



Steven D. Penn G (left) speaks with Ronald W. Francis G at the Coalition Against Apartheid's protest of the March 2 Corporation meeting.

CPs bring Penn, Francis before COD for assault

By Andrea Lamberti

Campus Police Chief Anne P. Glavin has filed a formal complaint with the Committee on Discipline against two demonstrators, in conjunction with the March 2 demonstration for divestment from South Africa.

The demonstration, called by the Coalition Against Apartheid, rallied in front of the home of President Paul E. Gray '54 and in the Alfred P. Sloan Building, and did not result in any arrests.

In a report dated March 23 from Glavin to COD chair Sheila E. Widnall '60, Steven D. Penn G was charged with assault, and Ronald W. Francis G was charged with assault and assault and battery on a police officer.

Widnall "reviewed the complaint and decided that a hearing is warranted," Assistant Dean for Student Affairs Arnold R. Henderson said in an April 3 letter to Penn. The COD hearing is scheduled for May 8, Penn said.

Glavin said yesterday that the two were charged because they were "the only ones that [officer Rosie L. Sanders] could identify."

Sanders was injured when demonstrators occupied an elevator in Building E52 during the demonstration. She is still out on injury, Glavin said.

In Sanders' affidavit in the Campus Police report, she named one other demonstrator, Mark A. Smith G, and two other "uniden-

tified" demonstrators. The summary report also lists 12 other people involved in the demonstration.

Also, "Glavin alleges that during the course of protest activities on March 2, 1990, [Penn was] directly responsible for the injuries of two MIT police officers," the Henderson letter continues.

Penn and Francis denied all the charges and maintained that they were being singled out as leaders of the pro-divestment movement.

"I think this is a case of political harassment," Penn said. "The fact that they only charged Ron

and I out of what was a much larger group . . . is the most blatant evidence for that," he continued.

Penn believed the charges were part of "a strategy to target the people they perceive as leaders . . . and they're using it as a form of intimidation, believing that if Ron and I are punished enough, . . . the demonstrations and the divestment movement will be stopped."

Glavin denied that Francis and Penn were accused to set an example for other demonstrators (Please turn to page 2)

UA and GSC to sponsor divestment colloquium

The Undergraduate Association and Graduate Student Council have tentatively scheduled a special colloquium on the issue of divestment from companies involved with South Africa for May 3.

According to UA President Manish Bapna '91, representative speakers from both the Institute, which opposes divestment, and a pro-divestment South African anti-apartheid group are expected to appear. President Paul E. Gray '54 has reportedly accepted the role of representing MIT, in part because he "does not want delegate duties to someone else," Bapna said.

Either Patrick Lekota or a close relative of African National Congress President Walter Sisulu might represent the Coalition Against Apartheid and other pro-divestment groups, Bapna said. He noted that bringing such a speaker to MIT could cost between \$5000 and \$7000, but said that "I believe if I do get the room [and] Dr. Gray will speak, the money will be there." The colloquium is speaking with local ANC representatives to work out an arrangement, according to CAA member Steven D. Penn G.

The colloquium as scheduled would come less than one week before a special UA referendum to gather student opinion on divestment from South Africa. Bapna described the colloquium as an important way of "educating the students on the issue." He emphasized that the purpose of the colloquium was to learn about divestment, and not the overall system of apartheid.

UA Council member David L. Atkins Jr. '90 explained that the speakers would initially make some opening remarks, after which they would answer two questions given to them in advance. Members of the audience would then be allowed to ask additional questions in the remaining time.

Atkins said he expects the colloquium to take place between 4:30 and 7 pm, in either 10-250 or Kresge Auditorium.

Faculty group studies international ties

By Brian Rosenberg

The newly created Faculty Study Group on the International Relationships of US Universities will study the effects of international activities on MIT and other American universities.

Eugene B. Skolnikoff '49, professor of political science and former director of the Center for International Studies will chair the group. Provost John M. Deutch '61 said in a statement to the News Office that the group was created because of "growing confusion and criticism about the international relationships of MIT and other leading US research universities." Deutch, along with President Paul E. Gray '54, appointed the members of the group.

The group is expected to submit a written report suitable for public discussion in the MIT community by April 1, 1991. Deutch said the group had been asked to consider three specific questions:

1. What are the issues facing US universities in considering their international involvements?
2. What are the particular issues facing MIT?
3. What policy framework should guide MIT in its international relationships in the future? Are some modifications to current practice and programs warranted?

Because MIT is involved in many international activities,

Deutch said that "critics target MIT specifically, especially concerning numbers of foreign students and visitors and access of foreign corporations to MIT research."

Foreign access to MIT research through the Industrial Liaison Program (ILP) has been the subject of controversy during the past year. Thomas R. Moebus '69, director of ILP, said program's members "thought [the faculty study group] was a good idea. MIT should take a good look at relations with foreign entities, including corporations."

The House Subcommittee on Human Resources and Intergovernmental Affairs, chaired by Rep. Theodore S. Weiss (D-NY), has been investigating ILP and other public/private partnerships since early 1989. Moebus said that while the "investigation is not ongoing, . . . there has been no final conclusion."

Arnoldo C. Hax, member of the group and deputy dean of the Sloan School of Management, attended the group's initial meeting about a month ago.

"[The meeting] was informal, and we just discussed the importance of this issue and our own personal views," Hax said.

Another group member, Richard J. Samuels PhD '80, said, "MIT is doing the right thing. We're trying to define to what extent MIT is a national and international institution, and to identify and solve problems associated with [that role.]" Samuels is director of the MIT-Japan Program and an associate professor of political science.

Other committee members include Nancy H. Hopkins, professor of biology; Eric C. Johnson '67, director of corporate relations; Arthur K. Kerman PhD '53, director of the Laboratory for Nuclear Science; Philip

S. Khoury, associate dean of the School of Humanities and Social Science; Richard K. Lester PhD '80, associate professor of nuclear engineering; Nicholas P. Negroponte '66, director of the Media Laboratory; Jack Ruina, secretary of the faculty; and Kenneth A. Smith '58, associate provost and vice president for research.

MIT changes academic fraud policy

By Katherine Shim

A revised version of MIT's *Policies and Procedures*, a compilation of formal Institute policy, will be printed next week. This official policy manual will include a revised procedure that

would address the problem of academic fraud and scientific misconduct.

The principle change in the academic fraud policy, according to Assistant to the Vice President for Research Charlene M. Pla-

cido, is that the new policy is more formal.

"Basically, the procedure is a two-step process," she stated. The first part consists of an informal inquiry and examination of the evidence, Placido said. "The second part involves formal fact finding."

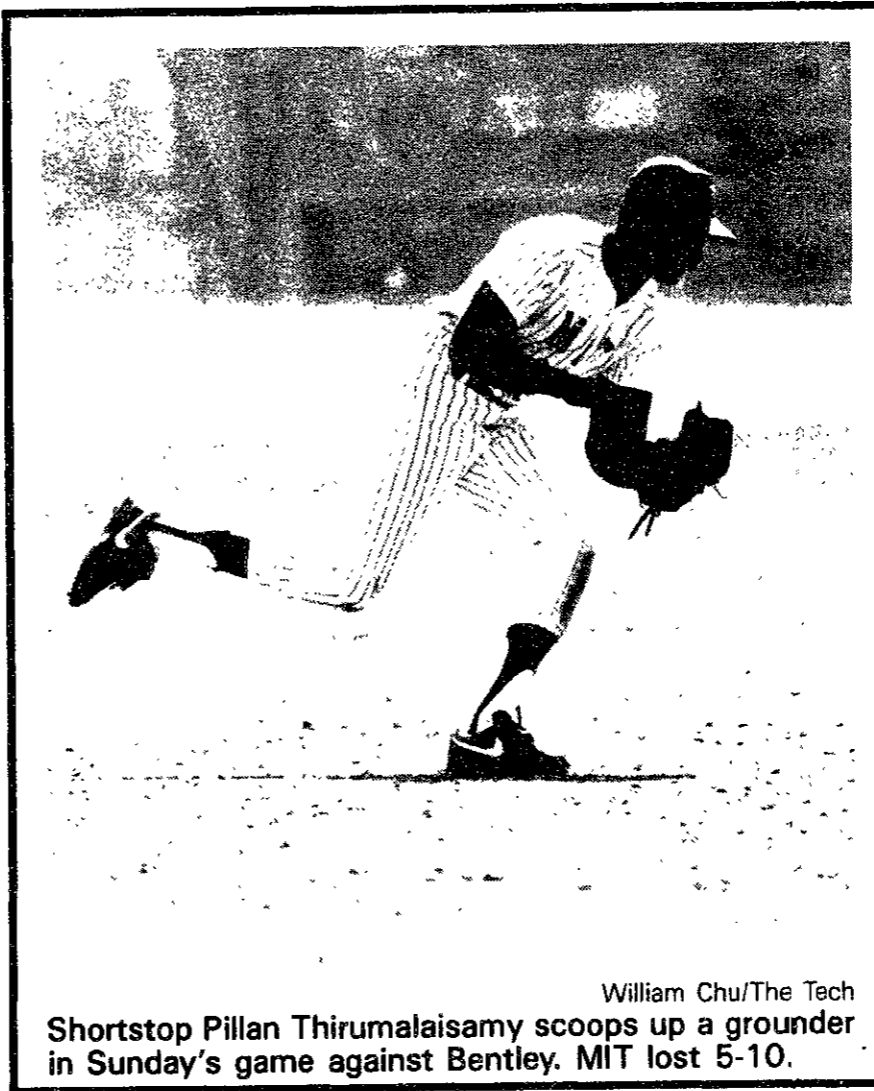
"Previously, the informal inquiry did not require written reports. In the revised policy, formal reports and documentation that can be reviewed at a later date are required through all steps of investigation, whether informal or formal," she explained.

Attention has centered on the Institute policy toward fraud in the laboratories since a list of rules and regulations concerning scientific misconduct was published in the *Federal Register* on Aug. 8, 1989, by the Public Health Service, an agency of the Department of Health and Human Services. These regulations would apply to all research supported by PHS, effective Jan. 1, 1990.

Much of the research conducted at MIT is funded by the National Institutes of Health, an organization under the wing of PHS.

In a memorandum to all MIT faculty, Associate Provost and Vice President for Research Ken-

(Please turn to page 2)



Shortstop Pillan Thirumalaisamy scoops up a grounder in Sunday's game against Bentley. MIT lost 5-10.

William Chu/The Tech

inside

New building will ease research overcrowding at the Sloan school. Page 2.

36 Memorial Drive will become Building E56

By Eun S. Shin

The MIT Sloan School of Management has been allotted space in the building at 36 Memorial Drive to reduce overcrowding in the Alfred P. Sloan Building (E52). 36 Memorial Drive, soon to be renamed Building E56, is expected to accommodate Sloan offices on one and a half of its four floors.

Building E56 became available for use by the MIT community when the lease held by Arthur D. Little, Inc. ended. MIT repossessed the building, and allotted some building space to alleviate the problem caused by limited space in E52.

Ann F. Friedlaender PhD '64, dean of the School of Humanities and Social Science, is currently working to have part of E56 converted into a library for the history of science and technology.

According to Donna M. Behmer, Sloan's associate dean for administration, Sloan's increased need for space can be attributed to the growth of the research program at Sloan and not to the growth in student enrollment.

"Student enrollment is only indirectly responsible for the increasing need for space. The need for this resource comes from the expanding research program,"

she said.

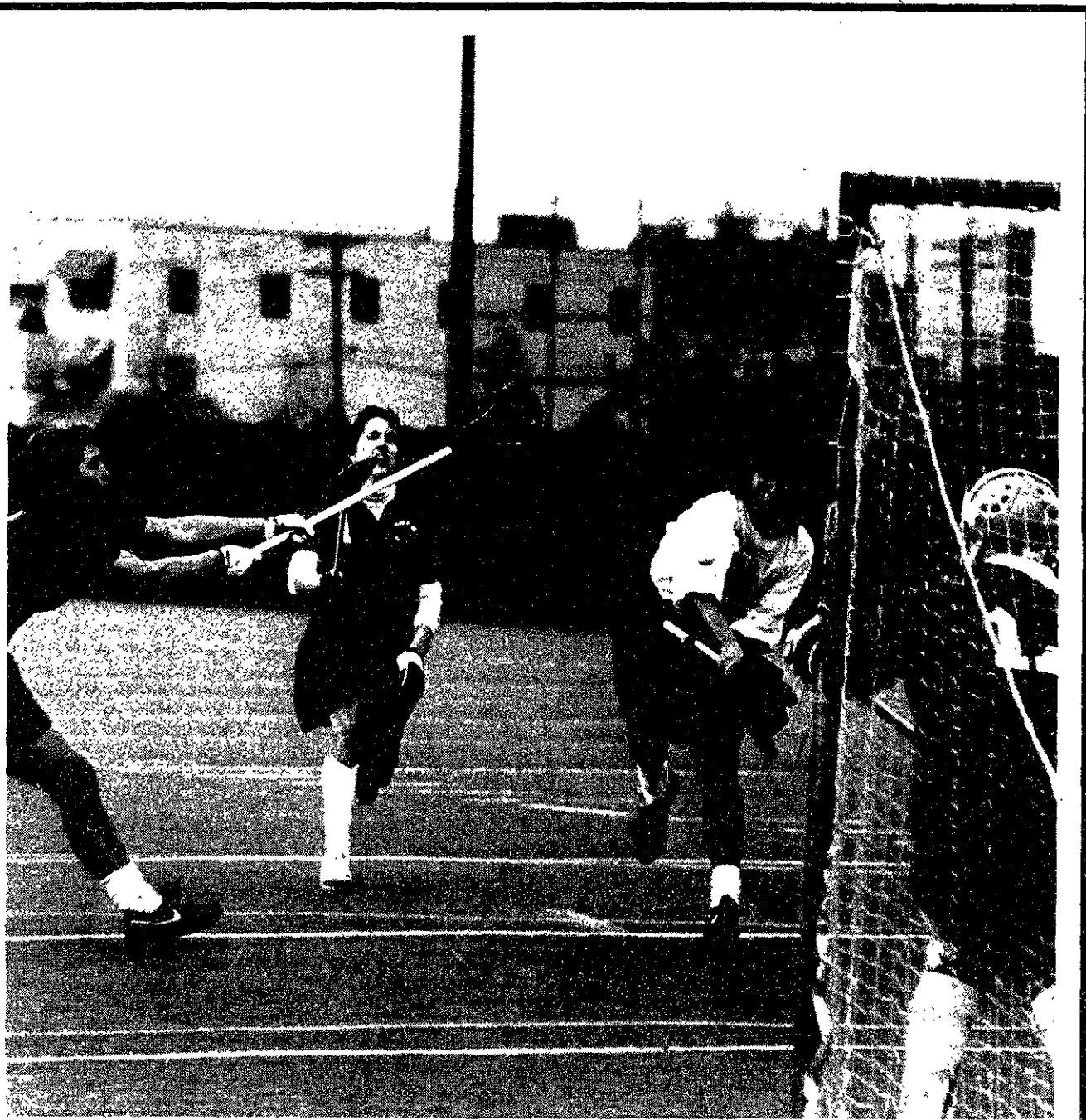
The space in E56 will be used for offices, Behmer noted. "Some offices are already temporarily located in building E56," she said, although permanent space assignments are not yet known.

Student enrollment at Sloan remains relatively constant at 200 students per year, according to Diane B. Katz SM '83, director of admissions for the master's program at Sloan.

"We shoot for about 200 masters students every year," she said, "but the program might be growing a little because of Leadership in Manufacturing," a joint degree program in engineering and management, which is in its third year. Enrollment in LFM grew to 40 students this year from 32 last year, Katz said.

"Office and class space is very crowded" in Building E52, said Richard S. Eckaus PhD '54, chairman of the Department of Economics.

According to Eckaus, the expansion of the Sloan school will have "little direct effect on the economics department," which is also located in the Sloan building. "It is my understanding that E56 will be shared between Sloan and the office of humanities and social sciences," he said.



Jeremy Yung/The Tech

Susie Wee '90 takes a shot at the Elms goal. The Engineers lost 2-12.



William Chu/The Tech

The MIT Public Service Center awarded people for their volunteer efforts. (Back, left to right: Virginia M. Sorenson, David P. Carroll '91, Priscilla K. Gray; front, left to right: Scott R. Ikeda '91, Sallie E. Isrealit '91, Emily M. Houh '93, Imtiyaz Hussein '91.)

MIT revises academic fraud policy

(Continued from page 1)

neth A. Smith '58 explained the reasoning behind the new policy. "Until recently, it appeared that scientific misconduct was nearly absent from the academic research enterprise. As a consequence, the scientific community did not have well-established procedures for dealing with the problem. Worse yet, several recent cases have been both highly publicized and badly handled."

In response to this circumstance, Smith said, the PHS has established "new regulations."

To assimilate PHS regulations into existing MIT policy, Smith led a group of people experienced in writing policy and adopted a "two-point format." According to Smith, the first part "is a generic statement which will be incorporated within the next ver-

sion of *Policies and Procedures*. The second part is a supplement which contains the specific PHS requirements."

Drafts of both the statement to appear in the *Policies and Procedures* manual and the *Supplement to MIT Procedures for Dealing with Academic Fraud* were circulated to the Academic Council for review and input. Changes were further discussed at a faculty council meeting before the final copy was drafted.

Smith distributed copies of the revised policy on fraud to the faculty on March 13.

The supplement on academic fraud includes the formal definition of scientific misconduct, as advocated by the PHS. The supplement also describes a detailed procedure by which fraud would be investigated, including time deadlines by which investigations would take place and records of the investigation be kept.

The role of the Office of Scientific Inquiry of NIH in investigations is also described.

No relation to Baltimore incident

The revision of the Institute policy on academic fraud was in no way motivated by the incident in which outgoing Whitehead Institute Director David Baltimore '61 was accused of scientific misconduct for an article that he co-authored, which appeared in the scientific journal *Cell* in 1986, according to Smith.

Baltimore, upon review by agencies from MIT, Tufts, and NIH, was found to be innocent of charges of academic fraud.

"The revisions were totally unrelated to Baltimore," said Smith. "When we finished the report, some people commented

that if the new policy had been around when the Baltimore incident was breaking, the events and investigations may have run smoother. However, our old policy worked well. The Baltimore incident was not a factor at all in the revision of policy."

Also, according to Marilyn Smith, assistant to Baltimore, the Whitehead Institute has its own separate policy on scientific misconduct.

The Baltimore incident, however, raised certain questions about the method by which investigation of scientific misconduct is carried out, notably the question of whether outside agencies like the PHS should play an active role in university investigations.

Smith addressed this complaint by stating, "Most members of the faculty believe that this system works best when we keep our own house clean. The new policy does recognize that inquiries should start here in the Institute. PHS does, however, reserve the right to intervene in the formal investigation process. But other institutions, unlike MIT, have not done well on their own. The requests of PHS are neither unexpected or surprising."

Erratum

Friday's story on the new graduate housing policy ["Grad housing policy adopted"] incorrectly identified the author of the abstract of the Graduate Student Council Housing and Community Affairs committee survey. Robert D. Kiss G wrote the abstract.

CPs charge 2 coalition members

(Continued from page 1)

on campus.

Widnall refused to comment on the case. "I can't even acknowledge that we're going to hear that case, or that there is a case. It's a serious right of privacy for students," she said.

Henderson would not comment on the possible outcome of the hearing. The cases are usually determined on "a case-by-case basis. There are a range" of disciplinary actions, if the COD chair decides to hear a case, he said. The sanctions range "from a student being found innocent of all charges, all the way to [being] expelled," he added.

Charged with rushing into Sloan elevator

Francis and Penn were charged with assault because they "led a rush of demonstrators into an elevator at E52," an action which "caused an injury to Sanders," the report states. Francis is charged with assault and battery on a police officer because he "kicked Officer [Robert J.] Molino," according to the report.

During the demonstration, approximately eight students occupied the only elevator that was programmed to go to the sixth floor, where MIT Corporation members were having lunch. According to the report, five Campus Police officers were injured

"as a result of this demonstration and the subsequent confrontation with MIT Police." Several students also "suffered injuries," Francis claimed.

