was only mediocre live. And while the band had a lot of energy, it rarely lacked spontaneity. The guitarist wore dark sunglasses and hardly ever looked up from his guitar. Although the bassist and drummer are superb musicians and made their presence known musically, they appeared to be nothing more than backup musicians on stage. Farrell danced around in his own unique style, but it all seemed very calculated. The band barely acknowledged the crowd, except when Farrell gave the audience the hint of smiles.

The audience, a diverse mix of punks, metalheads, and college preppies, didn’t seem to notice the band’s lack of interest and was wild for the whole show. Fans threw themselves on top of the crowd, and there was constant slam-dancing near the stage. Unfortunately, the show ended after only an hour and a quarter, at which point the audience seemed just warmed up.

Jane’s Addiction is a great band on record, and although their live performances don’t always match up to their recorded ones, I look forward to the next time they play in Boston. As they become more popular, they will probably play bigger shows and become more boring and calculated live. Their December show at T.T. the Bear’s, a club a fraction of the size of the 1000-plus capacity Citi, was, according to common consensus, a better show. At least if their live performances get dull, there’ll always be the record.

The Zulus performed in Walker Memorial last Thursday night to help WMTR inaugurate their new live music show, Pipeline. The live broadcast marked the first time the MIT radio station has used their new 380-watt transmitter.
Splendid singers make Aida a glorious operatic triumph

**AIDA**
By Giuseppe Verdi.
The Opera Company of Boston.
Directed and conducted by Sarah Caldwell.
The Opera House, March 2, 5, and 12.

**By MARK ROBERTS**

**V** ERDI'S OPERAS ARE RICH CONCOCTIONS of swollen emotions and dramatic vocal lines, and they demand to be served up on a lavish scale. This is especially true for Aida, with its exotic Egyptian setting, and the Opera Company of Boston's production meets the requirements splendidly. Cast, orchestra, and director combine to create a performance that is both musically rewarding and visually satisfying.

Even before the opera had begun, the glittering tone was set by the decoration which framed the proscenium, bringing the stage in a patterned border that is like an art nouveau version of an Egyptian frieze. It serves as an interface between the nineteenth-century glimmer of the auditorium and the ancient pageantry on stage, and it is crowned by a starry canopy suspended from the ceiling.

The performance was distinguished by the performances of Shirley Verrett and Markela Hatizano as Aida and her mistress, Amneris, the daughter of the King of Egypt, and by the remarkable playing of the orchestra both as an ensemble and on the part of individual instruments. From the start, they produced a stirring, rounded sound when playing together over which the singers' voices could soar as if on a sea of sound.

Verrett, as the slave woman fated to die for love, was the most accomplished of all the singers, continually varying the texture and color of her singing so as to convey the full range of emotions she feels. She acted with her voice as well as with her face and gestures, matching her phrasing to the words and mood. Her lament to the misery of two opposed hopes, as the princes she loves prepare to lead the Egyptian army in battle against the Ethiopian prince she loves, was poignant. Still more beautiful is her hymn to her native land "O Patria Mia" with which Act Three begins. Here the exquisite clarity of her voice was answered by the cello, as if from the distant sparse of Ethiopia, of a simple ascending arpeggio on a solo oboe. Verdi uses the purity of the tone on several occasions to interweave Aida's arias, and each time the combination was heart-stirring.

While Aida has our sympathy from the start, Amneris only gradually grows from her earlier rival to the tragic menace of her final moments, entirely for love, was the most accomplished of all the performances of Shirley Verrett and the remarkable playing of the orchestra which extends across the proscenium, glittering tone is set by the decoration which pre-eminently serves to make for an enjoyable recording -- from, among others, Richard Diffin respectively).

Amneris' dressing room; in which, led by her father, the King of Egypt, the Egyptian army is treated to a feast of color and movement. Both set and costumes were splendid (by Tumanyan as Ramais, the Egyptian High Priest. His demeanor and implacable stare were particularly magical.

Amonasro (David Arnold), the King of Ethiopia, comforts his daughter Aida familiar combinations of instruments. Amonasro was present, but one listened with amazement to its sound, which was new and beautiful. The flute, too, seemed particularly magical.

As well as the impressive individual performances, one of the delights of this production was its crowd scene at the end of the second act. Throughout the opera, the costumes were splendid (by Herbert Herren and Helen Pond and by Ray Diffin respectively), but here we were treated to a feast of color and movement. Pouting theatrical tradition, Sarah Caldwell, the director, started the scene in which the triumphant Radames returns to Memphis with the spoils of war with a flurry of excited little children rushing on stage to partake of the fun. Their scurrying gave life to the crowd that gathered to watch the parade. They were offered a succession of choreographed displays of tropics captured from the Ethiopians pre- served by a slickly comic marching movement by the swift-footed Boston Crusaders in the Egyptian army. Children also appeared to charming effect in the scene Amneris' dressing room: as a dancer, a troupe skipped on to present six different pairs of shoes for the royal couple.

