

Welcome Class of 1994

MIT
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Chris Blanc
New students have arrived! The Class of 1994 numbers over 1080.

Large frosh class arrives ODSA anticipates crowding in dorms

By Andrea Lamberti

A larger-than-expected freshman class and one less fraternity on campus will result in at least 200 crowded dormitory rooms this year, according to the Office of the Dean for Student Affairs.

"We anticipate crowding near to maximum" capacity, Staff Associate for Residence and Campus Activities John E. Keefe said.

Director of Admissions Michael C. Behnke said about 1080 or 1090 freshmen were expected to arrive at MIT this week, but the office of admissions will not "have a final count until mid-September."

The goal for the class size was

1050 students, Behnke said. "We had no instruction or desire to go beyond 1050."

The situation has been exacerbated by the elimination of one housed fraternity this year. The dormitory system absorbed the 55 members of the Alpha Epsilon Pi fraternity when the national organization reorganized the MIT chapter last year. No MIT

students are living in the house this year.

Only about 30 of the roughly 80 transfer students will be guaranteed housing because of the anticipated overcrowding, Keefe said. Usually MIT can house about one half of transfer students.

Keefe said his best estimate for the number of crowded rooms this year is roughly 200. The dormitory system's capacity for crowds is about 185, he added. Every dormitory will experience some crowding, with the possible exception of Random Hall. In MacGregor House, suite lounges will be converted into double rooms to accommodate over 40 people.

The Dean's Office allocates crowds by dividing them among the houses that can be crowded, according to James R. Tewhey, associate dean for student affairs.

"This isn't a situation where people will be out in the street; everyone's going to have a place to sleep," Tewhey said. "It just is not going to be comfortable housing."

Tewhey has established best- and worst-case scenarios. Tewhey said that the worst case would be about 260 crowds, while the best case would be about 140 crowds. His best estimate was 180. If the number goes beyond 200, however, the situation will be "untenable," he said.

Although the dormitory system can handle the large numbers, the crowds will strain facilities such as kitchens, bathrooms and dining halls, Keefe said.

The situation "will have an impact on the houses . . . and [on] upperclassmen," Tewhey said, as well as on the quality of life in the houses.

ILG rush goal increased

The Dean's Office hopes that independent living groups will have a good rush to help alleviate dormitory overcrowding. The independent living groups' goal for rush this year is 400 new students, according to Neal H. Dorow, advisor to fraternities

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Tech file photo

Michael C. Behnke

FSU gets national magnet lab MIT loses bid despite recommendations

By Prabhat Mehta

MIT will seek a formal review of the National Science Foundation's decision to locate a new \$100-million national magnet laboratory at Florida State University, despite recommendations from scientific panels that it be established at MIT. Outgoing President Paul E. Gray '54 and J. David Litster PhD '65, professor of physics and director of MIT's Francis Bitter National Magnet Laboratory, are preparing an appeal to the NSF for next week.

The NSF has no formal appeal process, but MIT may still have time to contest the decision since FSU has not officially received notification of the August 16 decision by the foundation's policy-making body, the National Science Board, to accept its proposal. NSF officials, however, consider a reversal unlikely.

The appeal from Gray and Litster will likely cite potential damage to American competitiveness if the new National High Magnetic Field Laboratory is built at FSU. In an earlier statement, Gray noted that Florida State's proposal would take five to eight years to implement, and claimed "such a long delay is incompatible with the National Science Foundation's interest in the competitive posture of the United States."

MIT's proposal involves the upgrading of the Francis Bitter laboratory, currently the nation's premier magnet research center, and would take considerably less time to implement than Florida State's proposal.

NSF Director Erich Bloch told *The New York Times* that FSU was chosen because of "strong long-term commitment from the state" and the "enthusiasm of the outstanding lead scientists and other participants." While MIT pledged only \$14.5 million to the facility over the next five years,

the state of Florida offered \$58 million. The NSF will likely contribute up to \$60 million over the next five years.

Three merit review panels recommended MIT for the new laboratory. They cited MIT's superior faculty and the well-

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SIPB deletes explicit story file

By Dave Watt

The Student Information Processing Board recently deleted an archive of sexually explicit stories from one of their computers, in response to a request from James D. Bruce '60, MIT vice president for information systems. Stories from the archive were accessible to users connected to the international network.

Bruce's action came after he received phone calls about the server from the National Science Foundation, which administers the nation's high-speed backbone network known as NSFNet. The NSF has been reminding network clients of its "acceptable use" guidelines for computer traffic on NSFNet, which was created to support research and education among academic institutions.

Some at MIT have expressed concern that the NSF's actions might lead to greater censorship of network information. "This isn't censorship yet, but it might become it," said Andrew M. Greene '91, chairman of SIPB.

But Greene said SIPB will not oppose MIT's decision to follow the "acceptable use" guidelines.

"This thing is running on MIT computers, the MIT network, and NSFNet. Use of those networks is a privilege, and it is reasonable to expect responsibilities with those privileges," Greene said.

Minors could request sexually explicit stories

The archive, which was set up by Jean M. Diaz of SIPB, was a collection of sexually explicit stories submitted to a popular Usenet newsgroup [see explanation of Usenet, page 6], alt.sex.bondage, and distributed worldwide. After the stories were posted on the network, Diaz saved some of them on bloombeacon.mit.edu, a computer managed by SIPB.

She also wrote a mail server program to respond automatically to requests by electronic mail for the files containing the stories. She then posted regular articles to alt.sex.bondage explaining how to use the mail server.

Anyone with access to the world computer network, including minors, could request the stories, in violation of many state obscenity statutes.

Bruce also felt the presence of the archive at MIT contributed to an atmosphere of sexual harassment. Diaz, however, said that she had never received any complaints until after SIPB removed the archive.