Both Penn and Francis were also charged with violating the section of MIT Policies and Procedures (3.33.3) that states "all members of the MIT community are expected to conduct themselves with proper respect for one another and for each other's property," according to the report.

Francis violated this policy, the report states, when he "kicked Officer Molino and led the rush onto the elevator subsequently injuring Officer Sanders."

According to the report, Penn acted in violation of the policy when he "assisted in leading the rush onto the elevator subse-

quently injuring Officer Sanders."

Demonstrators deny charges

Both Penn and Francis denied the charges of assault and battery. Francis said he did not kick Officer Molino, an incident the report claims occurred while some of the demonstrators were grouped in the stairwell.

Penn claimed he did not initiate the "rush" on the elevator, because he arrived at the Sloan building after demonstrators gathered in front of the first-floor lobby.

"I didn't even see the rush [into the elevator]. When I got to the lobby, they were already inside," he said.

Francis also denied leading demonstrators into the elevator; he said it was a "false charge."

April 24, 1990

The Search for Connectionist Competence by Professor Martin Davies, Dept. of Philosophy at Birbeck College in London at 7:30 pm in 6-321.

An orientation will be held at 7:30 pm at the AIDS ACTION offices, 131 Clarendon Street for the Buddy Program of the AIDS action committee. For more information call 437-6200 ext. 256.

April 25, 1990

A lecture by Professor Michael Papagianis on *The Search for Extraterrestrial Life* at 8 pm at 75 Commonwealth Avenue, fifth floor. For more information, call 353-2630 after 5:30 pm.

April 26, 1990

Heard any good stories lately? Narratives in communications, cognition and society

from 4-6 pm in E15, the Bartos Theater for the Moving Image.

April 28, 1990

R. Carlos Tabada, Cuban economist and author of *Che Guevara: Economics and Politics in the Transition to Socialism* at 7:30pm room 9-150. For more information call 322-8115.

April 29, 1990

Amnesty International will hold its second annual Students for Students march and rally at Boston City Hall Plaza beginning at noon. This year's focus is on human rights abuses in Peru. For more information call 623-0202

May 3, 1990

The Telecommunications policy of the Bush Administration from 4-6 pm in E15, the Bartos Theater for the Moving Image.

notices

news roundup

from the associated press wire

World

Soviets prepared to use force in Lithuania

A top Soviet advisor said yesterday that President Mikhail S. Gorbachev is not afraid to use force against pro-independence demonstrators in Lithuania, if they break the law. Lithuanian President Vytautas Landsbergis called such use of military force in his republic "insanity," saying it would show that Moscow is willing to do the same elsewhere in the world.

Currently, the Kremlin has been using economic instead of military pressure to make Lithuania back down from its declaration of independence, cutting shipments of fuel and other raw materials in order to force the republic to halt exports. Gorbachev has, however, offered open negotiations if Lithuania puts its declaration on hold for two years. The republic might try to sell gold to import fuel rather than give in to Soviet pressure, Landsbergis said.

The White House welcomed the Soviet offer of negotiations as a sign of flexibility from Moscow. At the same time, President George Bush revealed a series of economic sanctions he plans to impose on the Soviet Union in response to the crackdown in Lithuania. Bush hoped to stall a number of trade and economic agreements that the Soviets want from the United States; at the same time, he hoped to prevent discord with the Soviets in the arms talks.

West German compromise on exchange rate

West Germany made a major concession in talks on economic reunification with East Germany yesterday by agreeing to exchange strong West German marks for virtually worthless East German marks on a one-to-one basis. That exchange rate would apply to wages and pensions, and to savings accounts of up to 4000 marks, or about \$2300. The East German government had demanded the even exchange rate to protect its workers from the higher cost of living in a unified Germany.

Security issues must also be worked out before reunification can take place. The size and nature of the military force have yet to be decided. Secretary of State James A. Baker III will discuss these issues with the foreign ministers of France, Britain, the Soviet Union and the two Germanys early next month in Bonn, West Germany.

Chinese premier visits Soviet Union

Chinese Premier Li Peng left Beijing yesterday for the Soviet Union in the first visit by a Chinese head of Government to the Soviet Union in 26 years. The four-day trip is expected to have few concrete effects on a relationship that has slowly improved in recent years after decades of mistrust.

UN troops enter Nicaragua

The Sandinista army turned an eastern military base over to United Nations observers when the first contingent of UN troops rolled into Nicaragua Sunday to enforce demobilization and disarmament of the contra rebels. This is all part of the accord signed by the contras, the outgoing Sandinista government and President-elect Violeta Chamorro. The accord required the United Nations to verify a cease-fire in seven security zones set up for demobilization.

Rubes® By Leigh Rubin



"I tell you, is this a great country or what? Where else could we get fried chicken carcass in a bucket?"

Iran calls for release of Shiite hostage

Iran's foreign minister called yesterday for the release of Sheik Abdul Karim Obeid, a Shiite cleric that Israeli soldiers kidnapped. While White House spokesman Marlin Fitzwater dismissed suggestions that the United States should make some reciprocal gesture toward Iran, he said the White House supports the release of all hostages.

Vietnamese official supports resuming ties with US

Vietnam's foreign minister said in an interview with *Time* magazine that normalizing relations with the United States could contribute to peace in Southeast Asia. These comments come 15 years to the month after the United States pulled out of South Vietnam. According to the official, Vietnam has met all the US requirements for improved relations including agreements on accounting for soldiers missing in action since the Vietnam War.

Nigerian coup crushed

A coup against Nigeria's military government has reportedly been crushed. Rebel troops have been brought under control after heavy fighting, according to Nigerian President Gen. Ibrahim Babangida. The rebels said they wanted to break up Nigeria's federation of 19 states to end Moslem domination.

Nation

American hostage released

Freed hostage Robert Polhill was given a day's rest at a US military base in West Germany after spending 39 months as a hostage in Lebanon. US officials interviewed Robert Polhill yesterday to find out what the freed hostage knows about the other Americans still held by Iranian kidnappers in Lebanon. White House officials reported that Polhill has already told the debriefers that he was held in the same building as two fellow teachers, Jesse Turner and Alann Steen, until just a few days ago. White House spokesman Marlin Fitzwater said there is no indication that Polhill has a message from the kidnappers for President George Bush.

The Bush administration said it would like to see other hostages follow Polhill's path. Fitzwater said the United States is looking for other opportunities. But Secretary of State James A. Baker III said there will be no bargaining for freedom and that the government will continue to draw the line at negotiations.

Fishkill, NY, prepared for a big welcome-home bash for Polhill. Homes and businesses around the small town are decorated with yellow ribbons in honor of Polhill and the other hostages still in captivity. Polhill's son, Brian, predicted that the first thing his father will do when he gets home is watch a tape of the 1987 Giants-Broncos Super Bowl; Polhill was kidnapped the day before the game.

Amtrak train derails in Iowa

An Amtrak train carrying about 400 people derailed in Batavia, Iowa, yesterday. Dozens of injuries were reported, 20 of them labeled serious. The passenger train was on its way to Chicago with parts of the train originating in Oakland, Los Angeles and Seattle.

Memorial service for civil rights leader

The Reverend Jesse Jackson and the son of Martin Luther King Jr. were among hundreds of mourners at an Atlanta church yesterday. They attended a memorial service for the Rev. David Abernathy who died last week at the age of 64. Abernathy, described by his son as "a truly selfless leader," had been a pastor since 1961.

Milken to plead guilty

Junk bond king Michael Milken will not have to name names as part of his plea bargain with the government. He has agreed to plead guilty to six felonies and pay \$600 million in penalties to settle fraud and racketeering charges against him. He's expected to enter his plea today.

Firefighters clear train wreck in PA

Firefighters worked all day yesterday to clear Sunday's train wreck in Craigsville, PA. Thousands of gallons of oil and chemicals leaked from one car at the time of the wreck and two oil tankers burst into flames yesterday afternoon. Most of the 200 people who were evacuated from their homes were able to return late yesterday.

Cops become cabbies in NYC

Undercover police are beginning to drive cabs in New York in an effort to catch the killer of seven cab drivers in the last seven weeks. Police believe robbery was the motive in all the killings.

Local

Voke comments on state budget

Massachusetts House ways and means chairman Richard Voke said he expects the House to debate spending and taxes virtually simultaneously next month. Voke said his panel will meet the May 9 deadline set by House rules for reporting a 1991 fiscal budget to the House floor. The committee will report a tax increase package at the same time, he said. Voke thought it was possible, but unlikely, that taxes and spending would be considered in one bill.

Driver questioned in traffic fatalities

The driver allegedly involved in a triple fatality in Lawrence Sunday was questioned by Lawrence Police yesterday. Christopher Howarth had been sought since the accident at 3 am on Sunday and was brought into custody yesterday morning, authorities said. The accident occurred at the intersection of South Broadway and Andover Streets. A pickup ran a red light and slammed into the side of a car carrying four people. The only surviving passenger remains in critical but stable condition at Lawrence General Hospital.

Earth Day ends in violence

Post-Earth Day demonstrators took out their frustrations against what they felt to be corporate inaction on environmental issues. Protesters in San Francisco shattered windows at the Bank of America building, and 249 people were arrested. In New York, authorities arrested 185 demonstrators after they unsuccessfully tried to shut down the Wall Street financial district.

No violence was reported in Boston where 200,000 people filled the Hatch Shell area of the Charles River Esplanade on Sunday for an Earth Day concert.

Rubes® By Leigh Rubin



Under constant threat of cattle rustlers, ranch security was beefed up.

Weather

Warm weather ahead!

Tuesday: Partly sunny. Highs in the 50s (10-15°C) on the coast, 60s (16-21°C) inland.

Wednesday: Chance of showers. Highs from the mid-60s to mid-70s. Lows in the 50s.

Thursday: Fair and warmer. Highs in the 70s and low 80s. Lows in the 50s.

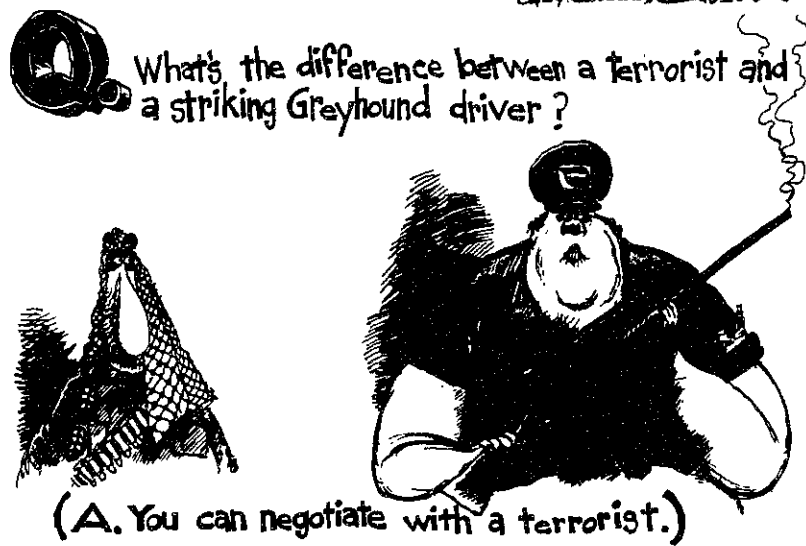
Forecast from *The Boston Globe*

Compiled by Joan Abbott

opinion

Baker Urchin Alert is dangerous

Column by Chip Morton



TheTech

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Some time last year, when I was a freshman, I was making one of my regular nightly trips from the main building back to my home in Chocolate City with a friend of mine (we'll call him Doug). As we were passing by Baker House, I told him to come in with me for a moment so that I could go visit someone. When we got to the door there were some residents entering the dorm using their keys. Doug and I went in behind them. Just as we got to the steps they turned to us.

"Are you guys residents?" one of them asked.
 "No," we responded.
 "Then you have to check in at the desk before you can go in."

We walked over to the desk and told the person working there that we wanted to go visit one of the residents. She said okay, and we went upstairs. As we were walking along the fifth floor to our destination, bells began ringing throughout the house accompanied by flashing lights. Neither Doug nor I knew what it was for and paid it no mind. We went into the room of the person I had come to visit, and shortly afterwards, we left. The bells were still ringing. The lights were still flashing. As we were walking to the stairs, three of the men that we had come in behind charged up behind us.

"Who do you think you're shittin', man?!"
 "What?" we asked, completely confounded as to why we had been confronted in such a manner.

"Okay, let's go. You're goin' out," one of them said, waving his hands as if to shoo us out.

"What are you talking about?" I asked.
 "Let's go," he said, still waving his hands.

Doug and I turned and continued on our way out, still not understanding, but not really interested. As we were walking, the three men in question followed us out — at a range of less than a foot. I was beginning to feel harassed. I stopped. The resident behind me jumped into me.

The Dean talked a good game, but eventually, the issue was just swept aside as are so many controversial issues at MIT.

"Back up off me," I said very slowly. He didn't respond, so I said it more firmly. "Back up!" He backed up to a distance of about five feet. Doug and I kept walking. As we got to the doors, the residents shouted out a hearty, "Bye, bye" to us. The next day I heard from a friend of mine in Baker that two Cambridge high school students had been flushed out of the dorm.

A few days later, I went to the Deans' Office with a complaint about that incident. The Dean talked a good game, but eventually, the issue was just swept aside as are so many controversial issues at MIT. After this routine of harmlessly entering Baker and being viciously questioned or asked for ID occurred a few more times to me and other black friends of mine, I simply accepted the fact that Baker House was full of a bunch of "negrophobes," and I, as a negro, simply wasn't welcome.

Recently, however, I came across some literature that is published by Bakerites and distributed to the house's residents. It was the *Confidential Guide to Baker House '89*, and it described the urchin, the urchin alert, and what to do in case of such an alert. On page seven, in section 2.16, it describes the urchin policy as follows:

"An urchin is a Cambridge or Boston resident, usually not a student and usually of high school age, bent on causing trouble. They are good at stealing bicycles and just about anything else out in the open and not chained down. . . .

"If you see someone you don't recognize in the House, ask them what they are doing. If you feel this person has no business being here, ask them *politely* to leave. If they refuse, ask them *not-so-politely* to leave. If they refuse again, bash their fucking head in with a lead pipe.

"You can also call the desk and ask them to ring two bells. This is the *Urchin Alert*. If you hear the urchin bells, first lock your door and protect your room. Next, grab your favorite weapon and quickly report to the front desk area. There, you will be notified of the nature of the urchin alert and the probable location of the urchin. Bakerites will then act quickly to flush out and capture the urchin. Some Bakerites will go on a 'search and destroy' mission and seek out the urchin. Others will swiftly secure all exits out of Baker to keep the urchin from escaping. Happy Hunting.

"Urchin Alerts may also be called to stop non-Bakerite MIT students from doing mischievous acts

inside Baker. In the recent past, students from other MIT living groups have stolen the Baker House foosball table, stolen the House Christmas Tree, attempted to steal Baker lounge furniture, and pulled false fire alarms.

"It is very important that *all Bakerites* respond promptly to Urchin Alerts. This is your home. Defend it!"

"If you hear the urchin bells, first lock your door and protect your room. Next, grab your favorite weapon and quickly report to the front desk area."

Upon reading this, I was appalled. I could not believe that they actually have literature that supports and encourages such rash, vigilante behavior. I told a few of my friends about it, and they, too, were appalled. Given the ethnic persuasion of most of the neighborhoods in the area along with the fact that I could probably count the number of black Bakerites on my two hands (if not one), I think I know who is most likely to be "someone you don't recognize."

Last week, I told a Baker resident about the situation, and she said that since there are a number of outside doors in Baker that remain open, residents are likely to be on edge. She said that she thought that the residents were at fault for using such hostile tactics in determining the nature of questionable guests, but she also thought that anyone who was approached in that manner was at fault for losing his temper, which served to solve nothing.

"You're a fool," I said. I'm sorry, but if I'm walking along minding my business, and a group of angry people run up to me wielding their "favorite weapons," I'm not going to stop to ask questions and try to be rational. I'm going to think about defending myself, even if it means hurting someone else, and that's not a reaction of which I'm ashamed.

"But we've caught people in the dorm with thousands of dollars of stolen jewelry on them," she said. "What can we do?"

"She really is a fool," I thought. Perhaps she hadn't read page six of the *Confidential Guide to Baker House '89*, which says, "The local police force here to protect you is the Campus Police." Maybe calling them is an option. Or maybe the geniuses of Baker haven't yet discovered the simple solution found in all the other dorms on campus: Lock your doors. It's obviously too simple and too elegant for them to see, but trust me, it usually works. More frustrating than the encounter, more frustrating than reading the condoning of such activity in black and white was the apathy displayed by the residents about the policy. The resident with whom I spoke simply didn't seem to care. It is this type of apathy that disturbed me about Mark M. Lee '93's (yes, I'm going to dig this issue up from its grave) degradation of blacks on his campaign poster; it was not the act that I found as offensive as his statement that "my friends have told me that I have done nothing wrong or illegal, and that I should not apologize. I think it's appropriate that I apologize for whatever I've done to offend people." What kind of apology is that?

[If] a group of angry people run up to me wielding their "favorite weapons," I'm not going to stop to ask questions and try to be rational.

I wish that the more sensible residents of Baker (and I know personally that there are several) would get more involved in the making of policy in the house. I wish that those who enjoy the thrill of the urchin hunts would seriously stop to think about the serious potential dangers of their actions; some innocent person (an urchin or a Bakerite) could get hurt. Incidents like these coupled with the apathetic attitudes that follow them only serve to create schisms in our community, which just make it that much longer before we, as people, are truly together.

Chip Morton is a sophomore in the Department of Electrical Engineering and Computer Science.

opinion

Green speakers neglect politics

Column by David Stern

At Wednesday's "Green — Colloquium for the Planet," Ted Flanigan and Bill McKibben discussed issues concerning our global environmental crisis, and what can be done to minimize the destruction our planet faces. Flanigan, the first speaker, spoke of energy efficiency. Through various technologies — fluorescent light bulbs and super-efficient automobile engines were two examples — we can make energy consumption three times more efficient. He also spoke of changing our lifestyles — from materialistic to more spiritualistic. McKibben spoke of ways we can be less wasteful and more personally environmentally conscious: We can use bicycles; we can take trips to the woods to explore the wilderness.

But what was disturbing about both of the speakers was that they hailed technology and personal initiative as solutions to our global problems. "Science and scientists are our heroes," McKibben announced. Flanigan spent most of his 20 minutes discussing various technologies, and how they can be used to help the environment. But both speakers barely mentioned what is most critical in dealing with the global crisis: the political and economic factors which determine why these great technologies are not in use today.

Flanigan mentioned that the United States in recent years has spent \$50 billion annually subsidizing the oil industry through Persian Gulf tanker protection (thereby creating oil prices artificially low by a factor of 10). The United States also subsidizes nuclear energy with \$10 billion a year, while it gives only \$300 million to conservation programs. Flanigan repeatedly emphasized that dollar for dollar, conservation is a much better investment than nuclear energy. (If it were his choice, he said, he would shut down every nuclear power plant over-

night.) So why is the US government subsidizing grossly inefficient energy programs, while ignoring conservation, and what can be done to reverse the trend? These are the questions that must be asked, not questions of what new technologies can we invent to save our environment — if they were implemented.