It was fitting that the director of such a fine company performance as this should be called to the stage at the end by her marvellous leading lady. It was then a delightful surprise for the leading lady to break into song once more -- in an impromptu performance of "Happy Birthday" to Ms. Caldwell. She had given us a wonderful present in this Aida, and the audience was glad to join the song in gratitude.

Harvard-Radcliffe Orchestra gives mixed performance

**HARVARD-RADCLIFFE ORCHESTRA**
Directed by James Yannatos.
Works by Bernstein and Prokofiev.
Harvard-Radcliffe Symphony Series.

**By DAVID M. J. SASLAW**

**T** HE LAST TIME I'VE HEARD the Harvard-Radcliffe Orchestra perform, I've left Sanders Theatre a bit disappointed. James Yannatos' troupe has an exquisitely high standard, perhaps the equal of the renowned Boston Sympho- ny's. The percussion section provides surpisingly distinct colorISTIC effects, and the flute and brass are uneven, sometimes shining brightly, sometimes softly for forgiveness from the gods. Similarly, Hatizano's performance grew in power throughout the opera. Her voice had tragic depths from which the single line, "I wish I could die," emerged with a terrible precision. Its power was all the greater for the sharpness that had preceded it. When Amneris first announces her intention to make Aida suffer for her rivalry, Hatizano played the scene with a resolve tinged with the regalia she dons as fateful of a peasant, the princes' love-cruelty rising above a seething, dangerous stream of words, while in the rending plea for piety from the mournful howling of a bassoon.

As played by Franco Bonamone, the object of these two women's affections, Radames, the Egyptian warrior, seemed incomparable in his control of his daughter's emotions to persuade her to trick her lover into revealing strategic informa-

Perhaps a slightly muted piano would make for an enjoyable recording -- from the balcony of Sanders virtually nothing could be discerned.

Hinton's performance, however, was not without its moments. His easy, relaxed movements brought his forth what really was not in the second movement while carefully avoiding the "Overture." His control of the grand piano blended nicely with the solo and the violin church of the east, and in accompanying it the orchestra seemed itself to take on a new sound, creating effects beyond those of the memorable choral motif. All the into-

Hinton's talent served to revitalize performance deserving of the highest praise. The performance of Prokofiev's Fifth Symphony, which closed the concert, was singularly effective, with its tender Andante movement and its blazing Andante. The ensemble responded instinctively to Yannatos' guidance.

The evening opened with the Candide overture, which Yannatos took slowly, with amazement to its sound, which was new and beautiful. The flute, too, seemed particularly magical.

As well as the impressive individual performances, one of the delights of this production was its crowd scene at the end of the second act. Throughout the opera, the costumes were splendid (by Herbert Herren and Helen Pond and by Ray Diffin respectively), but here we were treated to a feast of color and movement. Pouting theatrical tradition, Sarah Caldwell, the director, started the scene in which the triumphant Radames returns to Memphis with the spoils of war with a flurry of excited little children rushing on stage to partake of the fun. Their scurrying gave life to the crowd that gathered to watch the parade. They were offered a succession of choreographed displays of tropics captured from the Ethiopians preserved by a slickly comic marching movement by the swift-footed Boston Crusaders in the Egyptian army. Children also appeared to charming effect in the scene Amneris' dressing room: as a dancer, a troupe skipped on to present six different pairs of shoes for the royal couple.

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Harvard-Radcliffe Orchestra gives mixed performance
LINDSAY STRING QUARTET  
All-Beethoven Program.  
Presented by the MIT Guest Artist Series.  
Kreger Auditorium, Sunday, March 5.  

AMSTERDAM LOEKI  
STARDUST QUARTET  
Recorder Quartet in a program ranging from 1325 to the present.  
Presented by Charles River Concerts.  
Events in The Tech Performing Arts Series.  
First Baptist Church, Sunday, March 5.  