Explicit traffic persists

Shutting down MIT's archive has neither ended the flow of sexually explicit stories on the network nor prevented people from getting the stories from other sources. According to Diaz, the stories she archived have been sent to another site, which will begin making them available by mail again within a few weeks. In addition, several new sexually ex-

PLICIT stories have appeared in the alt.sex.bondage newsgroup during the past few weeks.

One, called "Cindy's Turnabout," describes a woman taking revenge on her boss for a previous rape and torture. The story, written by Michael J. Freeman of Texas A&M University, includes descriptions of violent rape and torture. It was written as a sequel to "Cindy's Torment," another story distributed on alt.sex.bondage several months ago, which detailed an equally violent rape and torture scenario.

Houston Chronicle story brings NSF, MIT response

The presence of pornographic material on the net was first reported in the *Houston Chronicle* on June 10. The paper's article charged that MIT had become a

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Glavin extends Student Center event closing time by half hour

By Andrea Lamberti

Campus Police Chief Anne P. Glavin agreed over the summer to extend the closing time of events held in the Julius A. Stratton Student Center from 12:30 am to 1:00 am, effective tomorrow.

Glavin approved the later closing time for parties after reviewing a proposal submitted by Ross M. Okamura '91 and Fritz N. Francis '92 last spring. The Undergraduate Executive Board and representatives of seven student groups signed the proposal, expressing dissatisfaction with the earlier closing time.

The Campus Police enacted the 12:30 am closing time after a shooting incident outside the student center on Sept. 30 of last year. ["Campus Police arrest 4 after shooting incident," Oct. 3, 1989]. A Boston man, who had been turned away from a party inside the Student Center, fired a shot at another man near Kresge Auditorium.

Before the shooting incident, functions in the Student Center and Walker Memorial were allowed to remain open until 2:00 am.

Okamura said last spring that there had been a "visible decrease in attendance" after the new closing time was instituted.

Glavin said that the 12:30 am closing time had achieved the

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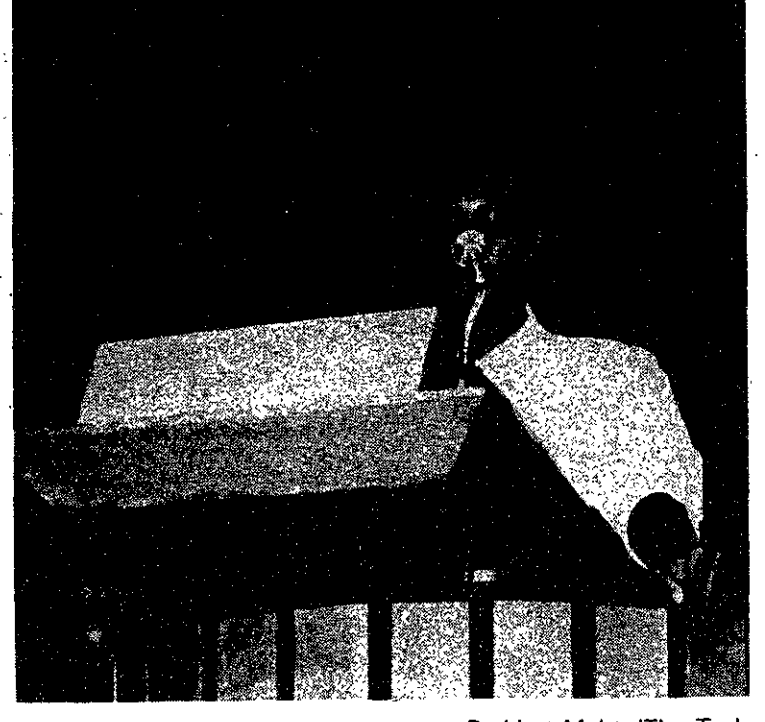
Prabhat Mehta/The Tech

Outgoing President Paul E. Gray '54



Prabhat Mehta/The Tech

Incoming President Charles M. Vest



Prabhat Mehta/The Tech

UA President Manish Bapna '91

Three presidents stress diversity at convocation

By Prabhat Mehta

"Three presidents" each took their turn at yesterday's convocation to stress to the incoming Class of 1994 the importance of appreciating MIT's rich diversity and of fostering a spirit of mutual respect and tolerance.

The revved up, standing room only crowd in Kresge intermittently broke into hooting and hollering, cheering and jeering during the addresses of outgoing Institute President Paul E. Gray '54 and President-elect Charles M. Vest, but was quickly silenced by the serious tone of Undergraduate Association President Manish Bapna '91's speech.

Gray presented a statistical profile of the freshman class: Three hundred were high-school valedictorians; 85 percent placed in the top five percent of their high school class; 46 states are represented among them; women compose a third of the class; Asian-Americans 26 percent; underrepresented minorities 14 percent; international students seven percent.

Gray's unpretentious style in delivering these statistics generated an enthusiastic response from the crowd, whose members cheered for the statistical categories which included them.

But after pouring out the compliments, Gray quickly focused

on the convocation's theme, "Diversity and Community." He told the group that "excellence in a particular field of science and engineering is not enough." Students must also become aware of the social consequences of their endeavors. An important part of that humanistic aspect of their education will be to learn how to accept people as they are, he stressed.

Vest, who identified himself with the incoming freshmen at MIT, spoke along similar lines as Gray. All members of the MIT community are bound by their love for scientific reasoning and academic honesty and integrity, he said. At the same time, he be-

lieved that "the forces of prejudice and bias are in each and everyone one of us," and that those forces must be overcome with a sense of "mutual respect and comradeship."

Bapna focused upon recent controversies within the MIT community to emphasize that the Institute still has a long way to go to meet its commitment to diversity and tolerance. While the statistics for incoming women and underrepresented minorities were promising, he noted that women comprised only 10 percent of the faculty and minorities only two percent.