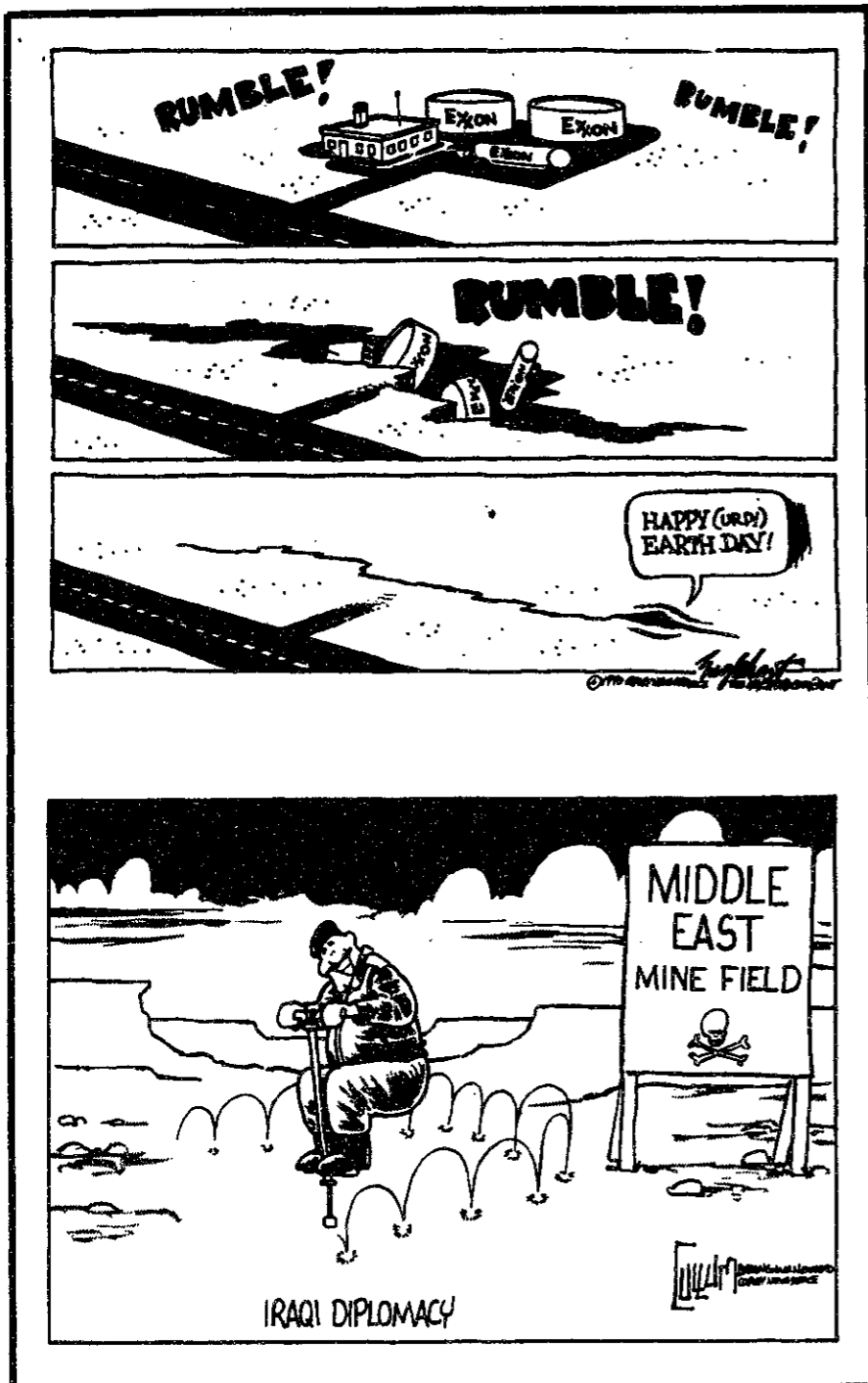
... too many people are not thinking globally.

The short answer as to why the US government provides subsidies to inefficient energy industries is because the industries buy government officials — through millions of dollars in campaign contributions every year. What can be done to reverse the trend is a much more difficult question to answer, but one that must be addressed.

The same applies to other areas besides energy: Our diet and population control were two other areas the speakers mentioned. McKibben, when asked whether cloth diapers are better to use than disposable ones, tells people instead to consider how many children they wish to have. While individual initiative is all fine, it will not solve our crises. What we need is global population control, and our government right now is not willing to help the process.

Think globally, act locally is an especially appropriate slogan for dealing with the environment. I am afraid, however, that too many people are not thinking globally.

David Stern is a junior in the Department of Electrical Engineering and Computer Science.



LETTERS TO THE EDITOR

Double standard exists for fraternities

Recently, it has come to our attention that Baker House sponsored a "Sex Goddess" competition, which culminated in the Sex Goddess Happy Hour on April 13. This competition was open to women living in Baker and included, but was not limited to, such worthy events as licking whipped cream off a cucumber, faking an orgasm and sucking milk from a bottle held by a man near his penis. Two of these events were clearly designed to imitate oral sex.

Before we go any further, it should be pointed out that while we are members of the Alpha Tau Omega fraternity, this letter represents only our opinions, and should not be interpreted to be the official opinion of our fraternity. But as members of ATO, we remember quite vividly the uproar caused by our "Heaven-and-Hell" T-shirts, which depicted a devil saying, "Do it, you know she wants it," to a young man.

We were criticized, and rightly so, for degrading women and for tolerating, if not actually encouraging, an attitude which views women solely as sexual objects. Our house accepted and agreed with this criticism, and by a unanimous vote, we censored the T-shirt and officially apologized to the MIT community. But this was not before our actions were condemned by GAMIT, the Undergraduate Association president and vice president, the presi-

dents of all three MIT sororities and many individuals whom we had offended. Furthermore, the incident even became a campaign issue when our brother, Jon D. Strizzi '92 ran for UA vice president.

Therefore, we find it amazing that we have heard no word of protest in regard to the Sex Goddess competition. The same organizations which were so quick to condemn our fraternity's actions have remained strangely silent on the Baker incident. In fact, some of the contestants were members of the same sororities which attacked us for debasing women. We believe that this silence, and in some instances, this justification of and participation in the Baker Sex Goddess contest represents a growing problem on our campus: fraternophobia. Simply put, fraternity members are often accused of sexism, racism and a host of other "isms," all because we are members of the Greek system.

It hardly needs to be said that the Baker Sex Goddess contest was extremely sexist, yet there are some that have tried to justify it. It has been argued that that contest was a "private" function. But since Baker House is home to several hundred undergraduates, it was hardly a "private" affair. And does the supposed "privacy" of this event take away from its flagrant sexism? The fact that women volunteered to

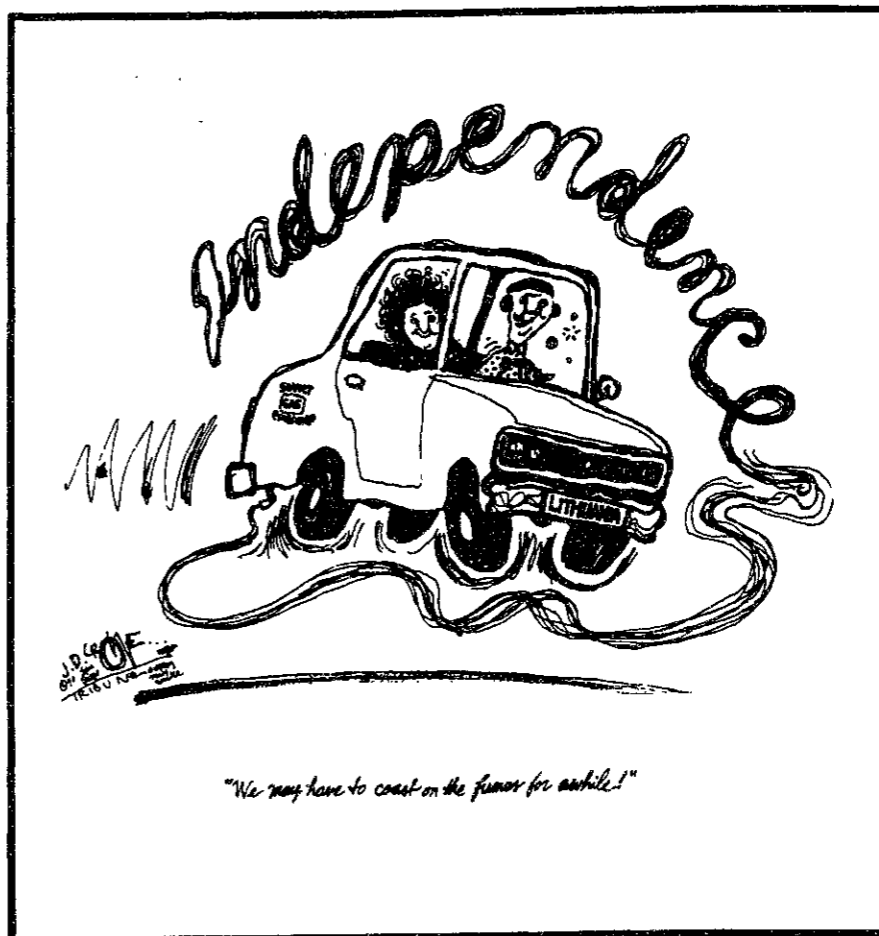
participate in this ordeal is also of no consequence. Any action which portrays women as mere sexual objects, to be used at men's disposal is completely intolerable. The Baker Sex Goddess contest has the same sordid effect that a pornographic movie does: It cheapens and demeans women. Can anyone truly say that men could leave such an obscene display with a more esteemed view of women?

Look at it another way. There has been absolutely no public outcry over the Baker Sex Goddess contest, but what do you suppose would have been the reaction to ATO's Sex Goddess competition? Our guess is that the brotherhood would find such an exhibition too distasteful and sexist to even consider, and we wouldn't allow it.

But if it had been an ATO event, the public reaction would have been unimaginable. We would be labeled sexist, probable rapists, and who knows what else. It would make our T-shirt fiasco look like a Sunday picnic. Put it in perspective: Men, would you rather see your sister wearing our T-shirt or drinking milk from a guy's crotch? And women, which do you think would be more appalling for your mother to see?

We're tired of this. We are fed up with the double standard which exists on campus. Fraternity members are automatically assumed to be sexist while dorm residents aren't criticized for even the most blatant sexist activities. We call upon GAMIT, the Association for Women Students, the UA, the three sororities, and all responsible students to condemn the Baker Sex Goddess competition, and to demand the same high standards of conduct from dormitories that we have come to expect from fraternities.

John Abbamondi '93
Lance Gilmet '93
and 11 others
Alpha Tau Omega



Protesters generally peaceful despite sporadic CP violence

As a witness to the April 6 anti-apartheid rally, I was startled to read Alan Steele's letter ["Unruly mob should not affect divestment," April 13] alleging that "many protesters were antagonizing, pushing and hitting police officers. . . ." As a press photographer on the job, I was moving around the melee watching very carefully. I did see a couple of protesters who perhaps struggled more than they should have, but in no case did I see a student strike or push an officer.

My eyes, admittedly, are not everywhere at all times, and I may have missed isolated incidents, but there is no truth in Steele's implication that there was widespread violence on the part of the protesters.

On the other side, I did see more than one instance of Campus Police officers who apparently got carried away in their work. I must say that, on the whole, the CP's are very good officers, and

that they were saddled with a very unpleasant job on April 6. However, there are a couple of officers who would fit in better on the more callous and brutal Metropolitan District Commission force.

I recall watching a black student under arrest, walking peacefully toward the patrol wagon, in the firm grasp of at least two campus officers. The young man had one arm raised over his head. Another officer apparently considered this an unappealing political statement, and took the young man down by the wrist, jerking his arm down over his head in a way that would be expected to cause shoulder injury. The young man was then pinned and cuffed, his books and papers spilled across the grass.

Surely this was not an appropriate way to treat a student who was not resisting arrest.

Robert Newman '89

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

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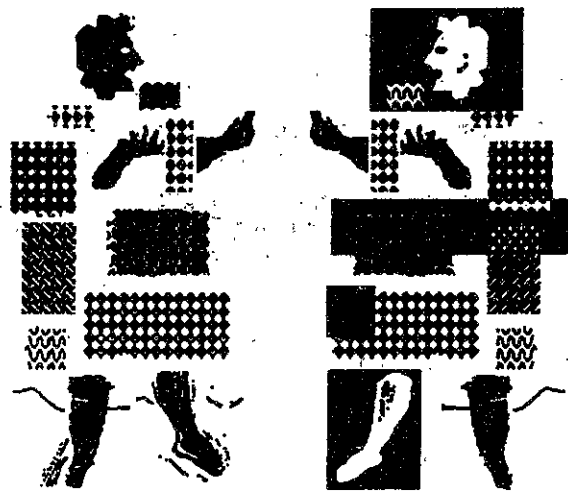
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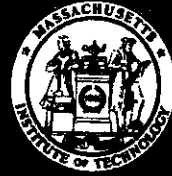
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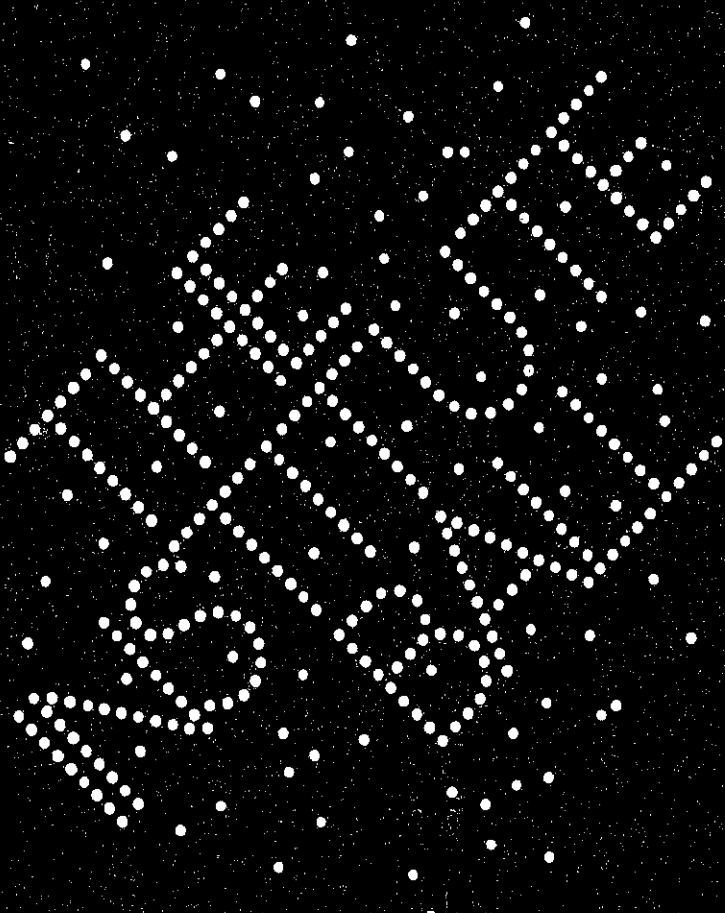
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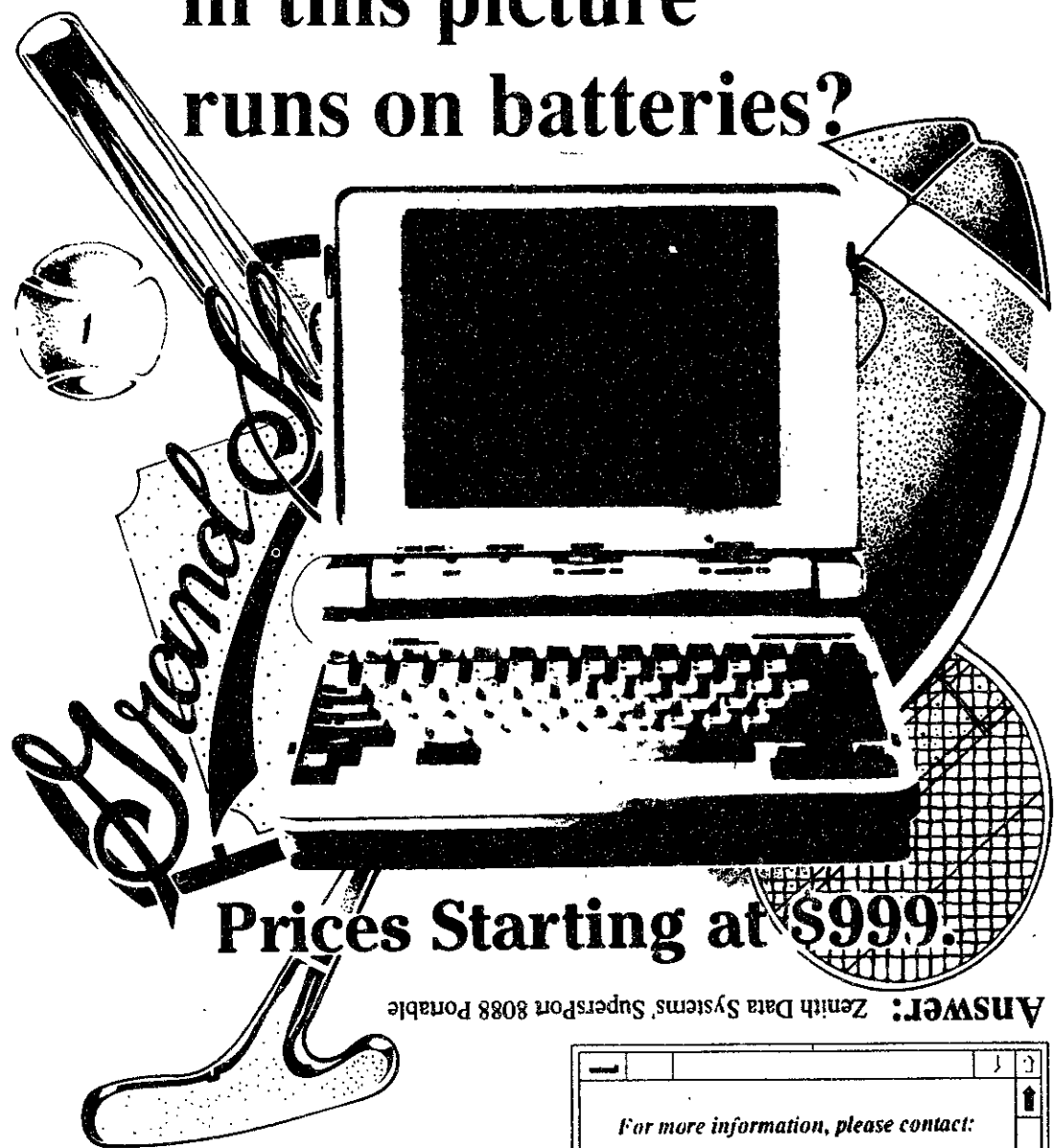
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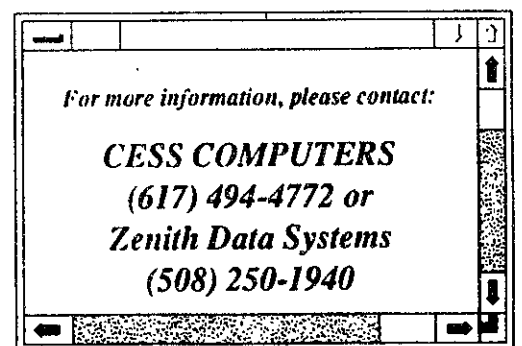
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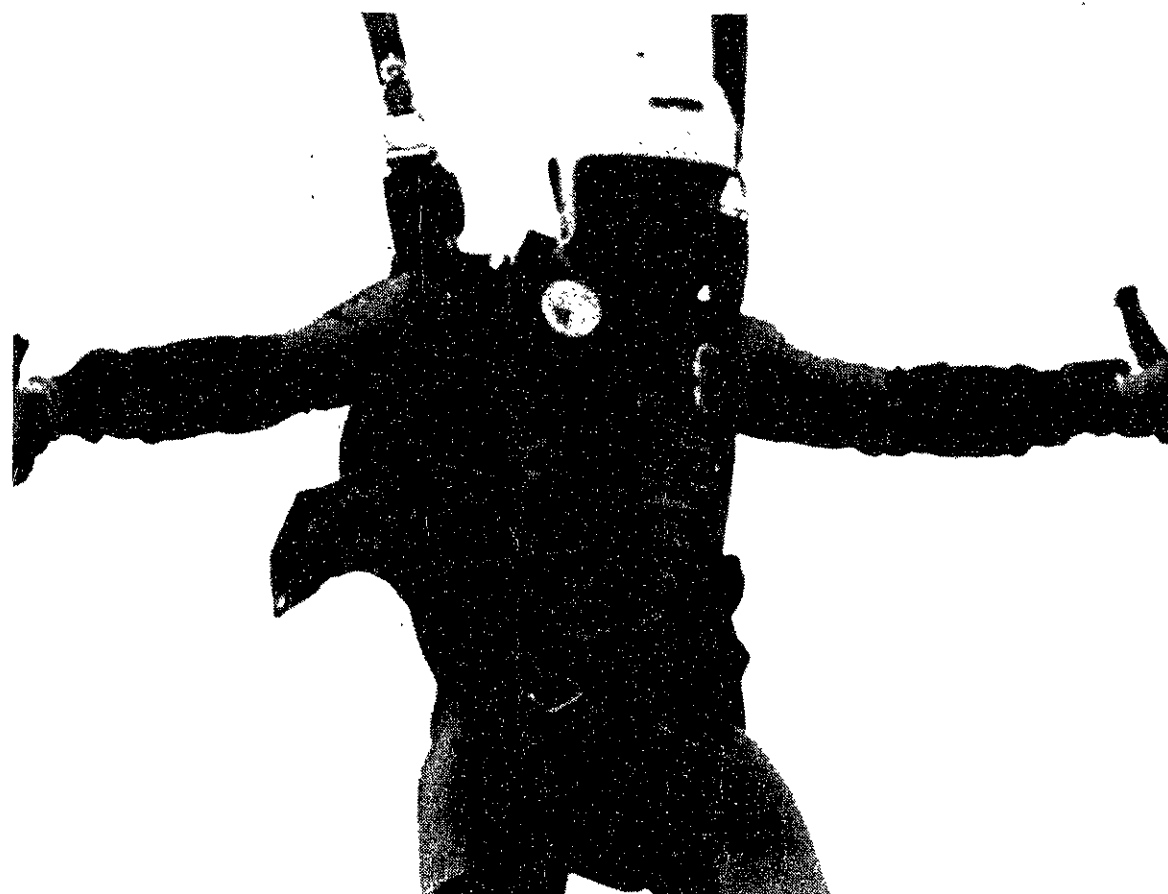
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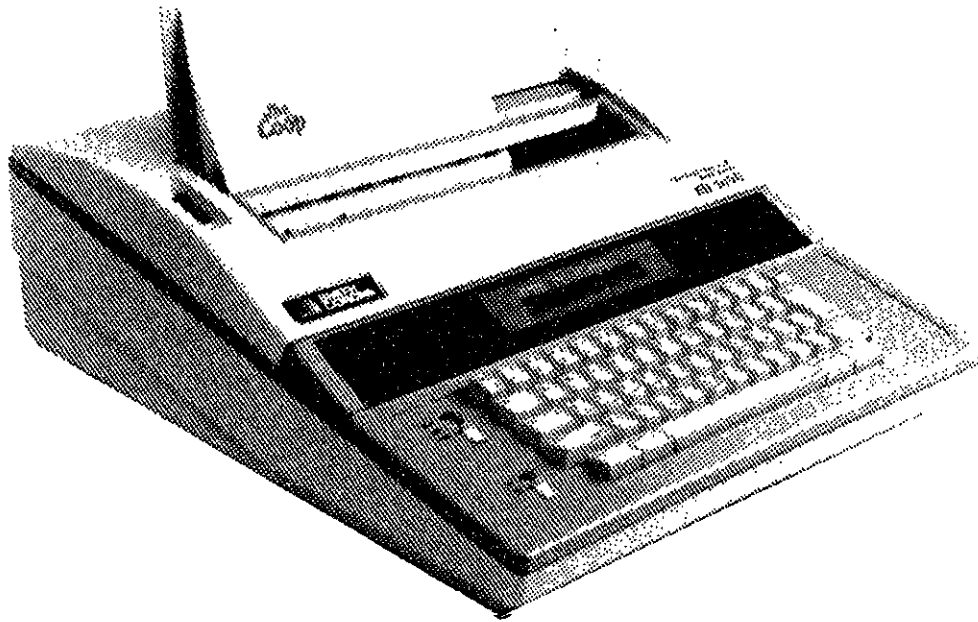