By JONATHAN RICHMOND

Starting a tour that will take them across North America, with concerts in Chicago, Toronto, Buffalo, Stanford and New York's Alice Tully Hall among other venues, Brit-ain's Lindsay Quartet put on a breathtaking display in Krenge Auditorium last Sun-day afternoon. The Lindsay's are renowned for their performances of Beethoven (their recordings of the late quartets have received particular kudos), so it was especially fortunate that they brought three Beethoven quartets to Boston. Their per-formances of each of them alone on many levels: they were intense, vibrant, spiritual but also sunny and uplifting views of the works. Most extraordinary was the Lindsay ac-count of Op. 135, an interpretation of mounting spiritual intensity. The quartet got under way in an atmosphere of spaceness, in which the music's complexities were explored with not only superb technical control, but a special warms of ensemble. As Op. 135 proceeded, one felt oneself falling in through a tunnel into an increas-ingly concentrated musical realm. The third movement variations (Lento assai, cantante e tranquillo) saw the quartet mem-bers closed up together, locked in an ex-tremely concentrated musical manner. Their unified melacholistic chant-like playing was extremely serious, taking the listener through a religious experience of the sublime. The movement was as a con-tinuous legato of the inner lines that eventually started developing from the first key, a mysterious as much as physically-world-sublimating and un-amplified. The quartet eded on a note of tenderness, but also urgency, leaving what will be long-lasting memories of one of the most emotionally-powerful and musingly-insightful recitals MIT has had for a long time.

Sunday evening, a quite different chamber experience was on offer: the Amsterdam Loeki Stardu st Quartet play a range of recorders from a tiny soprano to a monster tower-ing above the player's head. They play the most complex of music with the easiest of virtuosities, simulating at will the sound of an organ or an orchestra and providing an experience of pure musical bliss. The program was varied — ranging from the anonymous English Fantasia of 1325 to a contemporary work, When the sun shines by quartet member Paul Lehmkuhl. This latter piece, which in-cludes references from well-known Ameri-can pop and jazz songs, was performed with a quite evident impliesure, as were a number of other mildly outrageous works on offer. The more profound pieces were done with a combination of recorder sizes, pro-viding a full-bodied and variegated sound. The Fantasia 6 in a minor was tellingly played; Jacob Obrecht's J'ai pris amour exhibited dignity as well as depth; the Lamentations of Palestines were brought across with much pathos, sounding like a solemn but inventive organ fugue.

The Lindsay String Quartet prepares to play during their all-Beethoven concert.

The Amsterdam Loeki Stardust Quartet at Sanders Theater.

By Deborly Levinson

A NEW DINNER OF RANSOMED theatrical scenes often proves to be just that — random in both selection and quality. Even if the scenes are from several works by the same author, it still takes an extremely talented troupe of actors to make their program seem like more of a whole rather than bits and pieces haphazardly strung together. Fortunately for the MIT community, the MIT Shakespeare Ensemble is such a troupe, as their "Mostly Shakespeare" evening of scenes revealed.

As the title suggests, the program did not consist entirely of Shakespearean scenes; a selection from Jane Austen's novel Pride and Prejudice was also performed. Adapted by Wendy Cothran '89, the scene was innovatively presented, with Cothran playing the dual roles of the narrator and Elizabeth Bennet. Since Austen naturally had not provided stage directions, Cothran's role as narrator was essential; she read pertinent passages from the book and deftly switched from role to role, describing Elizabeth's actions and then performing them. Both she and Charles Roburn '91 were the very images of Elizabeth and her suitor Fitzwilliam Darcy, their costumes rich and elegant and their Victorian speech impeccable.

Two scenes from Shakespeare's historical plays ranked Pride and Prejudice, Henry IV, Part 1 (I, i) and King John (IV, iv). Both were remarkably well-performed, with Lindemann Ulrich '91 as Falstaff, Joseph Vanderway '90 as Hubert, and Harry Teplitz '91 as Arthur the outstanding players. Ulrich's Falstaff was supertaxious, raucous and requisition, the performances made all the more notable by the fact that she was a woman playing a man's part.

The program weakened after the histories, as Cothran and David Poeppel '89 directed a dull and incoherent As You Like It, (III). There was no apparent reason to begin the scene with Celie and Ronald (Mary Anne) Lorsh W '89 and Ulrich (clowning to Marvin Gaye's "Sexual Healing") as it was obvious from the first few lines of dialogue that the two were best friends. The casting of Julius Friedmann '98 as the Duke seemed another drawback since he never really connected with any other character on stage. Even Ulrich, so charming as Falstaff, could not completely relate to Fridmann as she had with Lorsh or her previous associations in Henry IV.

As for the famous balcony scene in Romeo and Juliet (II, ii), the Shakespeare Ensemble should have made better use of room 34-101. Admittedly, a lecture hall is a proper stage by any stretch of the imagination, but there was a balcony present in the room, nullifying the need to use classroom tables and chairs as a makeshift balcony. On the night I attended, there was no one sitting near this balcony to impede the progress of the scene, but even if the room had been full, placing Juliet in the audience could only have served to interest the audience more in the proceedings. The actors made do with the shoddy equipment they were given, but their Victorian speech, the two joking gravediggers, and director Andrew Borthwick-Leslie '87 provided one. Troilus and Cressida (V, i) finished the evening's program with its depiction of the inconstant affections of Cressida (Andrea Leszek '91), Narrator/Greek chorus Theresa Taylor ('91) and other suitors (JERK, SAP, and GOD HIMSELF). The fun-loving Cressida's three suitors (JERK, SAP, and GOD HIMSELF) were far superior to the sadly hindered Cressida's three suitors (JERK, SAP, and GOD HIMSELF). The scene was a strong ending to a largely successful program, one which could only have been improved by allowing the Shakespeare Ensemble the well-deserved history of a real stage.