In addition, Bapna criticized the Whitaker College's decision

last spring to deny tenure to Jeremy M. Wolfe PhD '81, a popular associate professor of brain and cognitive sciences. And as an example of how even seemingly innocuous actions may offend others on campus, he recounted last spring's controversy over the celebration of Christopher Columbus on the Class of 1992 ring, which offended Native American students.

Bapna also discussed some positive signs, including recent efforts by students to establish a Chinese language program, which may begin next year, and the joint effort of students and faculty to combat sexual harassment.

Food Service extends Lobdell dinner to 8 pm

By Andrea Lamberti

Effective September 4, the dinner hours at Lobdell will last from 5 pm to 8 pm, extending the service by one hour. The hot entree counter and the salad bar, which were previously closed at 7 pm, will be open during that time.

Last year, the Student Athletic Association asked MIT's food service to extend dinner service beyond 7 pm, according to Alan Leo, general manager of food service. They requested the change because some team practices coincided with the dinner hour.

The only obstacles to extending the dinner hour were activities sponsored by student groups who signed up to use the Lobdell space at 7:30. To accommodate those groups, Undergraduate Association President Manish Bapna worked with Campus Activities Director Phillip J. Walsh over the summer to contact the primary users of the Lobdell space and make other arrange-

ments for them.

Lobdell will be affected in that the cafeteria might "have to be a little more efficient," Walsh said, particularly on the nights the space is reserved for other activities. But he added that "generally events don't start until about 9:00."

"We've always served entrees until 8:00" at Baker House, Leo said, primarily because of students involved in sports. He added that Lobdell is better suited for the longer dinner service, though, because it has better "location and visibility."

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news roundup

from the associated press wire

World

Jordanian ambassador voices concern over buildup

Jordan's ambassador to the United States said America is just making things worse for itself by staying in the Persian Gulf. Hussein Hammami said, "Do not delude yourselves that most Arabs welcome the presence of American troops." He told the National Press Club that the region will become radicalized unless the troops go. His nation's economy is closely tied to Iraq's, and the Amman government is trying to mediate a way out of the confrontation.

As part of the job, Jordan hosted a meeting yesterday between Iraq's foreign minister and UN Secretary General Javier Perez de Cuellar. Perez de Cuellar said he hopes Iraq is ready to talk about lowering tension. But he said he can't back away from Security Council resolutions that demand Iraq withdraw from Kuwait.

Mohawks and Canadian soldiers may reopen bridge soon

A bridge that has been a focal point in a dispute between Mohawk Indians and Canadian authorities could be reopened soon. After a meeting yesterday, masked Mohawks and soldiers began dismantling barricades on a bridge leading to Montreal. The army had orders to clear the bridge by force if the Indians refused to cooperate. The Mohawks had blocked the structure to support fellow Mohawks in a land dispute.

Nation

California shows big gain in census Mass. to lose congressional seat

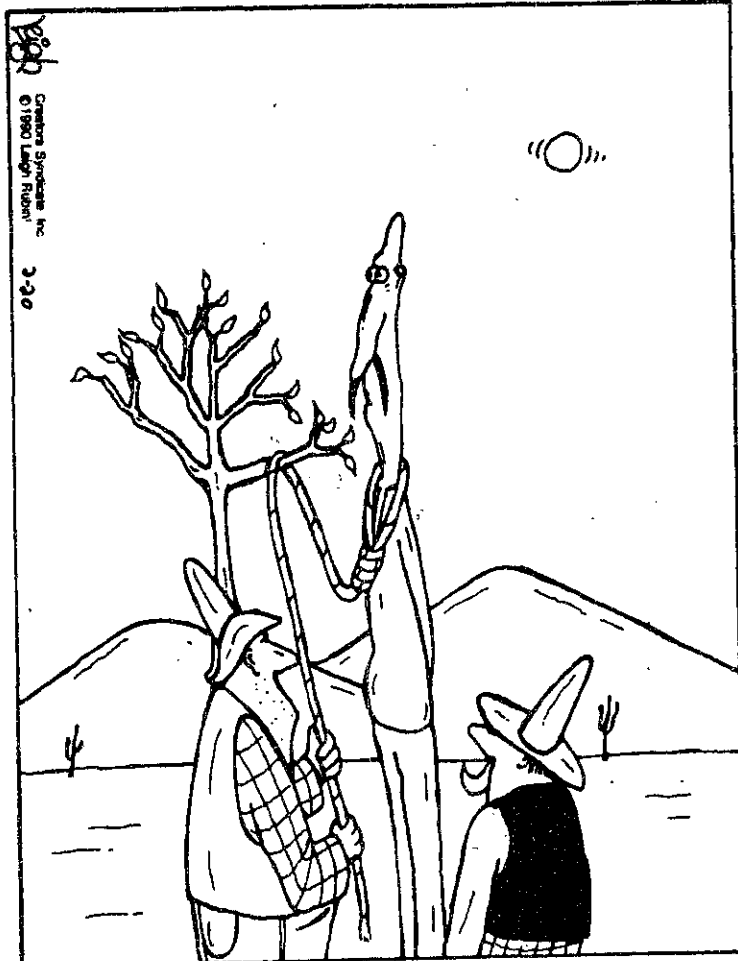
As expected, California looks like the big winner in the 1990 census. Preliminary figures indicate the state's population grew to more than 29 million in the 1980s — enough to keep it in first place and give it seven more seats in the US House of Representatives, come 1992. That's bad news for states like second-place New York, whose population isn't growing that fast. The 435 House seats are redistributed after each census, and each time one state picks up a seat, another state must lose one.

In Massachusetts, officials of both of the major political parties said that the census figures indicate Massachusetts will lose one of its 11 seats in Congress. The national Republican congressional committee said flatly that the Bay State will have to give up one congressman. However, one Democratic analyst suggested that Massachusetts could avoid the loss by finding up to 33,000 uncounted residents. Mark Gersh said his group believes there was a substantial number that were not counted in Boston. But other states face similar problems and are closer to the cutoff than Massachusetts.