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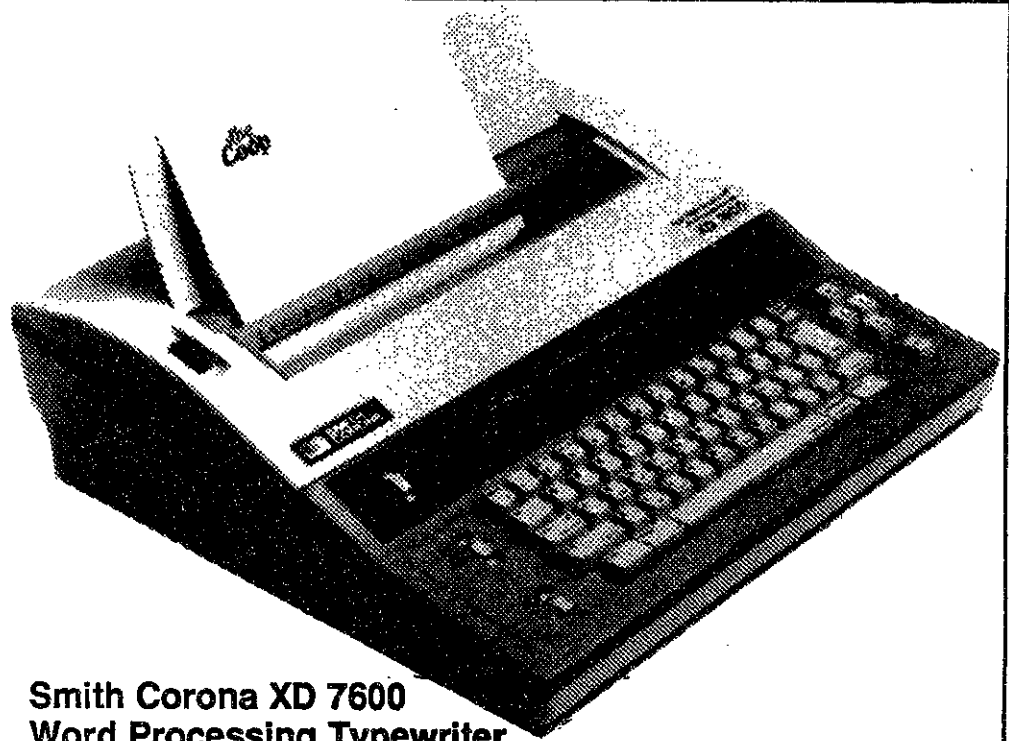
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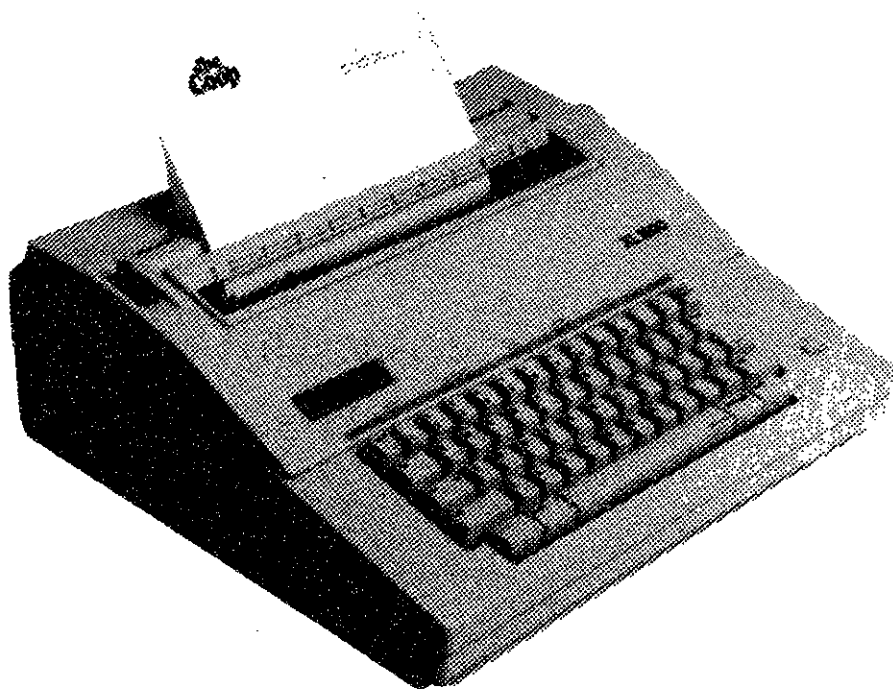
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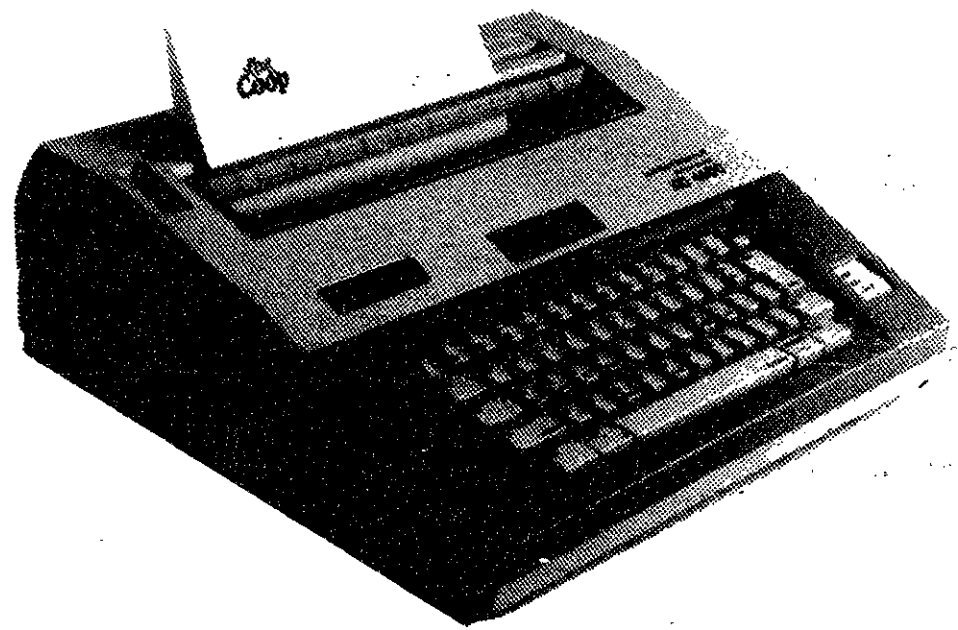
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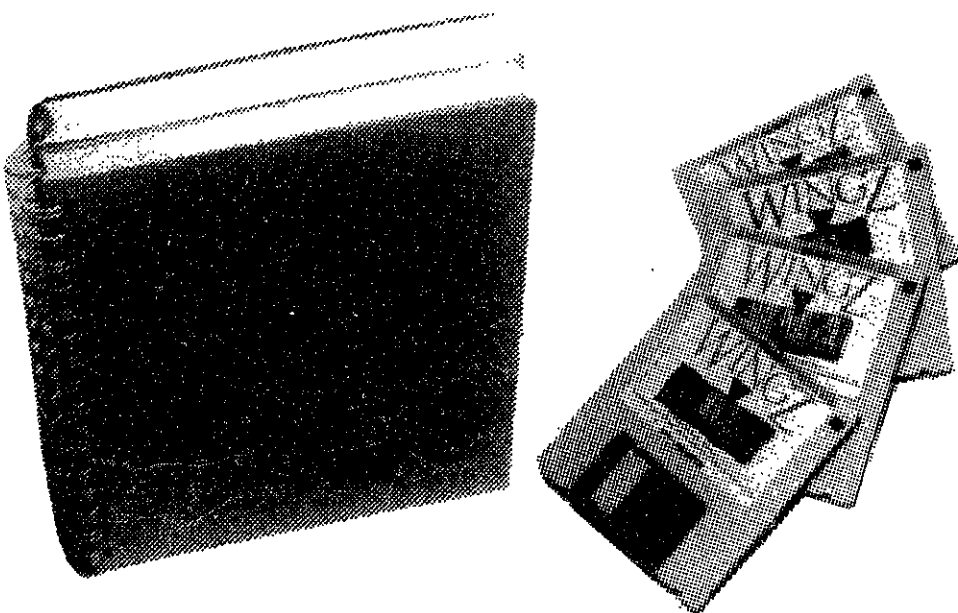


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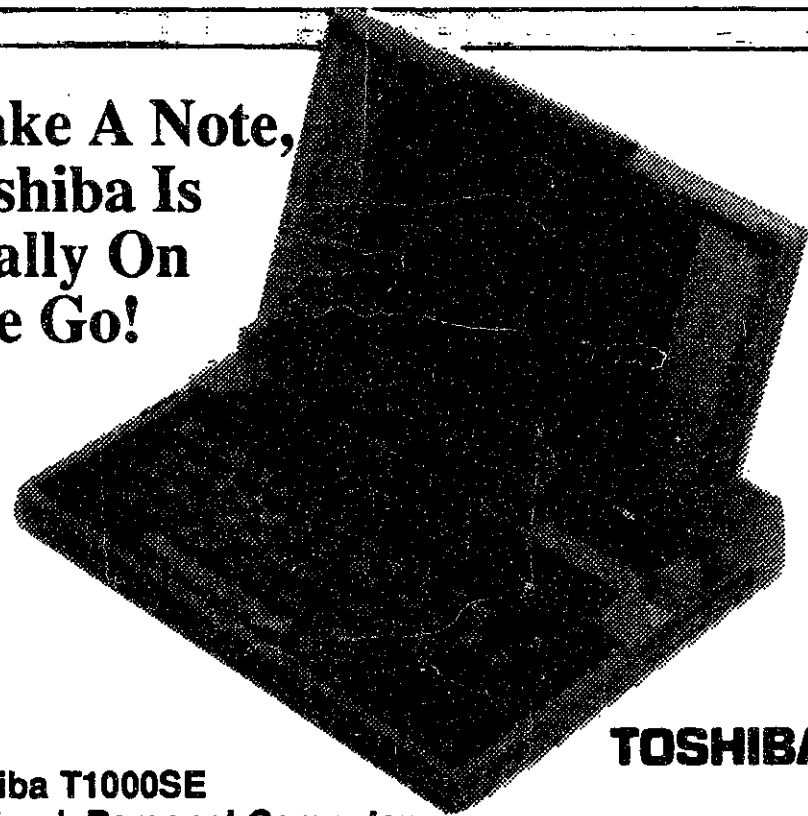
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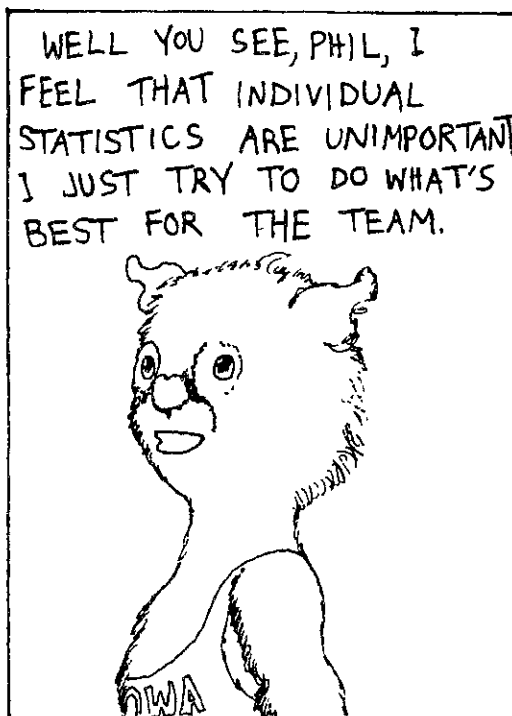
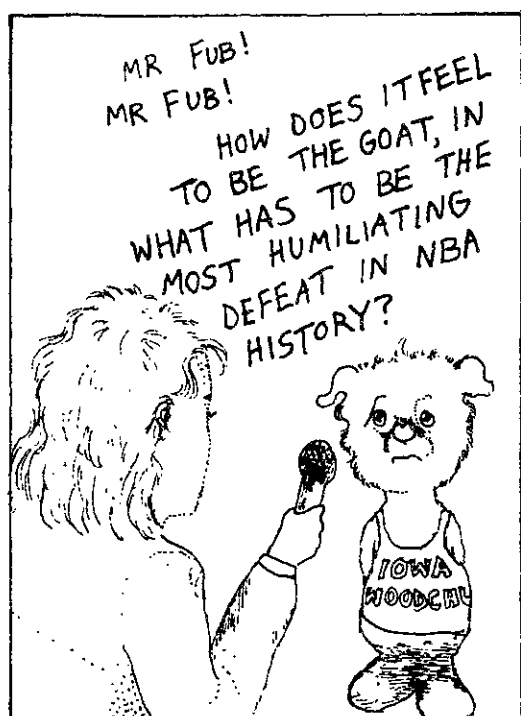
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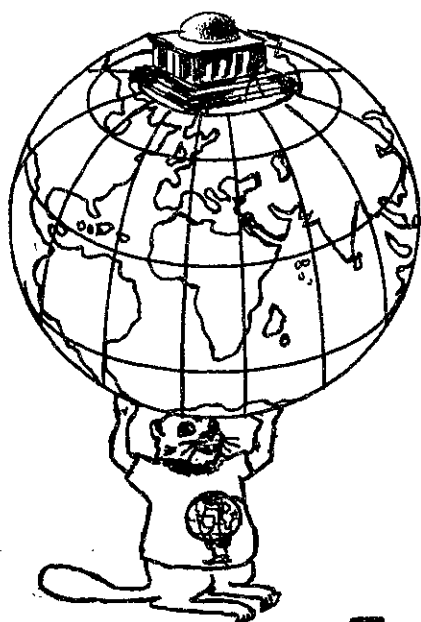
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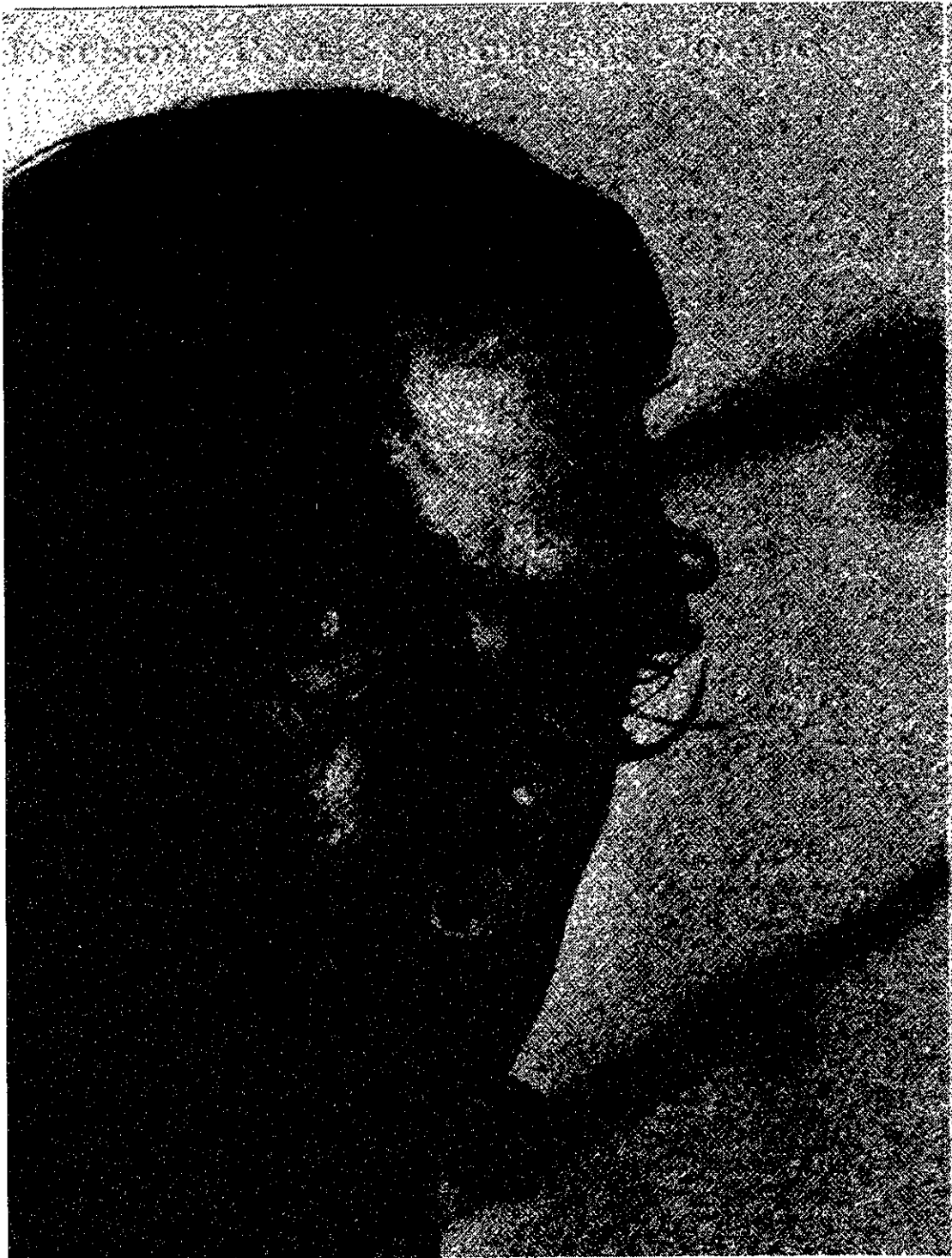
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VAN MORRISON

At the Orpheum Theatre.
Friday, April 21.