Cressida (Andrea Leszek '91) ponders what to do about her three suitors.

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Bizarre rock from Penn Jillette; Oregon's comeback LP

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HERE'S BOOGIE, BASS, & BOB!
Bongos, Bass, and Bob.
50,000,000,056,000,000,000,000,000 Watts
in the Hands of Babies Records.

BY V. MICHAEL BOVE

ROCK MUSIC THAT TAKES A TWISTED view of life has a history as long as rock itself, beginning in the 1950s with nervous Norris, who sounded frighteningly like Ronald Reagan. In recent years the genre has exploded in popularity, its practitioners including Mojo Nixon and Skull Ripper, They Might Be Giants, The Dead Milkmen, and many others with varying degrees of musical and spiritual talent.

An intriguing addition to this new and notable list, Bongos, Bass, and Bob is headed up by Penn Jillette, the talkative half of the magic duo Penn and Teller (Teller contributes purposely ugly covers to the album). Jillette's bass and vocals are accompanied by bongo playing by singer Dean J. Seal and amazingly versatile guitar work by Rob "Running" Elc. Fred Frith (yes, that Fred Frith) makes cameo appearances on violin.

Aditionados of the album-as-art-object school will have a field day with the "Never Mind the Sex Pistols. Even before one plays this disc, it becomes apparent that something seriously odd—if not unpleasant—is going on. Item: the rather attractive clear blue vinyl for this record. Item: Both sides are labeled "Side B" (actually quite appropriate). Item: A computer bulletin board account for terminal and modem-equipped listeners. Item: Every place the publisher and company appear, it's slightly different. Item: An order blank for Velvet Underground Appreciation Society paraphernalia like Maureen Tucker T-shirts is enclosed.

Item: A lyric sheet loaded with modern poetry like this:

"I'm walking in the park, walking in the park with my sweat on my shoulder, and I'm walking in the dark, walking in the dark with my sweater and my schnauzer on. I'm wondering while I'm walking, wondering if I should stop and give some Woofie for the sweater and some dog food for the schnauzer and a quart of milk for breakfast in the morning."

Despite their limited instrumentation—bongos, bass, and Bob create a very tight sound, using a variety of styles ranging from calypso to eastern Dylan. This record would be worth hearing even if it had normal lyrics. While "Thorazine Shuffle" isn't cut up to the standard set by The Fugs' "New Amphetamine Shirk," and while a couple of songs seem to be inside jokes about friends, the album hits home with examinations of such tropes as self-destructive tendencies ("Clarity Unobtainable"), clean teeth ("Oral Hygiene"), wearing clothing ("Clothes of the Future") and homosexuality ("But Control!).

But the true gems, which curiously all treat variations of the same theme, are saved for the end. "Die Trying to Escape" is bass-driven B-movie music, "Girls with Guns" is the doo-wop story of a man to whom a speargun-equipped Ursula Andreas in the galaxy of canoodling and "Gun in My Hand and I'm Wanking on My Woman," goes from one of the least ambitious areas in recent memory to what should become a classic in the annals of punkardia.

Never the Sex Pistols is more than just a good back. Who can dance to it, too.

45TH PARALLEL

A FOND MEMORY of my undergraduate years involves nights when rather than doing problem sets, we got out some candles, some wine, and some records by Oregon, an instrumental quartet whose synthesis of Eastern, classical, and jazz influences proved ideal for such meditative moments. I hadn't heard very much about Oregon recently, and when their new album CBS/Portraits arrived in The Tech's office last week, I was frankly worried about what might have happened to them in their transition to a "live" label. My worries were not settled by the accompanying press release which said, "These guys invented new age before it ever existed and still play it better than anyone else," and "Given the explosion of Ambient and Alternative Radio, Oregon will fit right into the format."

Sublime songbird Jessye Norman enchants, entrances her audience

Jessye Norman
Works by Strauss, Wolf, and Duparc.
Mechanics Hall, Wednesday, March 1.

By JULIAN WEST

FRESH FROM A TRIUMPHANT RUN IN the Barkholtz/Sheboygan double bill at the Metropolitan Opera, Jessye Norman is also finding time for a decade-long tour of recitals and engagements with eight orchestras. Her only New England stop was at Mechanics Hall on Wednesday night. The evening was evenly split with German music before the intermission and French music afterwards.