US Census officials said that the final count of the 247 million Americans is set for December 31. The bureau has until July 1991 to decide whether to change its data because of people who were not counted.

Rubes

By Leigh Rubin



A small technicality hung up the hang up.

Bush asks for financial aid in gulf

President Bush said at a press conference yesterday he is asking other nations to help pay the expenses of the international military force that is putting Iraq in economic quarantine. He said that others, besides the United States, should shoulder a fair share — including West Germany, Saudi Arabia, South Korea, and Japan. Japan has already pledged \$1 billion to start. US officials estimate the US buildup will require that much money in one month.

At the press conference yesterday, Bush said that the international contributions will go to a worthy cause — "the shape of the post-Cold War world." He added, "anyone with a stake in the international order has an interest in assuring that all of us succeed." Bush also renewed his demand that Iraq stop the crisis by ending its occupation of Kuwait.

The State Department accused Iraq of toying with the lives of innocents. Spokeswoman Margaret Tutwiler said Baghdad has put hostage women and children on an "emotional roller coaster" by first promising to free them and then throwing bureaucratic roadblocks in their path. She called it "inhuman and disgraceful."

Iraq's ambassador to the United States denied Baghdad has put a price on the hostages' freedom. Ambassador Mohamed Al-Mashat said, "It is absolutely not true" that his government demanded that planes used to fly the hostages out must bring in food and medicine. Diplomats in Baghdad had reported the condition.

Those same diplomats are pessimistic that the foreigners will go free before the weekend. But Iraq is making new moves toward allowing an exit. More than 200 women and children hostages, almost all of the from Kuwait, and some Americans, are at a hotel in Baghdad. One American teacher, Elizabeth Linoff, sounded optimistic. "I'm happy that it's now all over," she said from Baghdad.

Shuttle launch delayed

NASA is having more trouble making its machines talk to each other. After earlier trouble with the Magellan Venus probe, NASA engineers could not make the "Astro" observatory communicate with their computers. It postponed the launch of the observatory aboard the Space Shuttle *Columbia*, which had been scheduled for tomorrow. The launch will take place "no earlier than next Wednesday," according to a NASA spokesman.

The seven *Columbia* astronauts were in Cape Canaveral, Florida, yesterday, and said that they are more than ready for the mission, which is months behind schedule. Astronaut Robert Parker said that the delay has greatly tested what he calls the "hallmark of being an astronaut" — being patient. The mission had been delayed by fuel leaks, which have since been fixed.

Gainesville tense after murders

Gainesville, FL, remains a city on edge, wondering if a serial killer will strike again. Since last Sunday, four young women and a man have died from stabbings, and some were mutilated. Investigators described the killer as a shrewd, "methodical maniac" who is believed still to be in the area. Students in the college town are being warned to be extra cautious.

"We will not run, we will not hide." That's the pledge from one member of the Gainesville area chapter of the National Organization for Women. The group sponsored a march Wednesday night through the city. But since discovery of the murders, hundreds of fearful students have left the University of Florida campus.

More than 1,000 people gathered yesterday to mourn Sonja Larson, one of the five victims of the killer. Her body and that of her roommate were found last Sunday. An army of investigators is at work trying to stalk the killer.

Microprocessor patent approved

A great big court battle could be shaping up over a little computer chip — one that's used in millions of electronic products. Engineer Gilbert Hyatt said that after a 20-year fight with the US Patent Office, he has been granted a patent for a single-chip computer he invented in 1968. Hyatt said his work led to the development of the modern personal computer, and he plans to seek royalties. But experts said that Hyatt is sure to be challenged by big companies that have their own patents.

L-tryptophan contaminant isolated

Federal health investigators reported they have found a chemical compound that contaminated some batches of L-tryptophan. But researchers at the Centers for Disease Control said they still do not know how the contaminant got into the nutritional supplement. It is also not known whether the contaminant caused the deaths of 27 people who took L-tryptophan.

Local

Khrushchev to study at Harvard

Nearly 30 years ago, President John F. Kennedy stared down Soviet Premier Nikita S. Khrushchev during the Cuban missile crisis. This fall, Khrushchev's son has been named a fellow at a Harvard University school named after the late president.

Sergei Khrushchev, 55, is one of seven fellows who will attend the John F. Kennedy School of Government at Harvard. Khrushchev and Soviet journalist Melor Sturua are the first Soviets named fellows since the Institute of Politics was founded in 1966.

Central Artery project moves ahead

Governor Michael S. Dukakis said initial approval for the Central Artery/Third Harbor Tunnel project from the state Executive Office of Environmental Affairs is an important step for the project. Dukakis says he agrees with some of the conditions Environmental Affairs Secretary John DeVillars would like to see, such as opening up more space for recreation. Dukakis says he especially liked making more of the Charles River available to the public. The governor said today the tunnel may be ready for bidding by November 15. The tunnel, when completed, will connect the Massachusetts Turnpike directly with Logan Airport. The Central Artery would replace the elevated section of Interstate 93 in downtown Boston with an underground road that would create more open land.

Local gasoline prices still rising

Gasoline prices continue to rise in Massachusetts. A survey released yesterday by the Division of Energy Resources said that the average full-serve price for a gallon of regular unleaded gasoline has gone up five cents in the last week, to \$1.38. The self-serve price is \$1.27, up three cents. But the survey also found price differences as high as 20 cents from station to station.

Massachusetts gas prices have increased 14 cents per gallon since the Iraqi invasion of Kuwait. Commissioner of energy resources Paul Gromer said that these are the highest prices consumers have paid for gasoline over the Labor Day weekend in a decade.