By MARK ROBERTS

ROLLING STONES may come and go, Whos can grind onto the road for one more farewell tour, but Van Morrison has been there all along, preaching the true Celtic Soul Vision. His latest Boston concert was a vibrant confirmation of his enduring passion and musical energy.

The man and the town have had a long affectionate relationship; Morrison's Irish roots have given him a strong following here, and much of *Astral Weeks* was composed while he was living in Cambridge. The rapport between singer and audience was strong at his Friday show, even in the cavernous spaces of the Orpheum, and none of the surliness which has sometimes marred Morrison's reputation as a live performer was in evidence.

Mose Allison, Morrison's habitual opener, played a fluid opening set of jazz piano numbers, accompanied by a drummer and double bassist. His appearance, in respectable middle aged sports jacket, was in surprising contrast to the supple youthful voice that harped on classic bluesy themes.

The theater was packed by the time Morrison's band appeared. They played a couple of tunes by themselves before he joined them, settling down to work together well and producing a full sound, enriched by Morrison's characteristic soul style horn section: two saxophonists (one of whom also did deft work on the flute) and a trumpeter. But it was the appearance of Morrison himself that ignited the evening, lifting the band from workmanlike proficiency to something more vivid, against which his voice swelled.

The effect was wonderful. A short, burly figure — in a jacket that didn't fit, who looked as though he might accost one in a pub — stumped onto the stage, and barely looking around, grasped the microphone and opened his lungs. The sound poured out, rich with an archetypal Morrison image, of an "afternoon in summertime . . . drinking champagne and wine."

The production was very well balanced, with Morrison's voice prominent. But there was also judicious blending of the voice with the brass instruments, so that a note from one would often be taken up by the other, highlighting the instrumental and percussive qualities of Morrison's singing and the vocal quality of the instruments. In place of the female soul voices that appear on many of his records, the backing vocals were sung by the bandleader/keyboardist, who was clearly enjoying himself.

All the performers seemed to be enjoying themselves in fact, including Morrison, whose awkward, stiff movements belied his increasing involvement in the music. The constant themes of his songs are spiritual involvement, the redemptive powers of love, and the mysteries of experience, and during moments in the concert he seemed to be striving for a transcendent communion with his audience through the music, passionately repeating key phrases as though they were mantras.

He played for a long time — about an hour and a half followed by five encores, each of which covered several songs. The material ranged across his long musical history, and also included a version of Bob Dylan's "Just Like a Woman," as well as a nod to his musical progenitors in one of the encores that swept through several 1960s R & B staples, such as "Gloria." He also included several traditional Irish bal-

(Please turn to page 16)

Gold Afternoon Fix: a new approach for The Church

GOLD AFTERNOON FIX

The Church.
Arista Records.

By SANDE CHEN

THE CHURCH IS BACK, but with a bite. According to lead vocalist Steve Kilbey, the latest album, *Gold Afternoon Fix*, represents a new approach for The Church, both musically and stylistically. In this album they produce a crisper sound with simpler, less esoteric lyrics. Yet even so, The Church still manages to retain the dreamy, surrealistic quality which made their albums so appealing in the first place.

The album features the work of lead guitarist Marty Willson-Piper. It's melodic, bright, and quite inspiring. His experimentation comes through in songs like "Grind," "Disappointed," and "Terra Nova Cain."

"Terra Nova Cain" also exemplifies the simpler but still impressionistic lyrics. Chief songwriter/bassist Steve Kilbey sings:

Turn down the gravity
This is all too heavy . . .
Just before the continent sank
You could still go outside
I was sitting on a harder frame
She pulled up and asked me if I
needed a ride.

Compare this to "Hotel Womb" from *Starfish*:

Volcanoes pierce the air . . .
I paid 80 dollars for this wedding
ring
I couldn't take it off if I tried
And the cactus sure tastes
strange this week . . .
A sudden voltage in the night
Where the rain follows through.

In a way, much of the vivid imagery Kilbey's lyrics provoked are lacking from *Gold Afternoon Fix*, but his style is poetic and sensitive, simply more focused now. His lyrics still convey his visions, as in "There, smoke turns into serpents in the air" from "City."

Although Steve Kilbey wrote most of the lyrics, all the music was co-written, making *Gold Afternoon Fix* more of a Church collaboration than previous albums. Marty Willson-Piper's contribution, "Russian Autumn Heart," is a fine piece,

(Please turn to page 17)



Peris' voice mars Innocence Mission debut album

THE INNOCENCE MISSION

The Innocence Mission.
A & M Records.

By SANDE CHEN

THE FIRST THING ONE NOTICES about The Innocence Mission is that Karen Peris' voice is very high and has the potential to become as annoying as Kate Bush's. Unfortunately, she's the only vocalist for the band. She also writes all the music and the lyrics.

Beyond her voice, though, there is some merit in her music. There is good chordal progression and harmonization, unlike some bands who know only one chord.

"Paper Dolls," the first song, opens The Innocence Mission's first album delicately, until Peris starts singing. Then, it begins to sound like a small church choir with stupid lyrics. "Black Sheep Wall," the first single, on the other hand, is actually enjoyable, although the beginning of it sounds like a symphony orchestra tuning. "Curious" is in the style of The Indigo Girls and if "Clear to You" were a bit faster, it could be The Ocean Blue.

For the most part, the music is well-written. "Broken Circle" and "You Chase the Light" incorporate piano nicely. In particular, "Mercy," "Wonder of Birds," and the sweeping "Notebook" are very good.

Some of the lyrics are trite. However, in all 13 songs there is substance. Peris writes truthfully about emotions, the ways to love and fear at the same time. Each song is written in first person, thereby conveying a strong personal testimony. They are

lengthy and show depth.

In general, if one can stand Peris' voice, this is an impressive debut for The Innocence Mission. Otherwise, the album soon becomes very grating.



ARTS

Billy, Reno, and Moon steal MTG's Anything Goes**ANYTHING GOES**

Written by Cole Porter.

MIT Musical Theatre Guild.

Directed by Tarik Alkasab '92.

Adam Schlesinger, music director.

Sala De Puerto Rico.

April 20-22 and 26-28.

By SHANNON MOHR

THE MIT MUSICAL THEATRE GUILD wraps up a successful year with its spring production of *Anything Goes*. The adaptation of the Cole Porter musical by Philip Welling '91 and Shawn Bunn '92 is thoroughly delightful in every respect.

As the audience walks through the door of the theater, they are drawn into the story: Seats in the Sala de Puerto Rico are arranged in groups along three walls of the room labeled "Starboard," "Port," and "Stern." The orchestra is along the fourth



photo courtesy MIT Musical Theatre Guild
Susan Elia W '91 and Dan Henderson '91 in MTG's *Anything Goes*

wall. The actors use the space in the middle as their stage.

The action takes place on a ship en route to Europe from the United States. Traveling to England are many society figures including Reno Sweeney, queen of New York nightlife, and Hope Harcourt, with her mother and her royal fiancé, Sir Evelyn. Billy Crocker, a rising executive on Wall Street, stows away after discovering Hope's recent engagement, hoping to regain Hope's love.

Excitement rises as the travelers discover that Public Enemy No. 1, called "Snake Eyes," and his accomplices — Moonface Martin, known as Public Enemy No. 13, and Bonnie — are on board disguised as clergy and are trying to flee the country. Another priest is accidentally apprehended in the confusion of the departing ship and Billy, with the help of Moon and Bonnie, assumes the identity of "Snake Eyes" in order to avoid the ship's authorities.

Reno, Moon, and Billy join forces to break Hope and Sir Evelyn's engagement. Reno and Sir Evelyn find that they have fallen in love with each other while Billy and Hope have admitted their desire to get married. The only obstacle that remains is Mrs. Harcourt, whose desire for her daughter to marry into the "right" family prevents her from listening to her daughter's true feelings. This, of course, requires a clever plan to produce a happy ending.

MTG's production of the acclaimed musical is strong both on music and acting. The trio of Daniel Henderson '91, Rina Cerulli '86, and Rob Fermier '93 stole the show as Billy, Reno, and Moon. Their renditions of the main characters were well done and very humorous.

Out of all the soloists, Henderson was definitely the strongest. Unlike some of the other singers, he could be heard no matter which part of the audience he was facing. He was particularly comfortable on stage and exuded that feeling to the audience. His solo in "It's Delovely" with Hope was a favorite.

Cerulli had an amazing voice and a strong stage presence. She did have some



photo courtesy MIT Musical Theatre Guild
Susan Elia W '91, Heidi Keefe W '93, and Jonathan Amsterdam G

trouble keeping her voice above the orchestra, but those times became rarer as the performance progressed. Her acting and dancing talent were excellent, and her performance in the "Anything Goes" number was impressive.

Fermier played his part to the dime, keeping the audience constantly laughing at his antics. His big solo, "Be Like the Bluebird," was especially humorous.

The chorus should be very proud of their performances. Some of the most enjoyable moments of the musical included the entire cast, dancing and singing, as in "Anything Goes" and "Blow, Gabriel, Blow." The tap dancing, choreographed by Debbie Kulik '90, was very good and the audience members, as well as the performers, were having fun with those numbers.

The orchestra, directed by Adam Schle-

singer, was unsure of itself during the overture, but soon became quite good. Sometimes, however, the singers and the musicians seemed to get off tempo with each other.

The costuming, designed by Julie Hollenback '93, was excellent and quite authentic. The set, by Sherry Ipri '93, was also imaginative, making special use of the idea of setting up the stage in the middle of the audience. During the overture, the actors were introduced in an innovative way: each one of the main characters appeared through a life preserver with his or her name on it.

The cast seemed to be having fun with their performance, and this certainly energized the audience. There was a lot of great teamwork, and it showed. Well done, MTG.

Gilbert & Sullivan's Iolanthe is priceless weekend fare**IOLANTHE**

Written by Gilbert & Sullivan.

The MIT Gilbert & Sullivan Players.

Steve McDonald, Music Director.

Stage direction by Marion Leeds Carroll.

Room 54-100, April 21-22 and 27-29.

LULU

By Frank Wedekind and Alban Berg.

Lowell House Opera.

Agassiz Theatre, Radcliffe Yard.

April 19, 21, 25, 26 & 27.

By JONATHAN RICHMOND

GOTO IOLANTHE. It's delightfully sung, well-acted, wittily directed, and simply masses of fun.

The 25-year-old Strephon is half-man, half-fairy — quite a predicament to be in when your immortal fairy mother, Iolanthe, always looks like a girl of 17 and your fiancée isn't convinced that your relationship with her is entirely filial. The story weaves between the absurd and the sublime, but of course ends happily.

Out of many great numbers, the performance of "Love Unrequited" by Robert DeVivo — playing the Lord Chancellor — tops the list. With crusty voice, precise enunciation, and beautifully deadpan wit, his portrayal of a nightmare is hideously funny. Paul Matthews, declaring that "every boy and every girl that's born alive is a little Liberal or else a little Conservative" also draws much mirth.

Jenni Harrison has a quite appropriately muscular voice for a Fairy Queen who clearly wears the pants in this show. Hitting that quintessentially Gilbert & Sullivan mock seriousness right on the nail, her singing as well as acting is quite endearing, as well as entertaining.

Kristin Hughes makes a sweet-voiced, as well as characterized, Phyllis, while Robert Bullington is a suitably effeminate, as well as amorous, Strephon. "None Shall Part Us From Each Other" flows gracefully and melodiously.

Alida Griffith is pert and charming as Iolanthe, a mother anyone would be happy to love. She is touching, too, as she steps out of the Gilbert & Sullivan world of stereotypes briefly to display real hu-



A scene from Gilbert & Sullivan's *Iolanthe*

Chip Buchanan/The Tech

man emotion as she risks death by revealing she is the Chancellor's wife.

David Harrison (Lord Mountararat), his tongue inextricably locked inside his lip, but his voice ever broadcasting broadly and majestically, is every inch the English lawyer. Jeffrey Manwaring (Lord Tolloller) doesn't have Harrison's strength of projection, but is amusing, too. Together they make quite a pair.

The chorus is quite simply the best I've ever heard in musical theater or operetta productions at MIT. The men's voices are strong, lusty, and always dead on cue: their incantation to the "Lower Middle Classes" is glorious. The women — as fairies — do well too, and the acting of one and all chorus members contributes

immensely to the sense of freshness and life this production displays from start to finish. Marion Leeds Carroll deserves an accolade for her keenly-observed direction.

Steve McDonald — in charge of music — merits much kudos, too. The strength of ensemble singing and timing apart, he makes his orchestra not only deliver Sullivan's music with zest, but with an understanding of all those little, but important, elements of wit tucked into each phrase. The costumes by Kimberlie Jones W '91 are first rate, and draw laughs in themselves. The sets — especially the Act II set which completely covers over the blackboard of 54-100, cleverly transforming the room from lecture hall to theater —

makes imaginative use of scarce resources.

In short, this production is priceless; its success lies well above the standard Gilbert & Sullivan show. Now you know what you're doing next weekend.

SOMETHING you definitely wish to avoid next weekend is the new production of Alban Berg and Frank Wedekind's *Lulu*. The atmosphere on opening night was all very Harvard, and terribly stuffy. A grumpy, tuxedoed older gentleman was busy complaining to the box office staff that if the house wasn't opened in four minutes he'd leave and donate no further money. And leave

(Please turn to page 16)

Alien forms and exotic masks highlight Mummenschanz performance

MUMMENSCHANZ
At the Colonial Theatre.
April 17-29.

By REUVEN M. LERNER

MUMMENSCHANZ is the most delightful, creative, and exciting entertainment I have seen in a long time. It is also extremely difficult to describe. The Swiss group could be called "mimes," although that word falls far short of what they do. True, the actors never speak during the performance, but the emotional power that they express is far beyond that of run-of-the-mill mimes. In addition, their exotic costumes are so convincing that it takes some time before one realizes that there must be people inside.

One of the first scenes involved "the blob," a reddish-brown ball that was attempting to get onto a higher portion of the stage. Almost magically, it was able to tell us that it *had* to get onto that platform, no matter how difficult that would be. When the blob failed, much of the audience shared its tension. When it finally reached its goal, and began jumping in place, the audience laughed and applauded, sharing the blob's success.

It was this sort of silent, emotionally charged dialogue that made Mummenschanz so special.

No matter how outrageous or strange the creatures appeared, there was always a humanness to them that made it possible to communicate through the silence.

The actors had a wonderful sense of humor, which added much to the show. A life-sized hand, a six-foot-long centipede, and a person with a black box instead of a head made fun of the audience, patting bald people on the head and scolding others for returning late from the intermission.

The show was divided into two acts of one hour each. The first was a bit more exotic than the second, with a jellyfish, a "Pac Man with a tongue" (for lack of a better description), and many other weird creatures moving around the stage and performing various acts. The audience felt like it was observing an alien zoo during most of this, although in many ways, it was much easier to identify with the animals in this zoo than those on this planet.

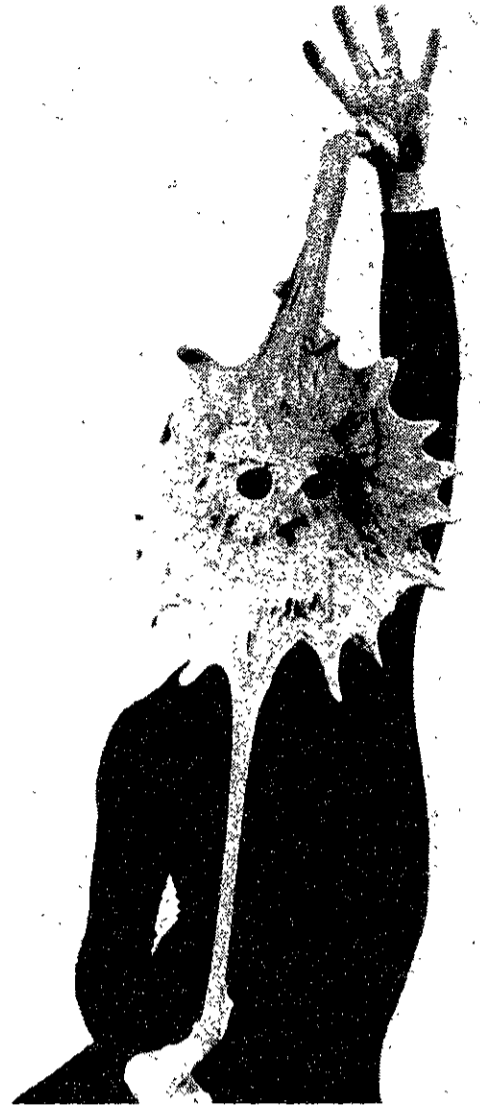
During the first half, the Mummenschanz actors proved their flexibility and physical agility. Fitting into these costumes seems hard enough; moving around and communicating sophisticated emotions would appear almost impossible! One creature during the first act had six identical boxes on each of its "appendages" (arms, legs, head, tail). The audience was

unable to determine which way the actor was sitting inside the costume, and whether the boxes closest to the audience held his hands or his feet.

The second half of the show was a bit different from the first, in that the actors donned masks, rather than costumes, to tell their respective stories. In each scene, they were thus restricted to a single mode of facial communication.

For instance, one couple communicated using toilet paper. To speak, they unrolled their "mouths"; to listen, they unrolled their "ears." In another scene, the actors wrote on pads of paper attached to their faces to display eye and mouth movement and expression. The actors would draw mouths and eyes according to how they were feeling, and would remove pages to display a new emotion.

The only problem with the entire evening was the small size of the audience. Nearly half of the seats were empty, giving the impression that Mummenschanz is an unknown group with a small following. The impressive, unique performance that we were treated to on Thursday was beyond compare, and does not deserve a single empty seat. If you are able to see Mummenschanz before they leave Boston, by all means go see them. You will be rewarded beyond your wildest imagination.



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KEVIN'S KITCHEN

By KEVIN FRISCH

SOME TIME AGO I wanted to make calzone. But there was a problem: I'd never made a yeasted dough before, and quite frankly I was a little nervous about it. So I read about it for a while, talked to some people, and finally felt ready. But just to be sure, I first made a plain old simple yeasted loaf of bread. It came out pretty well, and I felt psyched to go for the calzone.

I looked around and found a recipe that looked pretty good to me. After several hours, I finally managed to produce seven leaky calzones. But, actually, they were quite edible. So I tried several times more, and encountered many hazards along the way.