The songs by Richard Strauss which began the program were of varying quality. This was early Strauss, some of it dating from his teenage years. The most pleasing of the five selections was called to pass seamless-ly over her full range.

The final Strauss piece, "Nichts," was much lighter, and Norman rendered it as a sort of musical joke, gently disparaging the music's composer and produced by her earlier selections.

Passages from the Spanish Songbook of Hugo Wolf followed. These were likewise delightful and ranged from the melancholy to the gently passionate.

I am pleased to report that despite the hype, 45th Parallel deserves a place alongside Oregon's old Vanguard releases. There have been two tracks, "Vanessa," by Alain from Titok Gurtu, who plays drums as well as tabla, has replaced the late Colin Wallick. "Chil- hualus Dreams" is her first Oregon piece with vocals (by Nancy King), but it sounds well, what an Oregon piece with vocals ought to sound like.

The addition of snare drums and cymbals in a few places makes the music sound too much like generic straight-ahead modern jazz, but "The Song of the D Train" and "Les Dourilles" nicely combine cymbator with tabla in a way that should satisfy even the most hard-core Oregon fan. New Age influences are largely concealed in "Strumachi," sort of Afri-can space music, and "Pageant (Epiph-egetic)," a Liz Storytyle piano piece well executed by Ralph Towser.

I wouldn't necessarily recommend 45th Parallel as an introduction to Oregon, but long-time listeners shouldn't be ignored, despite the major-label hype.

The Splendid, Sensual, "Schacherecita" by Maurice Ravel is indulgently orchestrat-ed for soprano, piano and flute, a dreamy and exotic combination. The flute playing of Linda Chesis was splendid, and Phillip Mall's piano accompaniment was also excellent. Mall's restrained firey foci accomplishments; he is sure but unbothered and responsive to his singer.

The four songs of Heni Duparc which closed the program must have been a revelation to many Duparc had a tragically short creative life, and his reputation rests almost entirely on twelve songs. These were as effective as anything heard earlier, and the two selections written by Baudela-ire are particularly as a fine accomplishment: his voice is as sweet and most seductive.

The encores were well-chosen and included one more song by Strauss, "Creec-ke," Norman ended the program, as is her habit, with traditional American songs. She performed "Deep River" and "Get On Board," and for these she seemed more re-fined and genuinely moved by the spirit of the music. After the encore, and again revealed the strength of Norman's lower range, there was a tangible pause as she recovered from the spell she had cast. The audience, too, will remain spellbound for some time to come.
**ARTS**

**On the Town**

Compiled by Peter Dunn

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**Tuesday, Mar. 7**

**POPULAR MUSIC, ETC.**

Evan Fish, Big Off; The Bees, and various others perform at the South Street Bandshell, at 16 Brookline Street, Cambridge. No MIT entry. Also at the Carpenter Center for Visual Arts, 20 Garden Street, Cambridge. No MIT entry. Telephone: 253-2698.


Harvey Reid performs on Johnny 99, 17 Holland Street, Boston, near the South Station T-stop. Telephone: 542-7416.


**CLASSICAL MUSIC**

- **CRITICAL CHOICE**
  - At T.T. the Bear's, 10 Brookline Street, Cambridge. The Boston Symphony Orchestra performs at 8 pm. Theodore央er, director. (800) 309-6574. Telephone: 542-7416.

**JAZZ MUSIC**

The Boston Symphony Orchestra presents the Gil Evans Orchestra at Symphony Hall. Telephone: 227-5590.

**FRIDAY'S VIDEO**

- **CRITICAL CHOICE**

**DANCE**

At the Concord, 33 Harvard Street, Boston. Tickets: $9.50 general, $8.50 seniors, students, and children. Telephone: 254-2052.

**NEWSPAPER**

- **CRITICAL CHOICE**

**FILM & VIDEO**

- **CRITICAL CHOICE**

**THAT'S MY CHOICE * * * (1944) at 4:00, Part of the Sunday Evening Double Feature. Tel: 495-4700.
ARTS

TUESDAY, MARCH 7, 1989

TODAY

Sunday, Mar. 12

POPULAR MUSIC, ETC.

Patti LaBelle performs at 8 pm at the Beacon. Cambridge, at the City Hall. No admission charge. Telephone: 253-4444.

CLASSICAL MUSIC

Israel, maestro Vadeh Nabi performs works by Ravel and other masters at 8 pm at the Musical Arts Center. Cambridge. No admission charge. Telephone: 339-3500.


On The Town

Compiled by Peter Dunn

On The Town

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Find Out More At Singapore

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MARCH ’89

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For men, Singapore is a mosh pit of investment and experience, an attitude of macho bravado with a dash of homosexuality, in which all is vulnerable, and even the Ararat.