Some seek care after spraying

One person was hospitalized and others reportedly sought care as a result of a three-day spraying of malathion that state officials say killed 95 to 99 percent of potential disease-carrying mosquitoes in the area. The spraying of the insecticide over 700,000 acres in southeastern Massachusetts was aimed at killing mosquitoes carrying eastern equine encephalitis. One case of the sometimes deadly disease has been reported in the state this year, and tests are being conducted on seven other people.

One person was admitted to Jordan Hospital in Plymouth for exposure to malathion. The hospital said the unidentified person originally was placed in intensive care but later moved to a regular room and was listed in fair condition last night. A state Department of Public Health official said the department received 30 to 40 calls from people who said they suffered from red eyes, skin irritation, or respiratory problems. But, the official said, fewer than ten said they sought hospital care.

Weather

R/O looks good

A ridge of high pressure will maintain sunny warm days and clear mild nights for the start of R/O Week. With the high centered over the region, winds will generally be light with afternoon seabreezes likely today and possibly Saturday. On Sunday, as the high builds eastward, winds will become southwesterly, resulting in increasing humidity, warmer temperatures, and an increased threat of scattered showers and thunderstorms. Cooler and drier weather is anticipated for early next week.

Friday: Mostly sunny and warm. Seabreezes developing along most coastal locations. High 78-84°F (26-29°C), coolest along the coast. Winds light and variable turning onshore at 10 mph.

Friday night: Partly cloudy and mild. Low 59-64°F (15-18°C). Winds light.

Saturday: Mostly sunny and warmer. High 80-84°F (27-29°C). Winds becoming southwesterly late in the day at 8-13 mph.

Sunday: Partly cloudy and hazy with scattered showers likely especially north and west of the area. Muggier. High 82-86°F (28-30°C). Winds southwest 10-15 mph.

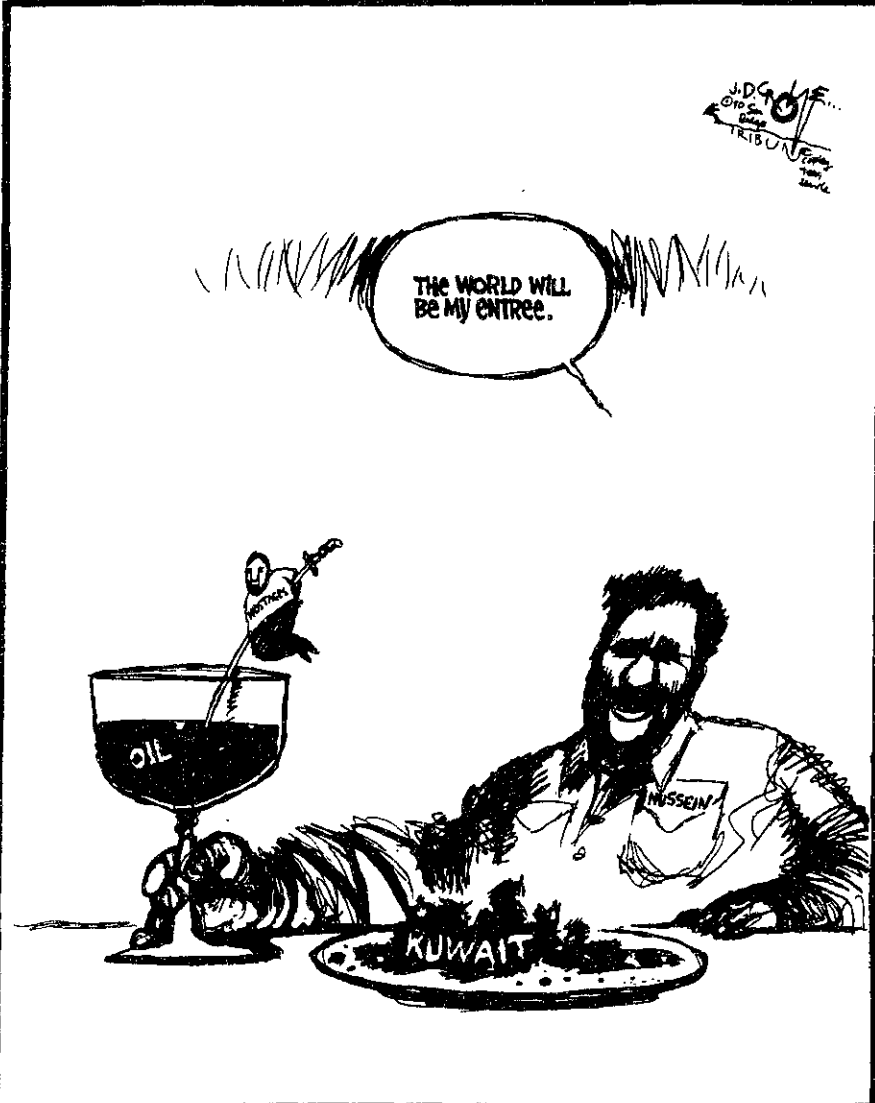
Forecast by Michael C. Morgan

Compiled by Dave Watt

opinion

Sororities need greater role

Column by Joanna Stone



This will be the sixth fall in which sorority rush has been held. And this year a fourth sorority will be joining the MIT Panhellenic. It would, therefore, seem fair to say that sororities are beginning to take on a larger role in the MIT community. And I believe it's high time that we examine exactly what that role should be.

With study breaks, mixers, formals, and the like, sororities play a large role in the social lives of most of their members. And, let's face it, a large part of the social life of MIT can be said to revolve around the Greek system. So, with more coming on campus, we can imagine sororities taking on a role of prestige, and social necessity of sorts, as they have on most other Greek-affiliated campuses across the nation. But this, I think, would be wrong.