Perhaps the most horrifying was when I had my dough in the oven at 80°F letting it rise. A certain person came into the kitchen and decided to preheat an oven. So the oven containing my poor half-risen dough got cranked to a good 400°F. Now this was sort of sad, but it got worse because it could have been avoided. She actually thought, "Maybe I should check to make sure there's nothing in this oven." So she opened the oven, and sure enough, my mixing bowl full of dough was sitting in there. So, seeing the oven was taken, she preheated another. What she somehow forgot to do, however, was turn the oven back down. Needless to say, when I came in an hour later, there was little to be salvaged.

But at the cost of some dough and one of my favorite bowls, I *did* learn an important lesson: If you have dough rising in the oven, either stay in the kitchen to guard it or leave a big note on the oven. There are many other tales, but most of them involve *my* negligence, so I won't go into them.

Before I give you the recipe I should mention that if you are not familiar with making a yeasted dough, you should try to have someone around who is. Whatever

the case may be, if you make this recipe with any degree of success you will be very pleased with the results — as will anyone who is around to taste it.

Spinach Broccoli Calzone

Dough:

1 3/4 cups warm water
2 tablespoons honey
4 teaspoons dry active yeast at room temperature
6-7 cups white flour
1 tablespoon salt
1 egg

Measure out the water *HOT* from the tap, place in large bowl and dissolve in the honey. Now wait (usually several minutes) until the temperature drops enough to add the yeast. I test the temperature by placing a bit of it on my wrist — it should feel neither cold nor hot at the right temperature. Officially speaking the temperature should be between 105° and 115°F. If it's too hot, the yeast will die, if it's too cool they won't activate. Most first-time bread-makers tend to make the water too hot.

At any rate, when the temperature is right, add the yeast and stir thoroughly. Now let the mixture sit for 10 minutes. If you've done everything right, the mixture should be somewhat frothy.

Preheat the oven to as low as it goes. If this is above 90° turn it off when you put the dough in it to rise; otherwise, leave it on.

Start adding the flour, one cup at a time, mixing well after addition — making sure to get out all the lumps (using an egg beater can be helpful). After the fourth cup or so add the salt and egg and mix well, and then continue with the flour. It's hard to say how much flour to use because it depends on all sorts of random, unknown factors. But basically the dough should be easy to handle, and only a bit sticky.



Now place the dough on a floured surface and knead it for 15 to 20 minutes. (If you don't know what kneading is, it's best to have someone who knows show you. It's like massaging the dough with your palms — sort of what you do when someone has calve muscles that are sore.) The purpose of kneading is to make the dough

totally homogenous, (moisture-wise) and it is essential.

Once you're done kneading, place the dough in a clean bowl *AT LEAST TWICE* the size of the dough, pour a touch of olive oil on it, and twirl it in the bowl so that the entire dough is lightly covered with oil. This is to keep the dough from drying out during rising. Now place the dough in the warmed oven (or some other warm, dry place) and let it sit there until it's doubled in bulk (about an hour or so). If you leave the dough for too long it will "fall," which is bad. When it's doubled, take it out and punch it in the middle to make it deflate. Now knead it for 10 minutes, oil it, and let it rise again — just as before.

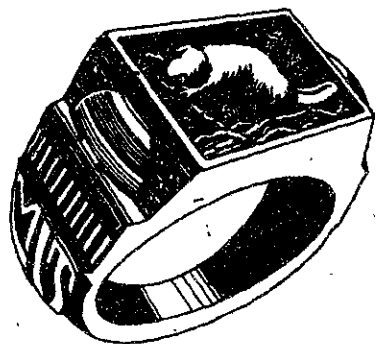
While the dough is rising you should make the filling — this is not only time efficient, but allows you to keep an eye on the dough and protect it from passersby.

(Please turn to page 17)



Lerothodi-Lapula Leeuw/The Tech
The MIT Gospel Choir performed in Kresge Auditorium last Saturday. The theme of the concert was "Hold onto your Faith."

The MIT Ring



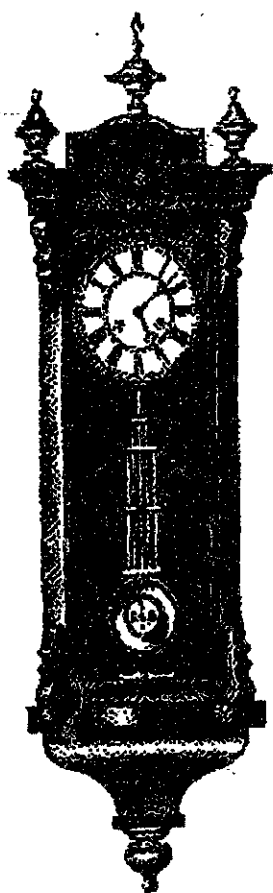
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ARTS

On The Town

Compiled by Peter Dunn

Tuesday, April 24

CONTEMPORARY MUSIC

*** CRITICS' CHOICE ***
The Mighty Lemon Drops, Caterwaul, and Vow of Silence perform at 8 pm in an 18+ ages show at Citi Club, 15 Lansdowne Street, Boston, near Kenmore Square. Tickets: \$13.50 advance/\$14.50 day of show. Telephone: 931-2000.

Vinnie Moore, Hard Licks, Xplcitt, Weapon, and Crystal perform in an 18+ ages show at the Channel, 25 Necco Street, near South Station in downtown Boston. Admission: \$5.75/\$6.75. Telephone: 451-1905.

Love Story, Big Bones, and Fast Frogs perform at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

The Berkshire Mountain Boys 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 Apparitions and Hunting Sleeve perform at 8 pm at Necco Place, One Necco Place, near South Station in downtown Boston. Tickets: \$3.75. Tel: 426-7744.

JAZZ MUSIC

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

Ben Schwendener, solo piano, and ensemble performs third stream music in a Longy Jazz Department Concert at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, 27 Garden Street, Cambridge. No admission charge. Telephone: 876-0956.

FILM & VIDEO

The Coolidge Corner presents The XXII International Tournee of Animation at 5:30, 7:45, & 10:00 at 290 Harvard Street, Coolidge Corner, Brookline. Continues indefinitely with Saturday & Sunday matinees at 1:10 & 3:20. Telephone: 734-2500.

The Somerville Theatre presents The Best of the Festival of Animation at 7:30 at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Continues through April 29 with screenings Monday & Tuesday at 7:30, Wednesday-Saturday at 7:00 & 9:30, Sunday at 7:00, and matinees Saturday at 4:00 & Sunday at 2:00. Tickets: \$5.50 advance/\$6.50 day of show. Telephone: 625-5700.

*** CRITICS' CHOICE ***
 The Harvard Film Archive continues its Tuesday film series *The Transformation of Melodrama* with *Letter from an Unknown Woman* (1948, Max Ophuls) at 5:30 & 8:00 at the Carpenter Center for the Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

*** CRITICS' CHOICE ***
 The Brattle Theatre continues its Tuesday film series *Painters and Other Artists* with a jazz musician double feature, *Let's Get Lost* (1988, Bruce Weber) featuring Chet Baker at 3:45 & 7:45 and *Straight No Chaser* (1989, Charlotte Zwerin) featuring Thelonious Monk, at 6:00 & 10:00 at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

THEATER

Cloud 9, Caryl Churchill's drama, is presented at 8 pm at the Arena Theater, Tufts University, Medford. Continues through April 28 with performances at 8 pm. Tickets: \$2 to \$5. Tel: 381-3493.

EXHIBITS

Michael Phillips: *Recent Works*, continuing his expanding inquiry of fusing the inner space of existentialism with the image bearing values of humanism, opens today at the Gallery Schmallery, 443 Albany Street Suite #401, Boston. Continues through May 1] with gallery hours Tuesday-Friday 12-7. Tel: 426-4188.

Wednesday, April 25

CLASSICAL MUSIC

Una Hwang G performs in an *Advanced Music Performance Recital* at 12:05 in Killian Hall, MIT Hayden Memorial Building 14. No admission charge. Telephone: 253-2906.

The Boston Classical Orchestra and guitarist Neil Anderson perform works by Alexandre Tansman, Mozart, Wagner, and Haydn at 8 pm in Faneuil Hall, Boston. Also presented Friday, April 27. Tickets: \$12 and \$18 general, \$8 seniors and students. Telephone: 426-2387.

The Chestnut Chamber Players perform at 7:30 at the Church of the New Jerusalem, 140 Bowdoin Street, Boston. Telephone: 523-4575.

Deborah Beers, Carla Flint, Ludmilla Lifson, Jocelyn Lopatin, and Eda Mazo-Shyam perform works by Turina, Poulenc, Liszt, and Mussorgsky in a *Longy Piano Faculty Concert* at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, 27 Garden Street, Cambridge. No admission charge. Telephone: 876-0956.

Highlights of Student Chamber Music is presented at 8 pm in the Tsal Performance Center, Boston University, 685 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

CONTEMPORARY MUSIC

The Psychedelic Furs perform at 8 pm in Matthews Arena, Northeastern University, 360 Huntington Avenue, Boston. Tickets: \$10 with student ID. Telephone: 437-2642.

Dianne Reeves performs at 8 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

In The Pink, Doghouse, 40 Thieves, and Street Heart perform in an 18+ ages show at 9 pm at Axis, 13 Lansdowne Street, Boston, near Kenmore Square. Telephone: 262-2437.

Dark Angel, Excel, Demise, and Sambalack Church perform in an 18+ ages show at the Channel, 25 Necco Street, near South Station in downtown Boston. Admission: \$5.75/\$6.75. Tel: 451-1905.

Ant Farm, Dirt Leg, Crazy Alice, and Flying Nuns perform at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Loop, Skunk, Sub Skin Cables, and Funeral Party perform in an 18+ ages show at 8 pm at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

East of Eden and Talking to Animals performs at 9 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Telephone: 497-8200.

Kevin Connolly and Monk E. Wilson perform at Johnny D's, 17 Holland Street, Davis Square, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

New Generation performs at the Western Front, 343 Western Avenue, Cambridge. Telephone: 492-7772.

Paul Geremia, Peter Keane, and Jim Murphy perform at 8 pm at Necco Place, One Necco Place, near South Station in downtown Boston. Tickets: \$4.75/\$5.75. Telephone: 426-7744.

Goeff Bartley performs at 9 pm at the Cambridge Brewing Company, One Kendall Square, Hampshire and Portland Streets, Cambridge. Admission: \$5. Telephone: 494-1994.

JAZZ MUSIC

*** CRITICS' CHOICE ***
Monty Alexander, Herb Ellis, and Ray Brown performs at 9 pm at the Regattabar, Charles Hotel, Harvard Square, Cambridge. Also presented April 26 to 28. Tickets: \$8 to \$12 depending on day. Telephone: 876-5000.

FILM & VIDEO

The Brattle Theatre continues its Wednesday film series *The British New Wave* with *Sunday, Bloody Sunday* (1971, John Schlesinger) at 4 pm & 8 pm and *Victim* (1962, Basil Dearden) at 6 pm & 10 pm at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5 general, \$3 seniors and children (good for the double feature). Tel: 876-6837.

The Harvard Film Archive continues its Wednesday series *East European Cinema: Politics and Art* with *Do You Remember Dolly Bell?* (1981, Emir Kusturica, Yugoslavia) at 5:30 & 8:00 at the Carpenter Center for the Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

The Institute of Contemporary Art continues its series *Cine Argentina* with *Tire Die* (1956-58, Fernando Birri) & *Los Undados* (1961, Fernando Birri) at 7:00 and *Chronicle of a Lonely Child* at 9:15 at 955 Boylston Street, Boston. Tickets: \$5 general, \$4 ICA members, seniors, and students. Telephone: 266-5152.

THEATER

Lulu, based on the plays of Franz Werderkind with music by Alan Berg, is presented by Harvard University Lowell House Opera at 8 pm at Agassiz Theater, Harvard University, Cambridge (see review this issue). Also presented April 26 and 27. Tickets: \$7 general, \$5 students.

Tartuffe, Moliere's classic French comedy about a rich bourgeois who becomes duped by a hypocritical priest, is presented by the Boston University School of Theatre Arts at 8 pm in Studio 210, 264 Huntington Avenue, Boston. Also presented April 26-28 at 8 pm and April 28-29 at 2 pm. Tickets: \$3. Telephone: 353-3345.

The Pajama Game is presented at 8 pm at the Emerson Majestic Theater, 219 Tremont Street, Boston. Also presented April 26-28 at 8 pm and April 28 at 2 pm. Tickets: \$8 to \$12. Telephone: 578-8780.

Shoot opens today as a presentation of Theatre S. at the Performance Place, 277 Broadway, Somerville. Continues through April 28 with performances at 7:30 & 9:30 and Saturday matinees at 2:30 & 5:30. Tickets: \$12. Telephone: 623-5510.

Thursday, April 26

THEATER

*** CRITICS' CHOICE ***
Anything Goes, Cole Porter's musical, is presented by the MIT Musical Theater Guild at 8 pm in the Sala de Puerto Rico, MIT Student Center (see review this issue). Also presented April 27 and 28. Tickets: \$7 general, \$6 MIT faculty and staff, \$5 seniors and students, \$4 MIT students. Telephone: 253-6294.

Cyrano de Bergerac, Edmond Rostand's drama of the indomitable but self-conscious 17th century hero who woos the woman he loves on behalf of another man, is presented by the Harvard-Radcliffe Dramatic Club at 8 pm on the Loeb Mainstage, 64 Brattle Street, Cambridge. Also presented April 27-28 & May 3-5 at 8 pm, April 29 at 7 pm, and May 5 at 2 pm. Tickets: \$5 general, \$4 students. Telephone: 547-8300.

No Exit, by Jean-Paul Sartre, opens today as a presentation of The Winter Company at the Leland Center, Boston Center for the Arts, 541 Tremont Street, Boston. Continues through May 20 with performances Thursday-Sunday at 8:15. Tickets: \$12. Telephone: 423-2966.

I'll Be Seeing You, a 1940s musical revue, is presented by the Boston Conservatory Theater Division at 8 pm in the Conservatory Theater, 31 Hemenway Street, Boston. No admission charge. Telephone: 536-6340.

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ARTS

CONTEMPORARY MUSIC
Vow of Silence performs as part of Simmons College's *Spring Spree 1990* at 9 pm at the Quads Café, Simmons College, Boston. No admission charge. Telephone: 738-3116.

*** CRITICS' CHOICE ***
Heretic and Pleasure Head perform in an 18+ ages show at 8 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Dr. Dirty and John Vally perform in an 18+ ages show at the Channel, 25 Necco Street, near South Station in downtown Boston. Admission: \$6.75/\$7.75. Telephone: 451-1905.

Bob (Harvey) performs in an 18+ ages show at 9 pm at Axis, 15 Lansdowne Street, Boston, near Kenmore Square. Telephone: 262-2437.

She Crisp, Old School, and Jamie Rubin perform at 8 pm at Necco Place, One Necco Place, near South Station in downtown Boston. Tickets: \$3.75. Telephone: 426-7744.

Jim Skala, Neil Toupe, and Sam Langley perform at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-6822.

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

Ragamuffin Soldiers perform at the Western Front, 343 Western Avenue, Cambridge. Telephone: 492-7772.

Between the Wheels, Styke, and Chase Enough perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

Blood Oranges, The Immortals, and Kendall Brothers perform at 9 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$6.50. Telephone: 497-8200.

JAZZ MUSIC

The Prizm Jazz Ensemble performs at 8 pm in Jewett Auditorium, Wellesley College, Wellesley. No admission charge. Telephone: 235-0320 ext. 2028.

The New England Conservatory's Jazz Big Band, George Russell conducting, performs *The African Gate* at 8 pm in Jordan Hall, 30 Gainsborough Street at Huntington Avenue, Boston. No admission charge. Telephone: 262-1120.

CLASSICAL MUSIC

*** CRITICS' CHOICE ***
The MIT Chamber Chorus, John Oliver conducting, performs Schubert's *Mass in G Major*, Britten's *Five Flower Songs*, and Thomas Tomkins' *Psalms* at 8 pm in Killian Hall, MIT Hayden Memorial Library Building 14. No admission charge. Telephone: 253-2906.

Soprano Jean Danton and organist Thomas Stumpf perform works by J. S. Bach, Purcell, Handel, and Scarlatti as part of the *MIT Noon Chapel Series* at 12:05 in the MIT Chapel. No admission charge. Telephone: 253-2906.

The Boston Symphony Orchestra, Seiji Ozawa conducting, performs Zwilich's *Concerto for Flute and Orchestra* and Bruckner's *Symphony No. 4, "Romantic"* at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Also presented April 27 at 2 pm and April 28 at 8 pm. Tickets: \$17 to \$45. Telephone: 266-1492.

Guitarist Phillip Lester performs at 8 pm at the Cambridge Center for Adult Education, 56 Brattle Street, Cambridge. Admission: \$3.50. Telephone: 547-6789.

Cellist Andres Diaz performs the six Bach *Suites for Cello* at 8 pm in Seully Hall, Boston Conservatory, 8 The Fenway, Boston. No admission charge. Telephone: 536-6340.

The Boston University Concert Orchestra performs works by Bernstein and Sibelius at 7:30 in Marsh Chapel, 735 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3358.

The Longy Wind Ensemble performs works by Webern, Finzi, Doppler, and Copland at 12:30 in the Federal Reserve Bank of Boston's auditorium, 600 Atlantic Avenue, across from South Station in downtown Boston. No admission charge. Telephone: 973-3454 or 973-3368.

The Longy Flute Orchestra performs at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, 27 Garden Street, Cambridge. No admission charge. Telephone: 876-0956.

POETRY

*** CRITICS' CHOICE ***
Adrienne Rich is presented as part of the *Poetry at the Media Lab Series* at 7:30 in Bartos Theatre, MIT Wiesner Building E15. No admission charge. Telephone: 253-7368.

Fanny Howe, former MIT professor and author of *Famous Questions*, is presented as part of the *Next Page Literary Series* at 8 pm at the Institute of Contemporary Art, 955 Boylston Street, Boston. Tickets: \$2 general, \$1 ICA members, seniors, and students. Telephone: 266-5152.

FILM & VIDEO

*** CRITICS' CHOICE ***
Alvin Alley and Martha Graham: *Dancers World* are presented as part of the *MIT Dance Workshop Film Series* at 5:30 in room 66-110. Telephone: 253-2877.

*** CRITICS' CHOICE ***
The Brattle Theatre continues its Thursday film series *Three Japanese Directors* with a Kenji Mizoguchi double feature, *The Life of O-haru* (1952) at 7:00 and *The Story of the Last Chrysanthemum* (1939) at 4:45 & 9:45, at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5 general, \$3 seniors and children (good for the double feature). Tel: 876-6837.

The Harvard Film Archive presents *Animation and Ideology* featuring animated films by Jan Lenica at 7:30 at the Carpenter Center for the Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

The Museum of Fine Arts continues its film series of *Architects on Film* with *Beuys Utopia: Changing Attitudes in American Architecture* (1985, Michael Blackwood) at 6 pm in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Tickets: \$5 general, \$4.50 MFA members, seniors, and students. Telephone: 267-9300.

The Boston Film/Video Foundation continues its series of *Films of Ousmane Sembene* with *Mach-Girl* (1965), *Toussaint* (1969), and *Bonni Bonnet* (1964) at 8 pm at 1126 Boylston Street, Boston. Tickets: \$5 general, \$4 BF/VF members, seniors, and students. Telephone: 536-1540.

Friday, April 27

CONTEMPORARY MUSIC
The MIT Choralities present their *Spring Sing* at 7:30 in Huntington Hall, MIT room 10-250. No admission charge. Telephone: 225-7233.

*** CRITICS' CHOICE ***
Koko Taylor performs at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$12.50. Telephone: 497-8200.

O Positive and The Bardots perform at 8 pm in an 18+ ages show at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

The Del Faegos, The Bristol, Heavy Metal Horns, and Floating Boats perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Admission: \$7.75/\$8.75. Tel: 451-1905.

Miracle Legion and Brahmia Caste perform at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

The I-Tones perform at the Western Front, 343 Western Avenue, Cambridge. Also presented Saturday, April 28. Telephone: 492-7772.