For women, Singapore is a smorgasbord of experience and investment, an attitude of macho bravado with a dash of homosexuality, in which all is vulnerable, and even the Ararat.

You'll find information about the various exhibitors and companies on the information tables at the fair. Please feel free to stop by and ask them questions.

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Teach-in marks strike anniversary

(Continued from page 2)
to how the new charter should read.

James A. Faig, professor of Me-
chanical Engineering, spoke
about the need for environmental
research and activism. He criti-
cized the United States for not
following the example of Europe
and Canada in tackling the prob-
lem of acid rain.

Parts of the US are "a nuclear
pigsty," he claimed. Forty years
of bomb making has left scores
of sites contaminated... Gov-
ernment officials have lied consis-
tently about the extent of the
contamination."

However, he noted "signs of
hope." We now know much
more about the environment, global
warming, ozone depletion... We
depend on such scientists to warn
us of impending catastrophes."

We have the public on our side.
UE a "one-party" state

Wald cautioned the audience
against blindly accepting the view-
points of the American press. "Anti-communism is our
primary foreign policy. If you
can believe that Catholic priests,
even as occasional bishop, can be
communicants, then you can
believe anything!"

He explained both candidates
in the past election, and said,
"Americans should not want to be
led, they should want to be
informed... We have been a
one-party state for decades, may-
esting as a two-party state...
Government has become a servant,
and the master is a close association of
multination-
al companies and banks."

He praised Soviet leader Mik-
hael Gorbatchev's commitment
to nuclear disarmament, and his
policies of reducing conventional
weapons buildup in the Soviet
Union. "It (government from
abroad) pursues an anachronism,
an obsolete cause," he said.

Fewer MIT professors
sign anti-SDI pledge

Vera Kistiakowsky, professor of
physics, spoke about her in-
volvement in the anti-SDI pledge
signings by university professors
cross the country. The first
pledge asked professors "not to
request or accept SDI funding."
The second asked researchers
who were not in control of their
own funding "not to participate
in SDI projects."

At least 27 percent of the fac-
ulty at the top 20 physics re-
search universities signed the
pledge, according to Kistiak-
owsky. The pledge began at
Cornell and the University of Illi-
nois, and eventually gathered
3000 faculty for the first pledge,
and 2800 for the second. At
MIT, 40 percent of the physics
department signed the
pledge. They were joined by 32
percent of the mathematics de-
partment, 22 percent of the
chemistry department, 13 percent
of the electrical engineering and
computer science department, 14
percent of the mechanical engi-
nering department, and 12 per-
cent of the nuclear engineering
department. These percentages
were all lower than the national
average.

Competition for funding at
MIT "makes it very difficult for
faculty to take social responsibil-
ity into account," Kistiakowsky
explained. MIT actively lobbies
for additional funding from the
Department of Defense, she said.

Those who refused to sign of-
ten had the attitude that "money
is colorless - it doesn't matter
where it comes from," according
to Kistiakowsky. Some also felt
that SDI would never work tech-
nically, so there was no harm in
accepting the funding, she said.

"We are teaching our students
ethics, not by the courses we
Teach, but by the examples we
keep," she stressed.

Juniors

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Week of March 6-10

Tuesday, 7:30 pm, 9-150
Movie Night: "Parting Glances," "Part of the USA"

Wednesday, 7:30 pm, 6-120
Discussion: "The Impact of Psychiatric Opinion
on Lesbians and Gay Men." Dr. Alex Coleman

Thursday, 8 pm, 10-250
Janice Perry, famous lesbian commodienne,
gives a hilarious performance, $5.00 admission

Friday, 9 pm, Lobdell, Student Center
GAMIT's 25th Anniversary Dance, $3 student/$4 other

All events are open to the general public.
For more information, call 253-5400

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GAMIT
Gays & Lesbians at MIT
Track gets big win at ECAC tourney

(Continued from page 20)

...Asfand Hussain Dean Aman fol-
lowed McKenzie with an 8.03 run
for third place in the 60-meter-
high jump. Third in the 60-meter-
mile was Todd Acktzer with a 6:53.77.

MIT's distance medley and 1600-meter
relay teams failed to place, but the
3,200-meter relay team of Kowalski, Parich-
Ca
cau, Robinson, and Pieper-

gerdes placed second in a time of
8:06.69.

The Engineers will return to
Bowdoin College Saturday for
the National Collegiate Athletic
Association Division III National
Championships. Competing for
MIT will be: Clarke (weight throw);
Deering (weight throw and shot put);
Kelley (5000); Pie-
pergerdes (1500); and Singhose (pole
vault).

Depending on final standings
of athletes around the nation,
Dunno may be eligible to com-
pete in the 400, as may Scan-
nell and Singhose, both in the long
jump.