It didn't take all of those "How to Be Different" colloquiums last year to clue us, as MIT students, into the fact that MIT is not like other colleges across the country. Our sororities need not be just like those on other campuses.

Women make up 51 percent of the general population. At MIT they account for little more than a third of the total undergraduate student body. And this percentage seems high, when one considers that out there in the real world, women account for only 11 percent of those in science and engineering careers nationwide.

MIT acts as a bridge of sorts for women. It takes them out of the general population, and prepares them for their future lives in a technological world, in which they make up a frighteningly small minority. And it is along this bridge where sororities come in. For some women, being in a sorority may be the only time they experience the camaraderie of women helping women. And at MIT, being in a sorority may be the only time a student will experience the camaraderie of a group of women in technology helping women in technology. Thus it seems only right that sororities at MIT should work to help women in technology.

Currently, to the extent that they have a role on the MIT campus, sororities do help women in technology. But, as this role increases, so too should this help.

It's not a well-known fact that the number of women engineers has begun to decline, but it should be. For one thing, the number should not be on the decline. However, since it is, the fact *should* be known. Women should vocalize their horror at the current trend. Sororities could prove a concrete, structured avenue for such vocalization.

Women engineers today seem to be disembodied from the women's rights activists of their generation. (The current lack of women's groups expressing their outrage at the recent decline in women engineers seems proof of this.) Women engineers haven't had much help along the way. And they don't really have any support to look forward to out there as they try to make it in a male-dominated world. Sororities in the future could provide this help in an effort to bring more women into the engineering profession.

But to really understand what role sororities should play at MIT, we needn't look forward, but instead should look back. When sororities were first founded over a century ago, women were the extreme minority at any institution of higher education. The founding sisters began the sororities for a similar reason that the women's groups of today were formed — that is, to help women survive in an unequal world and to in some way try to equalize that world in the process. The sororities acted as support groups to women as they tried to enter fields that had previously been reserved only for men. Women at MIT need more of this support now.

I think sororities owe it to their founding sisters, and to the community, to set an example for women at large. The community service currently performed by the MIT sororities is of course great. But community service geared specifically to women would be better still. They should hold regular seminars open to all women in which women's issues and current problems are discussed and in which women's roles are examined. No sorority sister should be ignorant of the problems facing her as a woman. Sorority members should go to inner-city schools and talk to female students about being a woman at MIT, and about the options out there today for women in science and technology. Also, perhaps sororities should help out at battered women's shelters or rape hotlines. They should make their presence felt by women, for women.

In a male-dominated world, it may be enough for men in fraternities to make their presence felt socially. But this is not enough for women in sororities, and especially not enough for women in a technological world where decreasing numbers signal that we need to make our presence felt *much, much* more.

Joanna Stone '92, an associate news editor of The Tech, is a member of the Alpha Phi sorority.