The Motor City Rhythms Kings perform at Johnny D's, 17 Holland Street, Davis Square, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

King Missile, Hypno Love Wheel, Haberland, and Miles Death Muffin perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

Signs of Life, Bob Meloon, and The Big Argue perform at 8 pm at Necco Place, One Necco Place, near South Station in downtown Boston. Tickets: \$4/\$5. Telephone: 426-7744.

CLASSICAL MUSIC

Cellist Joyce Wong G and violinist Letitia Hom W '92 perform works by Brahms in an *MIT Advanced Music Performance Recital* at 12:05 in Killian Hall, MIT Hayden Memorial Library Building 14. No admission charge. Telephone: 253-2906.

Pianist David Deveau performs works by Haydn, Schumann, Corneil, and Liszt in an *MIT Faculty Concert* at 8 pm in Kresge Auditorium. No admission charge. Telephone: 253-2906.

Trombonist Lawrence Isaacson performs works by Clark, Bernstein, Telemann, Groudhall, Weber, Saint-Saens, and Blazevitch in an *MIT Affiliated Artist Recital* at 8 pm in Killian Hall, MIT Hayden Memorial Library Building 14. No admission charge. Telephone: 253-2826.

The Wellesley Chamber Orchestra performs at 8 pm in Jewett Auditorium, Wellesley College, Wellesley. No admission charge. Telephone: 235-0320 ext. 2028.

*** CRITICS' CHOICE ***
Violinist Anne-Sophie Mutter performs works by Kreisler, Debussy, Beethoven, Lutoslawski, and de Sarasate at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$20 and \$23. Telephone: 266-1492.

The Harvard-Radcliffe Orchestra performs *Yannatos' Touch the Earth* and *Holt's The Planets* at 8 pm in Sanders Theater, Harvard University, Quincy and Kirkland Streets, Cambridge. Tickets: \$4, \$6, and \$8 advance, \$1 more at the door. Telephone: 864-0500.

The Boston University Chorus and Concert Choir perform Carl Orff's *Carmina Burana* at 8 pm in the Tsai Performance Center, Boston University, 685 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

A Longy Wind Faculty Recital is presented at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, 27 Garden Street, Cambridge. No admission charge. Telephone: 876-0956.

THEATER

*** CRITICS' CHOICE ***
The Zoo Story, by Edward Albee, is presented by the MIT Tech Random Music Ensemble at 8 pm in MIT room 3-133. Also presented April 28 and 29. No admission charge. Telephone: 437-1043.

*** CRITICS' CHOICE ***
Iolanthe, by Gilbert and Sullivan, is presented by the MIT Gilbert and Sullivan Players at 8 pm in MIT room 54-100 [see review this issue]. Also presented April 28 at 8 pm and April 29 at 2 pm & 8 pm. Tickets: \$8 general, \$7 MIT community, \$6 seniors and students, \$5 MIT students. Telephone: 395-0154.

Descart from the North, theater pieces by Vermont performance artists, is presented at 8 pm at Mobius, 354 Congress Street, Boston. Also presented Saturday, April 28. Tickets: \$12. Tel: 542-7416.

JAZZ MUSIC

The Hawn Shamma Group performs at the Willow Jazz Club, 699 Broadway, Ball Square, Somerville. Also presented Saturday, April 28. Telephone: 623-9874.

Mysman performs at Ryles, 212 Hampshire Street, Inman Square, Cambridge. Telephone: 876-9330.

DANCE

Garth Fagan *Bucket Dance* is presented at 8 pm in Blackman Auditorium, Ell Building, Northeastern University, 360 Huntington Avenue, Boston. Also presented Saturday, April 28. Tickets: \$10/\$12.50. Telephone: 437-2247.

Nothing Like the March, choreography by Liz Brody and Carol Schneider is presented at 8 pm at the Cambridge Multicultural Arts Center, 41 Second Street, East Cambridge. Also presented Saturday, April 28. Tickets: \$8 general, \$6 seniors and students. Telephone: 577-1400.

IFA Dance performs *A Gathering, Lyle's Suite, The Glass Quilt, and Berlin, Dein Tanager Ist Der Tod* at 8 pm at the Joy of Movement Studio Theatre, 536 Massachusetts Avenue, Boston. Also presented Saturday, April 28. Telephone: 266-5163.

Boston Tap performs as part of *Eventworks* at 8 pm in Collins Performance Studio, Massachusetts College of Art, 621 Huntington Avenue, Boston. Also presented Saturday, April 28. No admission charge. Telephone: 731-2040.

FILM & VIDEO

The MIT Lecture Series Committee presents *The Wizard of Oz* at 7:30 in 10-250 and *Blaze* at 7:00 & 10:00 in 26-100. Admission: \$1.50. Telephone: 258-8881.

The Brattle Theatre continues its weekend series with *Nosferatu the Vampire* (1979, Werner Herzog) at 3:30 & 7:55 and *The Tenant* (1976, Roman Polanski) at 5:30 & 9:55 at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5 general, \$3 seniors and children (good for the double feature). Tel: 876-6837.

The French Library in Boston presents Jacques Tati's *Parade* (1973, Sweden/France) at 8 pm at 53 Marlborough Street, Boston. Also presented April 28 and 29. Admission: \$4 general, \$3 library members. Telephone: 266-4351.

*** CRITICS' CHOICE ***
The Cambridge Center for Adult Education continues its film series *Fantastic Journeys in Time and Space with The Man Who Fell to Earth* (1976, Nicholas Roeg) at 7 pm & 9 pm at 56 Brattle Street, Cambridge. Tickets: \$3.50. Telephone: 547-6789.

The Arts Company of Cambridge presents *Red Fish in America: New Independent Film and Video from the Soviet Union* at 8 pm at the Institute of Contemporary Art, 955 Boylston Street, Boston. Also presented Saturday, April 28. Tickets: \$3 general, \$4 ICA members, seniors, and students. Telephone: 266-5152.

The Museum of Fine Arts continues its Friday film series *Dangerous Loves* with *A Very Old Man with Enormous Wings* (1988, Fernando Birri, Cuba/Italy/Spain) at 6 pm and *Miracle in Rome* (1988, Lisandro Duque, Columbia) at 8 pm in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Tickets: \$5 general, \$4.50 MFA members, seniors, and students. Telephone: 267-9300.

The Harvard Film Archive begins its *Tribute to Heinosuke Gasho* with *Where Chinamen Are Seen* (1953, Japan) at 7:30 at the Carpenter Center for the Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Admission: \$3 general, \$2 seniors and students. Tel: 495-4700.

The Boston Film/Video Foundation continues its series of *Films of Ousmane Sembene* with *Enlail* (1971) at 8 pm at 1126 Boylston Street, Boston. Tickets: \$5 general, \$4 BF/VF members, seniors, and students. Telephone: 536-1540.

COMEDY

*** CRITICS' CHOICE ***
Saturday Night Live's Dennis Miller performs as part of *Wellesley Spring Weekend* at 8 pm in Alumnae Hall, Wellesley College, Wellesley. Tickets: \$10 advance/\$12 at the door. Telephone: 235-0320 ext. 2678.

Saturday, April 28

CLASSICAL MUSIC

*** CRITICS' CHOICE ***
Sinfonia Chamber Orchestra and Soviet pianist Vladimir Kravner perform works by Schnittke, Komitas, Dvorak, and Shostakovich at 8 pm in Jordan Hall, New England Conservatory, 30 Gainsborough Street at Huntington Avenue, Boston. Tickets: \$19 and \$25 general, \$8 seniors and students [see also reduced-price tickets offered through *The Tech* Performing Arts Series]. Telephone: 536-5755.

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

The Boston University Choral Union/Chamber Choir perform works by Faure, DiLasso/Palestrina, Gershwin, Vaughan Williams, de Victoria, and Pinkham at 8 pm in Marsh Chapel, 735 Commonwealth Avenue, Boston. Tickets: \$8 general, \$4 seniors. Telephone: 353-3345.

FILM & VIDEO

The Brattle Theatre continues its weekend series with *Nosferatu the Vampire* (1979, Werner Herzog) at 2:00, 5:55, & 9:50 and *The Story of Adele H.* (1975, Francois Truffaut) at 4:00 & 8:00 at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

The Harvard Film Archive continues its *Tribute to Heinosuke Gasho* with *The Neighbor's Wife and Mine* (1931, Japan) at 7:00 and *Dancing Girl of Izu* (1933, Japan) at 8:30 at the Carpenter Center for the Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Admission: \$3 general, \$2 seniors and students, \$5/\$4 for the double feature. Telephone: 495-4700.



Poetry at the Media Lab Series presents Adrienne Rich on Thursday, April 26 in Bartos Theatre.

CONTEMPORARY MUSIC

*** CRITICS' CHOICE ***
The Indigo Girls perform at 7:30 at the Orpheum Theater, Hamilton Place, Boston. Also presented Sunday, April 29. Telephone: 482-0650.

Best Surrender and Jim Skala Big perform as part of Simmons College's *Spring Spree 1990* at 2 pm on the residence campus, Simmons College, Boston (rain location: Alumnae and Bartol Halls). No admission charge. Telephone: 738-3116.

Diago Bolago performs at 7:30 at City Club, 15 Lansdowne Street, Boston, near Kenmore Square. Tickets: \$14.50 advance/\$15.50 day of show. Telephone: 931-2000.

Firehose and No Man/Roger Miller perform in an 18+ ages show at 8 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

*** CRITICS' CHOICE ***
Think Tree, Hell Toupe, Common Ailments of Maturity, Savage Garden, and Dreams Made Flesh perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Admission: \$5.75/\$6.75. Telephone: 451-1905.

Christmas, Yo-La Tengo, and T. Dolls perform at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

The Bags perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

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

Swiss singer/songwriter Jean-Pierre Huser is presented by the Boston University French Club at 9 pm backstage at the George Sgerman Union, 775 Commonwealth Avenue, Boston. No admission charge. Telephone: 375-5536.

JAZZ MUSIC

Phish performs at 8 pm at the Strand Theatre, 543 Columbia Road, Dorchester, near the JFK/UMass/Columbia T-stop on the red line. Tickets: \$10 advance/\$11 at the door. Tel: 282-8000.

Sunday, April 29

CLASSICAL MUSIC

The Muir String Quartet performs the complete quartets of Robert Schumann at 8 pm in Houghton Memorial Chapel, Wellesley College, Wellesley. No admission charge. Telephone: 235-0320 ext. 2028.

*** CRITICS' CHOICE ***
The Opera Company of Boston performs Puccini's *Madama Butterfly* at 3 pm at the Opera House, 539 Washington Street, Boston. Tel: 720-3434.

*** CRITICS' CHOICE ***
The Fro Arte Chamber Orchestra and the Back Bay Chorale perform J. S. Bach's *Mass in B minor*, BWV 232 at 3 pm in Sanders Theater, Quincy and Kirkland Streets, Cambridge. Tickets: \$7, \$14, and \$20. Tel: 661-7067.

The Handel and Haydn Society performs *Acis and Galatea* at 3 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Also presented Friday, May 4. Tickets: \$14 to \$35. Telephone: 720-3434.

Emmanuel Music, Craig Smith conducting, presents Concert 17 in its *Bach Cantata Series* with *Cantata No. 112* at 12 noon at Emmanuel Church, 15 Newbury Street, Boston. No admission charge. Telephone: 536-3356.

Emmanuel Music presents Concert 8 of *The Complete Lieder of Robert Schumann in 10 Recitals*, Op. 35, 37, and 83 at 4 pm at Emmanuel Church Library, 15 Newbury Street, Boston. Tickets: \$15 general, \$13 seniors. Tel: 536-3356.

Organist James Johnson performs works by Bach, Schumann, Bossi, Frescobaldi, Mozart, and Buxtehude at 5:30 in Adolphus Busch Hall, 29 Kirkland Street, Cambridge. Tickets: \$5 general, \$4 seniors and students. Telephone: 495-4544.

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

Pianist Shaylor Lindsay performs works by Mozart, Schubert, and Brahms in a *Longy Faculty Artists Series* concert at 3 pm in the Edward Pickman Concert Hall, Longy School of Music, 27 Garden Street, Cambridge. No admission charge. Telephone: 876-0956.

Longy Windwood Faculty Concert presents works by J. S. Bach, Vivaldi, Prokofiev, Francaix, and Berger at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, 27 Garden Street, Cambridge. No admission charge. Telephone: 876-0956.

CONTEMPORARY MUSIC

The Ocean Blue performs as part of *Wellesley Spring Weekend* at 7:30 in Alumnae Hall, Wellesley College, Wellesley. Tickets: \$5 advance/\$6 at the door. Telephone: 235-0320 ext. 2678.

The Psychedelic Furs perform at 8 pm in Shapiro Gym, Brandeis University, South Street, Waltham. Telephone: 736-2000.

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

THEATER

The Freshman Revue, showcasing hits of Sondheim, Lerner & Loewe, and Gilbert & Sullivan, is presented by the Boston Conservatory Theater Division at 8 pm in the Conservatory Theater, 31 Hemenway Street, Boston. No admission charge. Telephone: 536-6340.

FILM & VIDEO

*** CRITICS' CHOICE ***
The MIT Lecture Series Committee presents Ben Hur at 7 pm in 26-100. Admission: \$1.50. Telephone: 258-8881.

The Brattle Theatre continues its Sunday film series *Jack Nicholson Mania* with *Prizzi's Honor* (1985, John Huston) at 3:15 & 7:40 and *Heartburn* (1986, Mike Nichols) at 1:15, 5:40, & 10:00 at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

The Harvard Film Archive continues its *Tribute to Heinosuke Gasho* with *Once Upon a Time* (1947, Japan) at 4 pm and *A Village to Remember* (1948, Japan) at 7 pm at the Carpenter Center for the Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Admission: \$3 general, \$2 seniors and students, \$5/\$4 for the double feature. Telephone: 495-4700.

The Harvard-Epworth Church presents *Fell My Pulse* (1928, Gregory La Cava) at 8 pm at 1555 Massachusetts Avenue, just north of Harvard Square, Cambridge. Admission: \$3 contribution. Telephone: 354-0837.

Monday, April 30

CLASSICAL MUSIC

The Boston Conservatory Chamber Music Series presents student chamber ensembles at 8 pm in Seully Hall, 8 The Fenway, Boston. Also presented Wednesday, May 2. No admission charge. Telephone: 536-6340.

FILM & VIDEO

The Harvard Film Archive continues its Monday film series *Three French Directors* with Jean-Luc Godard's *Tout Va Bien* (*All Goes Well*, 1972, France) at 5:30 & 8:00 at the Carpenter Center for the Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

*** CRITICS' CHOICE ***
The Brattle Theatre continues its Monday series of *Film Noir* with a Billy Wilder double feature, *Double Indemnity* (1944) at 3:30 & 7:40 and *Sunset Boulevard* (1950) at 5:30 & 9:45 at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5 general, \$3 seniors and children (good for the double feature). Tel: 876-6837.

The Institute of Contemporary Art presents *Lovely Woman Seeks Life Companion* at 7 pm & 9 pm at 955 Boylston Street, Boston. Continues through May 2. Tickets: \$5 general, \$4 ICA members, seniors, and students. Telephone: 266-5152.

Tuesday, May 1

CONTEMPORARY MUSIC

*** CRITICS' CHOICE ***
The Red Hot Chili Peppers and The Dead Milkmen perform at 7:30 at the Orpheum Theater, Hamilton Place, Boston. Also presented Wednesday, May 2. Tickets: \$20. Tel: 482-0650.

PERFORMANCE

Gy-Nekula, a poetry/dance performance by environmental artist Panos Kourous and choreographer Mary Tsouti, is presented at 9 pm in the MIT Chapel and Center for Advanced Visual Studies. Also presented May 2 to 5. No admission charge (reservations required). Telephone: 227-4332.

FILM & VIDEO

The Harvard Film Archive continues its Tuesday film series *The Transformation of Melodrama* with *Stella Dallas* (1937, King Vidor) at 5:30 & 8:00 at the Carpenter Center for the Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

The Brattle Theatre continues its Tuesday film series *Painters and Other Artists* with *Dance of Hope*

Morrison an authentic visionary space cadet, full of mad passion

(Continued from page 10)

lads, of the sort on his recent collaborative album with The Chieftains, during one of which a woman from the audience was invited on stage for a brisk jig with the trumpeter, to much applause.

There were a few disappointments; the microphone link for Morrison's saxophone during the one song in which he played it seemed poorly adjusted so that the sound was buzzing and harsh. "Moondance," which opened the second encore of material from the album of that name, was taken too fast for its summer nights romance to unfold, and seemed perfunctory. However, the next song, "Turn up your Radio," also from *Moondance*, expanded fruitfully on the recorded original, with a long exploratory passage in the middle during which Morrison seemed to be searching the emotional airwaves for the tune that would fire his soul. Another high spot was the incantatory "Summertime in England" from *Astral Weeks*, where the shimmering heat of the ancient grassy hillsides seemed to fill the lull as Morrison's voice dropped to a whisper.

Morrison is an authentic visionary space cadet, full of the mad, religious passion of the romantic poets, and he preaches a gospel of the spirit reached through the senses. In "No Guru, No Method, No Teacher," a recent song, he swept into a more swinging rhythm, but the recurring religious imagery persisted. My only regret about the choice of songs was that he didn't play "Stone Me," in which his clas-

sic metaphor of water as bringing spiritual revelation has one of its most striking realizations.

The evening was not solemn, though. By the final encore the sheer enjoyment of all the musicians in their work was evident, and the audience shared in it.

Lowell House Opera unable to project complex tensions

(Continued from page 11)

he did. Little did he realize that he got a better deal out of the evening than those unfortunate enough to stay.

Yes, this is a tough show to stage, but the result is so shoddy that it should have been shelved. The tensions Wedekind develops are complex, and this cast has no idea to how project them. So a profoundly disturbing drama comes across as a half-baked, mildly amusing soap opera. The whole thing was completely unprofessional: The programs hadn't even been delivered from the printers, and the show's producer couldn't even give me the names of the characters. "Phone me tomorrow," she said, hardly providing an aide to what was happening on stage that night.

Lowell House has done some good stuff in the past — their *Marriage of Figaro* last year was memorable — so it's a shame they've missed the mark this time. Mark *Iolanthe* in your diaries instead.

The Tech Performing Arts Series presents...

SINFONOVA CHAMBER ORCHESTRA

Pre-eminent Soviet pianist Vladimir Krainev joins Sinfonova in a Solidarity Concert! Program includes Schnittke's *Concerto for Piano and Strings*, Komitas' *Armenian Folk Songs and Dances*, Dvorak's *Serenade for Strings*, and Shostakovich's *Piano Concerto No. 1*.

Jordan Hall, April 28 at 8 pm.
MIT price: \$6.

JUILLIARD STRING QUARTET

The final program a the six-concert Beethoven cycle will include *Quartet in B-flat Major*, *Quartet in F minor*, "Seriolo," and *Quartet in F Major*. A Bank of Boston Celebrity Series Event.

Jordan Hall, May 4 at 8 pm.
MIT price: \$6.

BOSTON PHILHARMONIC

Benjamin Zander conducts The Boston Philharmonic in Tchaikovsky's *Piano Concerto No. 1*, with soloist Christopher O'Riley, and Stravinsky's *The Rite of Spring*.

Jordan Hall, May 5 at 8 pm.
MIT price: \$6.

BULGARIAN STATE FEMALE VOCAL CHOIR

When their recording of "Le Mystere des Voix Bulgares" was released in 1988, this virtuoso chorus earned an instant, international following. The renowned Kronos Quartet will join with the Choir as special guest artists. A Bank of Boston Celebrity Series Event.

Symphony Hall, May 5 at 8 pm.
MIT price: \$6.

The Juilliard String Quartet concert postponed from March 16 has been re-scheduled. The new concert date is May 9 at 8 pm. Tickets from March 16 will be honored at the May 9 concert, but may not be used for other Juilliard dates. If ticket-holders are unable to attend the concert on May 9, they should return their tickets to the TCA for a refund or exchange.

Tickets are on sale at the Technology Community Association, W20-450 in the Student Center. Office hours posted on the door. Call x3-4885 for further information.