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July 3, 1989

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California, and Papua New Guinea and a
silver mine in Alaska.

For scheduling information, please
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Career Services, (617) 253-4733.

Coop Nominations

The Board of Directors of the Harvard Cooperative Society has
23 members-11 students from MIT and Harvard, 11 members of
the faculty and staff or alumni of MIT and Harvard and the
President of the society. The Board oversees the operation of
The Coop, a seven store college bookstore cooperative, and sets
the policy for The Coop's operation. The Board meets monthly
during the academic year. The following persons have been
nominated by the stockholders of the society to serve as Student
Directors during the 1989-1990 school year.

Harvard and Radcliffe College Students
Alexander Edelestein
Rick Losie
Travis R. Mead
Pawan G. Patil

Harvard Graduate Students
Mark Metafel
Kevin F. Mohan
Julia S. Ruba

MIT Undergraduate Students
Robert E. Potter
Julie Ang Mi Kim

MIT Graduate Students
Thomas W. Attilacher
Mark D. Hansen

Procedure for Additional Nominations

Additional nominations for Student Directors may be made by
the petition process. Petitions for Student Directors must be
validly signed by at least 100 student members and filed with
the Clerk of the Society (by leaving the petition at the president's
office in the Harvard Square store) no later than 5pm, March 15,
1989.

Ballots will be distributed in April to all student members for the
purpose of electing eleven directors from the whole list of
nominees. If you are interested in becoming a petition nominee, you
should promptly acquire petition forms and instructions from
the Cashier's Office in any of the Coop stores between the hours
of 9:30am and 5pm, Monday through Friday.

Remember that completed petitions cannot be accepted after
5pm, March 15, 1989.

The Coop is America's oldest and largest college bookstore
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ies. Profits from the operation are returned to Coop members
annually in the form of a patronage rebate.
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Volleyball loses close match

(Continued from page 20) 15-9 victory which was not nearly as close as the score would indicate, considering that MIT had been up 5-1.

Downey returned for the fourth game, but he did not seem nearly as effective. Altman later noted that she was disappointed in the play of many of her starters. After picking up the first point, MIT fell behind 2-1. Rocafort then served for two points, but a serve into the net gave Springfield the chance they needed. The Chiefs opened the lead to 11-3 over a tired-looking MIT team.

The Engineers struggled back as Tang picked up, in succession, a kill, a dig onto the Chiefs' blockers, and a beautiful block on a Springfield overpass. MIT's four point run was not, however, enough to close the gap, and Springfield came back behind the power hitting of Fowler and Springfield the chance they needed. The Chiefs opened up the lead to 11-3 over a tired-look ing MIT team.

The game opened with some strong effort did not result in a score. Unfortunately for the Engineers, a serving effort did not result in a MIT win.

The game opened with some strong displays from both sides. The Chiefs' captain, protested to the officials, who once again seemed to be doing his best to hold together MIT's advan-tage, getting in three or four kills and some very hard serves. Tang also made some strong hits, but it was in a losing effort.

After picking up the first point, MIT fell behind 2-1. Rocafort then served for two points, but a serve into the net gave Springfield the chance they needed. The Chiefs opened the lead to 11-3 over a tired-looking MIT team.

The next volley was easily the best of the night, as both teams dug out strong hits and set up equally strong returns. Eventually, however, the Chiefs' Peter Harvey hit the ball into the net, giving MIT the serve.

The teams battled back and forth, trading side outs, neither gaining more than one point advantage over the other. Eventually the score evened up at 6-6. But then Springfield took over.

The Chiefs went on a eight point tear, as the MIT blockers had fallen down, arguing that the score would indicate, considering that MIT had been up 5-1.

When asked how he got his team up from losses of 5-15 and 3-15, Pickrell denied responsibility. "They did it themselves," he said of his players "I had nothing to do with it."

"Both teams made mistakes," he added, "and the team that stopped making mistakes won the game." In the first two games that was team MIT, he said, and afterwards it was the Chiefs.

Furthermore, "the serving got tougher," Pickrell said. Altman agreed; "They started serving really hard . . . Once you let them get ahead, they can want to take chances" like serving hard, she elaborated.

MIT will face Roger Williams College at 7 pm tonight in Du Pont. The Seahawks beat MIT earlier this year at Roger Wil liams, and Altman expects they will win the EIVA.

MIT was two of five in Saturday's tournament. MIT faced many of their EIVA opponents in round-robin tournament action Saturday, defeating two and losing to three of the teams. Roger Williams, who hosted the tournament, won overall.

The Engineers beat Vassar (15-7, 12-5) and Harvard (15-12, 5-15, 15-10). MIT will face Harvard in league competition at home on March 16.