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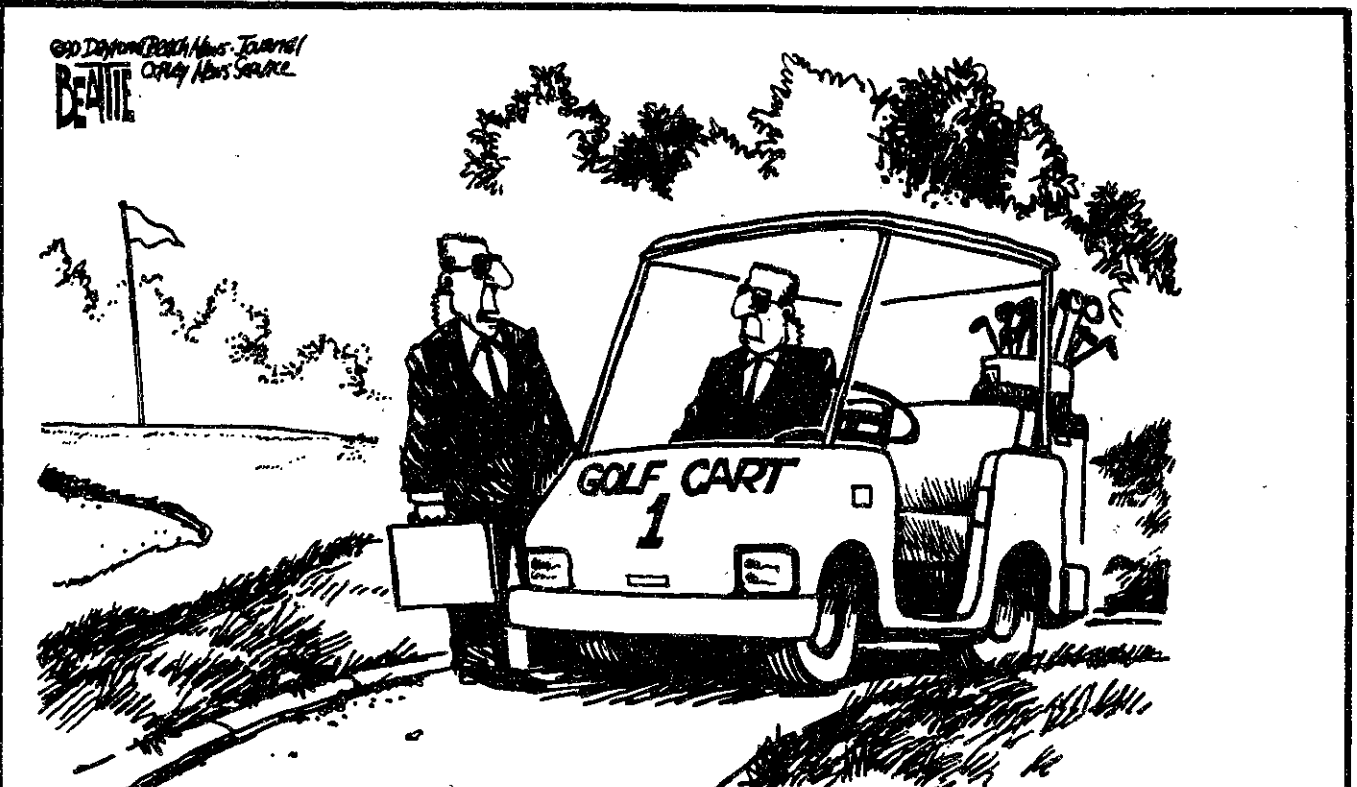
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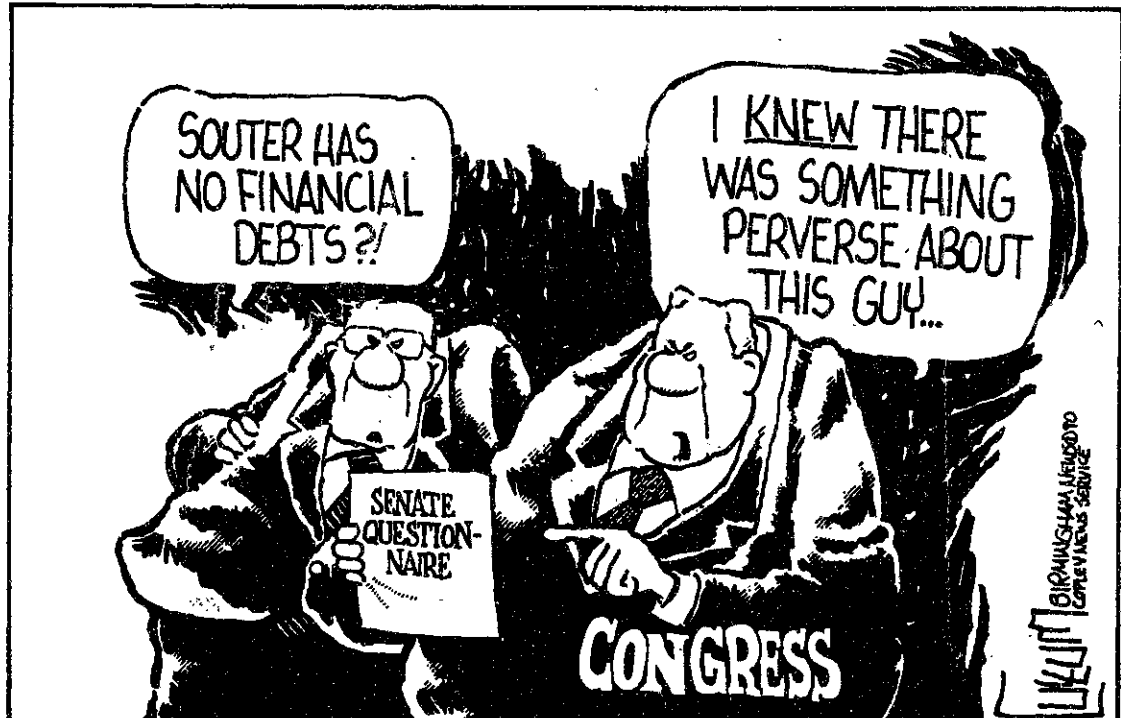
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 Marie E. V. Coppola '90
Staff: Peter E. Dunn G, Michael J. Franklin '88, Lerothodi Lapula-Leeuw '91, Debby Levinson '91, Jeremy A. Hylton '94.

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"If you think this pretense of Bush's vacation looks silly, you should have been around to see Reagan put in a full day of work."





**R/O
'90**



*Photos by
Michelle Greene*



Sexually explicit file removed

(Continued from page 1)

chief distributor of sexually explicit traffic on the net, and provoked an inquiry by the NSF into network traffic.

When Greene learned of the *Chronicle's* story, he contacted Bruce to ask for a ruling from MIT as to whether the archive

should be permitted to remain. Greene said that SIPB first learned of the article through the *Chronicle* story; people routinely set up mail servers and mailing lists on SIPB computers without prior announcement, he explained.

Jane S. Caviness, an NSF dep-

uty division director, also contacted Bruce to verify some of the details of the *Chronicle's* story, and reminded him of the NSF's acceptable use policy. Bruce said the NSF was under pressure from members of Congress to take action.

Caviness did not believe that the drive to control traffic in pornography raised any first amendment issues. "[The NSFNet is] not like a phone company: The NSFNet is really a kind of special purpose network, limited to both organizations and uses which are appropriate," she said. "Some communication should not use the NSFNet backbone because it doesn't follow the research and education guidelines."

Diaz suggested that the NSF is only selectively enforcing the acceptable use guidelines. "I think they're being inconsistent by not trying to shut down all of alt.sex," she said. In addition to alt.sex.bondage, alt.sex.pictures and rec.arts.erotica are also propagated via NSFNet.