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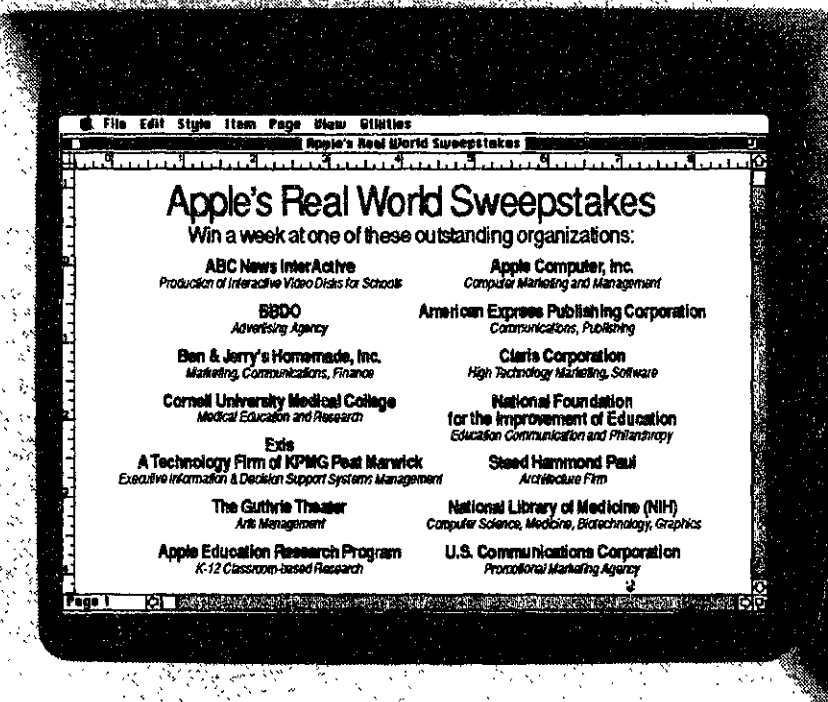
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KEVIN'S KITCHEN

(Continued from page 13)

Filling:

20 oz. total of spinach and broccoli, chopped (I usually use just one frozen package of each)
 ½ cups onion, chopped well
 4 good-sized cloves of garlic, minced
 2 lbs. mozzarella (two one lb. packs of Sorrento are ideal)
 ¾ cups parmesan, finely grated
 1 lb. ricotta cheese
 olive oil
 salt
 pepper
 nutmeg

Cut eight slabs of the mozzarella (each something like 3x1½x¾ inches), and grate the remaining cheese. Place the grated mozzarella in a large bowl along with the parmesan and ricotta and mix well. Cook spinach and broccoli according to directions on package, drain very well, and add to the cheese. Sauté the chopped onions with the garlic in some olive oil (or butter if you prefer) for about 10 minutes — until the onions are translucent — add to the mixture, and combine well. Now add salt, pepper, and nutmeg to taste. Don't be afraid to use a liberal amount of these (especially the salt) — they will improve the taste considerably.



seal it as well as you can, because if you don't, everything will leak out during the cooking. Sprinkle some cornmeal on a baking sheet and place the formed calzone on it. I don't suggest you try to put more than two on a sheet because they will probably leak all over each other if you do.

Right before you put the calzones in the oven, use a fork to poke a couple of holes in them to vent steam. If it looks like the holes are closing up, just use the fork to rip a gaping one-eighth inch hole on the top.

Bake in a preheated oven for 20 minutes until light brown, and remove from tray immediately after coming out of the oven. For some reason I have not yet figured out, the calzones taste better if you let them cool for several hours, and then re-heat them at 350°F until the cheese is melted (about 15 minutes). These can be served warm plain, or with tomato sauce and parmesan, or just cold from the fridge.

Good luck and good eating.

Please write to kevinf@athena if you would like to see more recipes of a certain type in this column, or if you have any comments or suggestions. — KF

The Church pieces together a more direct, but wonderful album

(Continued from page 10)

levels above his "Spark" from *Starfish*. Guitarist Peter Koppes' "Transient" is driving and pleasant, but it is so easy to forget the lyrics and just listen to the music because everything meshes so well. His voice is just another instrument. In fact, this is essentially true of the entire album.

The new directness is most apparent on "You're Still Beautiful." Comments Kilbey, "I've wanted to get more of a bite into The Church on all levels — I think for too long we've been sort of *dreamy*. . . . Three or four years ago I wouldn't have written that song, . . . but now I think the time has come and I want to get a bit more bite. Because life is full of nasty lit-

tle surprises and I want to start conveying that." It is also evident in "Terra Nova Cain."

The first single, "Metropolis," is similar to previous efforts — somewhat hazy and vague — as in "Fading Away." "Disappointment" and "Laughing," two other songs, are slow, soulful, and fragile. In the same vein, "City" and "Monday Morning" are beautiful lullabies carefully conceived. The first song, "Pharaoh," is a true gem.

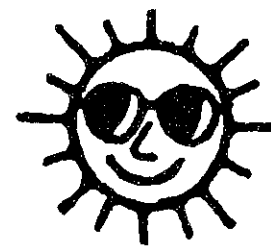
The Church has pieced together a really wonderful album. They will be touring the United States this year with Jay Dee Daugherty replacing longtime Church drummer Richard Ploog.

Preheat oven to 425°F.

So, now you should have a bowl of filling all ready, the kitchen mostly cleaned up, and the dough at the end of the second rising. Take the dough out of the oven, punch down, and knead for about five minutes. Then split it into eight equal, round, nice looking balls. Now whip out your rolling pin, and on a well-floured surface, roll out one of the balls into an oval ¾ inches thick (about 8x6 inches across). The dough is rather springy so this is often somewhat of a challenge.

Next, take an eighth of the filling and put it in a little spread-out pile on one half of the oval. Then place one of the slaps of cheese on top of the mix, and fold the other half of the dough over.

Now you have to seal the edges together all the way around *VERY* well. It may help to use a little water along the edges before you fold it. It is very important that you



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Attention Graduate Students!

There are positions available for graduate students to serve on the following Institute Committees during the 1990-91 year:

- Committee on Discipline
- Faculty Policy Committee
- Committee on Graduate School Policy
- Committee on the Library System
- Committee on Student Affairs
- Corporation Joint Advisory Committee
- Committee on Assessment on Biohazards
- Athletic Board
- Commencement Committee
- Community Service Fund Board
- Committee on Copyrights and Patents
- Equal Opportunity Committee
- Committee on Foreign Scholarships
- IAP Policy Committee
- Committee on International Institutional Commitments
- Medical Consumers' Advisory Council
- Prelaw Advisory Council
- Committee on Radiation Protection
- Committee on Safety
- Committee on Toxic Chemicals
- Committee on the Use of Humans as Experimental Subjects
- Committee on the Visual Arts
- Women's Advisory Board
- Advisory on Women Students' Interests
- Advisory Committee on Shareholder Responsibility
- Ad Hoc Committee on Family and Work
- Association of Student Activities Executive Committee

If you are interested in serving on any one of these committees, please stop by the Graduate Student Council office 50-222 between 1:30 and 5:00 weekdays to get a nominations form. If you are currently on one of these committees, you must re-apply. Interviews will be held from 5:30 to 8:30 PM on Monday, April 30 and Tuesday, May 1. If you have any questions, please call the GSC at 253-2195.

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notices

Listings

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.

Announcements

The sports medicine division of the MIT Athletic Department sponsors a fitness training program for all interested students and employees of the Institute who hold valid athletic cards. Individuals over the age of 35 must obtain medical clearance from a personal physician before being allowed to participate in the program. The tests consist of a submaximal aerobic ergometer test, flexibility exercises, body fat percentage, and muscular strength and endurance measurements, and takes about 40 minutes to complete. For further information call x3-4908, 2:30-6:00 pm, Monday-Thursday. The tests are free of charge.

The "Statement of Registration Status" is still required of all male students who are expected to register for the draft, if they want to receive federal financial aid. Women, underage students and those who have completed the statement in previous years do not have to file statements.

MIT requires male students who have completed the statement by indicating they are "underage" to submit the statement annually until they have registered.

All first-time student loan borrowers (Perkins, Technology, or Stafford Student Loans) are required to attend a loan counseling session. Please contact the Bursar's Office for a schedule of the sessions.

Surplus equipment is available for departments and members of the MIT community in the Equipment Exchange, building NW30, every Tuesday and Thursday from 11-3 pm. Thirty days after being advertised in *Tech Talk* the equipment is sold.

The Science and Humanities Libraries (Hayden Building Libraries) are now open from noon Sunday to 8 pm Friday — 24 hours a day — and from 8 am to 8 pm on Saturday. From midnight to 8 am access to the libraries is limited to members of the MIT community. Circulation and reference services are not available during restricted hours.

The Off-Campus Housing Service welcomes any member of the community who either has available housing or who is searching for housing to contact our office in Room E32-121, x3-1493.

The Boston University Astronomy Department sponsors Open Observatory Night every Wednesday from 8:30-9:30 pm. For more information call 553-2360.

Reading group on *The Construction of Sexuality* will meet Tuesdays 4:30 - 6 p.m. in Room 2-136 throughout the term. For more information contact David Halperin at 253-5038.

MIT Japan Program Prize covering travel and living expenses to attend any professional meeting in Japan this year. Deadline for applications is April 20. For more information call Kathy Schaefer at 258-8208.

Chance to travel in USSR this summer on a 10-day educational tour. For more information, call Dr. Irene Bergel at 739-0649.

The International Internship Program is sponsoring a four-week training program about Japan for university students and graduates June 23 — July 21, 1990. For more information, call 1-800-869-7056.

Drawings and Sculpture by David Parziale throughout February at the Newtonville Library, 345 Walnut Street. For more information call 527-3930.

The Japanese Lunch Tabel will be held every Tuesday in Walker, Room 220 at 1 p.m.

Harvard University Graduate School of Design is sponsoring lectures. For more information call 495-9340.

Study Help

The professional tutor staff of the MIT Writing and Communication Center (14N-317) will be glad to consult with you on any writing or oral presentation project (papers, theses, letters, etc.) from 10 am-6 pm Monday through Friday. You may either phone for an appointment (x3-3090) or just drop in. In addition, workshops for those for whom English is a second language are held in the Center on Wednesdays from 6:15-7:15 pm. All services are free.

Counseling

Today, more than one million men and women are demonstrating by their personal example that alcoholism is an illness that can be arrested. If you have an alcohol related problem please get in touch with the Alcoholics Anonymous group nearest you — with complete assurance that your anonymity will be protected. Call 426-9444 or write: Alcoholics Anonymous, Box 459, Grand Central Station, NY 10163. You will receive free information in a plain envelope.

Counseling and HTLV-III blood screening services are available for individuals concerned about exposure to the virus associated with AIDS. For more information about this free confidential service sponsored by the Department of Public Health and Counseling Services, call 522-4090, weekdays from 9 am to 5 pm. Outside Boston call collect.

Parenting is a tough job. If you need help surviving the parenting experience, the Family Support Network and Parents Anonymous are co-sponsoring a support group for isolated or overwhelmed parents. Every Tuesday night from 6 pm to 8 pm at Roxbury Children's Service, 22 Elm Hill Ave., Dorchester.

The Family Support Network is also sponsoring a support group for teen parents, every Thursday night from 6 pm to 8 pm at Roxbury Children's Service.

Getting High? or Getting Desperate? If drugs are becoming a problem, call or write: Narcotics Anonymous, 264 Meridian St., East Boston 02128, (617) 569-0021. Local meetings held at the MIT Medical Department, E23-364, on Mondays from 1-2 pm.

The Greater Framingham Area Veteran's Outreach Center is holding rap sessions for Vietnam veterans every Wednesday (except the third week of the month, when they will be held Thursday) at 7 pm. There is also a group for the wives of Vietnam veterans. For more information, call 879-9888.

The Cambridge Dispute Settlement Center has announced that it is making its service of mediating disputes available to roommates in the Cambridge area. Those interested in using CDSC's service to resolve a roommate dispute or any other dispute should contact the mediation center at 876-5376.

The Samaritans — someone to talk to and befriend you, are on call 24 hours a day, 7 days a week. The center, at 500 Commonwealth Avenue, Kenmore Square, is open from 8 am to 8 pm every day for people to come in and talk. Service is free and completely confidential. Call 247-0220.

The Beth Israel Hospital hosts a Rape Crisis Group on Tuesdays at 7:30 am for women who are experiencing disruption in their lives immediately following or up to six months after being raped. The long-term crisis group meets Thursdays at 6 pm. For more information, call (617) 735-4738.

Student Group Notices

The MIT Folk Dance Club sponsors two evenings of international dancing at MIT on Sunday nights in the Sala de Puerto Rico and Wednesday nights in Walker Gym, both at 7:30 pm. Beginners are welcome; no partner is needed. Call 253-3655 (FOLK) for more information.

Meeting Times

Every Tuesday at 1 pm in Walker 220, there is a Japanese Lunch Table. Bring a bag lunch, make friends and join this lively group. All levels are welcome!

Men Against Sexual Assault: Monthly discussion group for concerned men on issues of rape and violence against women meets the first Wednesday of every month from 7:30-9 pm in room E51-218. The sessions are supported by the MIT Office of Student Affairs and sponsored by MIT students. Sessions will be devoted to such topics as discussions of rape, sexual violence, sexual harassment, pornography and rape, and other subjects. The discussion group is aimed at university students as well as the larger Boston/Cambridge area community. For further information, call Jeff at x3-2633.

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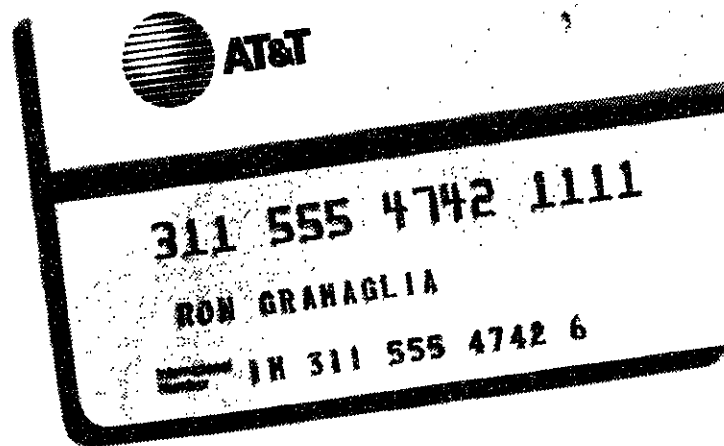
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sports

Men's volleyball season ends with win over Tufts

By Alex Chen

The men's varsity volleyball team ended their season on April 10 with a 3-1 win over Tufts, after returning from a successful showing in a tri-match at East Stroudsborg University the previous Saturday.

ESU, ranked fifth in the Eastern Intercollegiate Volleyball Association and 17th in the nation, beat MIT 3-1 in very close games of 15-13, 13-15, 15-6, and 15-13.

"We should have won," said sophomore setter Jim Szfranski.

Despite this loss, the Engineers continued to play well and proceeded to beat Roger Williams College handily in four games. The Engineers' offense, led by senior Roland Rocafort, beat the Hawks into submission. Team captain Chris White '90 said, "That was the best game of my life."

Earlier in the season, Roger

Williams nudged out MIT from the EIVA playoffs (the first time MIT has not gone in its six years).

The Engineers ended their season with a 5-3 record within the division and 9-6 overall. As Faris Hitti '92 pointed out, "The number of matches we played [was] fewer than normal, and the lack of game time did not help." The plague of injuries, which lasted throughout the season, also did not help. In light of the talent within the team, the season's losses were a great disappointment.

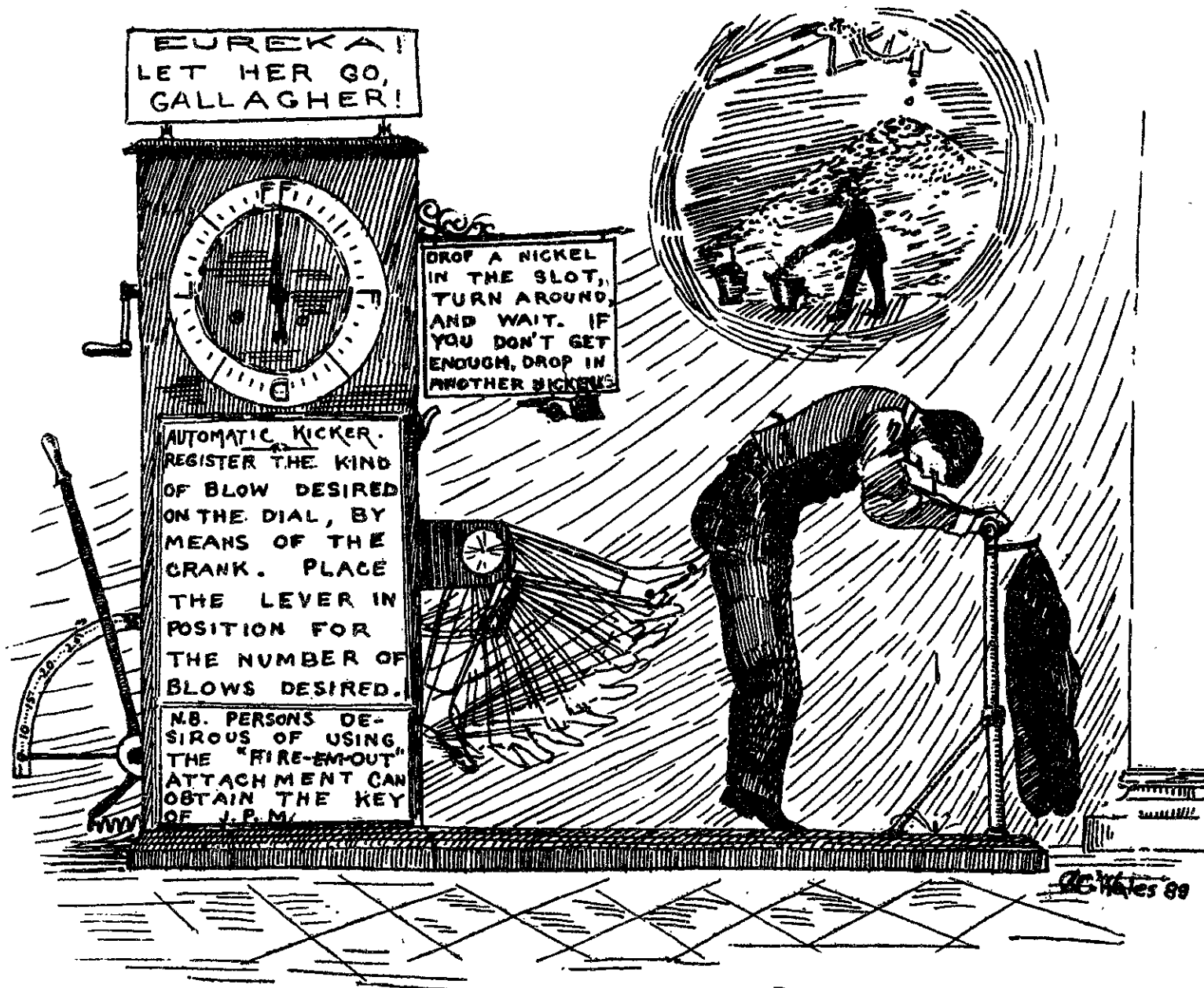
With only three seniors graduating (Chen, Rocafort, and White), the prospects for next year are very bright. The remaining three starters will be joined by two sophomores who could have filled in at almost any time this year and a much-improved bench.

(Alex Chen '90 is a member of the men's volleyball team.)



Charles Freeman '91 hurles for the Engineers against Bentley last Sunday. MIT lost 5-10. William Chu/The Tech

Don't kick yourself



Reprinted from *The Tech*, February 2, 1888.

Even if you missed our staff meeting Sunday, it's not too late to join *The Tech*. Stop by our offices in the Student Center any Sunday, Monday, Wednesday, or Thursday evening, and join a tradition.

The Tech

Continuous news service since 1881