The Chiefs went on a eight point tear, as the MIT blockers blocked the Chiefs' hits out of bounds. This was very tough for MIT, and it happened four times. One in particular came after MIT freshman Tom Klemans had made a spectacular save.

The Chiefs also scored an ace, as well as one put away shot which the displaced MIT team failed to even attempt to block. Twice carries were called against Lee on moves he had been using for the entire match.

But MIT regrouped, and managed to pick up four straight points. Two came off blocks by Downey and Tang, and one came from a very nice save by Co-cap-tain Edwin Martin '89, but it was for naught. With MIT facing match point, Rocafort, who had done so much for MIT in all five games, hit a hard crossing shot which just wide of the line. The Chiefs picked up the game, and the match, with a score of 15-10.

The next serve ended in the first of several questionable calls by the officials. After Downey picked up what appeared to be a side out for MIT, Fowler, the Chiefs' captain, protested to the official that one of his players had fallen down, arguing that the play should have been stopped. The officials agreed, calling for the team to repeat the serve.

However, Altman later claimed that call had to be made while the play was underway for it to be valid. "There were some bad calls in the fifth game that all went against us," Altman pointed out. "But there shouldn't have been a fifth game," she added.

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Arthur Ames Noyes Professor of Chemistry

The 1988-1989 James R. Killian, Jr., Faculty Achievement Award Lecture

"After Nuclear Magnetism, What?"

John Stewart Waugh Institute Professor

and

Arthur Ames Noyes Professor of Chemistry

Wednesday 8 March 1989 4:30 pm Huntington Hall, Room 10-250
Arel takes fourth in NCAA gymnastics

By Michael J. Garrison

The MIT men's volleyball team lost a heartbreaking match to the Springfield College Chiefs last Tuesday, losing 15-3 and 15-2 before dropping the last three games 9-15, 7-15, and 15-9. "This was pretty important," Coach Karyn Altman '87 remarked after the loss. "We are 8-9 on the season, but we are still in contention for a conference title." The Engineers are now 1-4 in conference play and 3-3 overall. The Chiefs are 6-1 in the conference and 16-0 overall.

The game was close in the first set, with the Engineers leading 9-7 in the third game. However, the Chiefs rallied and won the set, 15-13. The second set was even closer, with the Engineers leading 9-7 in the third game. Again, the Chiefs rallied and won the set, 15-10.

The Engineers still had a chance to win in the third set, but their final game was disappointing. They led 9-7, but lost the set, 15-12.

The Engineers were led by their strong blocking, a surprise hit by Lee, and several aces. Altman commented that "we were on top of them all night." The Engineers have a tough week ahead, with games against Boston College, Harvard, and the University of Pennsylvania.

MIT volleyball loses to Springfield

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Indoor Track at ECAC Div. III Championships

By David Rothstein

LEWISTON, ME — You want turnaround? The MIT indoor track and field team will give you turnaround.

Two weeks ago the Engineers, missing several key performers to injuries, scored only 26 points in an unsuccessful bid to defend their New England Division III championship title. On Saturday, competing against many of the same teams it faced in the New England championships, MIT scored 140 (count 'em) points to win the East Coast Athletic Conference Championships, held at Bates College.

Buoyed by the return of leading scorer Bill Singhose '90 and top 500-meter man Mark Dunzo '91, the Engineers ran off a string of personal-best performances—seven among the 16 MIT athletes who scored in the meet—on an impressive showing in the pole vault, vaulting at 15 feet, 6 inches, by a comfortable 10-inch margin. Singhose, who holds the ECAC record at 15'-5", also jumped 44'-113/4" in the triple jump, good for second place. Dunzo had missed several meets with a knee injury, but ran well at Bowdoin, scoring fifth in a competitive 400-meter field in a time of 50.44 seconds. The top three finishers in the 400 final ran better than 49.00.

Two of Saturday's more dramatic and impressive victories came in the 35-pound weight throw, won by MIT's Scott Deering '89, in a personal best toss of 60'-111/2", just six inches shy of an MIT record. Bates' Peter Leary '90 threw 60'-7" and 60'-11/4" to claim the title.

MIT's John-Paul Clarke also threw a personal best on his last throw of the 60-meter dash to take third place at 53'-61/2".

Deering picked up a third place in the shot put with a throw of 48'-6", followed by Mark Marzullo '91, who placed fourth at 45'-81/2".

Paul McKenzie '90 and senior David Wujiye were MIT's two sprinters for the Engineers. McKenzie scored two seconds—9.91 in the 100-meter dash, an MIT record. Bates' Peter Leary '90 had a better time of 9.79 (7.95) and the 200-meter dash (22.35) was won by Colby's Brian Lehman in 22.35.

Many personal-bests in the 55-meter dash (second, 6.72) and the 200 (2.17 turn to page 17)