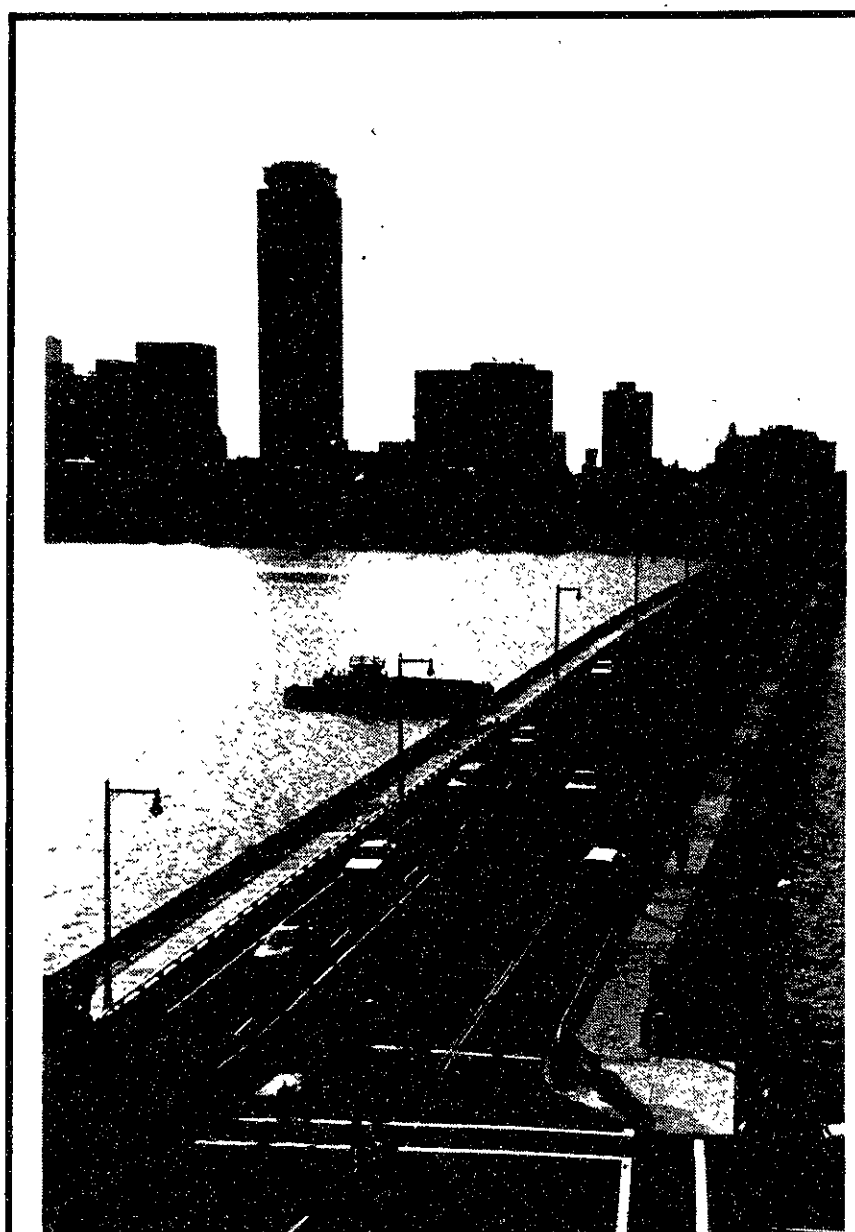
Without further complaints, Bruce said, the matter is closed. "The Institute has a stated policy; we've taken a particular act with respect to one server. Unless people call particular acts to my attention, I'm not going to pursue it further," he said.

Caviness also will only pursue this further if complaints persist. "If [we receive reports] that there are inappropriate uses of the network, I could follow up. We're not on a witch hunt," she explained.

About Usenet

Usenet includes a motley collection of hundreds of special interest discussion groups, or newsgroups, distributed throughout the industrialized world. Almost any topic imaginable has a home on Usenet. Newsgroups exist for discussion of the space shuttle, the Society for Creative Anachronism, the Human Genome Project, electronic bulletin boards, political activism, Islamic and Christian religion and culture, sexually explicit stories and pictures, and many computers and operating systems. The total volume of Usenet traffic runs hundreds of typewritten pages per day.

Here at MIT, the Student Information Processing Board manages the flow of Usenet news through their news server on bloom-beacon.mit.edu. Usenet can be accessed at MIT using a program called *rn*, or readnews, or the graphical version of the same program, *xrn*. Both can be found in SIPB's locker on Project Athena.



Dave Watt/The Tech

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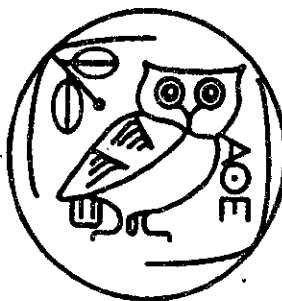
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R/O changes emphasize academic orientation

By Andrea Lambert

Several major changes in Residence/Orientation Week this year are intended to shift its emphasis by offering more academic orientation to freshmen in the first part of the week. The changes were also designed to present freshmen with more information about diversity in the MIT community, before residence selection begins today at 4 pm, according to William J. Moliski '91, this year's R/O coordinator.

In the first of the changes, students broke up into discussion groups to talk to classmates about the MIT community after yesterday's convocation — which itself focused on diversity and community at MIT.

Today, freshmen are participating in a design project led by Professor of Mechanical Engineering Woodie C. Flowers '73. It is part of the activities based on the book *The Design of Everyday Things*, by Donald A. Norman '57, which was assigned to students over the summer.

Students will discuss the book over dinner next Thursday, after a faculty presentation which will include the author Norman himself.

The freshmen are spending this morning exploring MIT in groups of 10 or 11, in search of design problems and poorly designed objects on campus. Their assignment, the second major change in R/O, is to document them with Polaroid photographs and drawings and then come up with solutions.

The third major change in R/O Week this year is the elimination of the annual R/O Picnic. Freshmen will instead eat lunch in small groups with R/O counselors after the design project. An hour-long ice cream social in Killian Court will take the place of the picnic in gathering freshmen for the class picture and the start of rush.

The R/O committee decided to have freshmen eat lunch with R/O counselors, rather than at the picnic, to eliminate some of the "standing around" time during the two-hour picnic, Moliski said, and to create a more casual atmosphere in the question-and-answer sessions with the R/O counselors.

All of these changes were designed to give freshmen "a taste of it all before rush," Moliski said. The way the week is structured this year, freshmen get a "welcome by the president[s], a welcome by upperclassmen, and a welcome by academics" before rush begins, he said.

Changes sparked by Freshman Housing Committee report

This year's R/O committee was influenced by the recommendations of the Freshman Housing Committee, whose November 1989 report suggested that R/O Week focus on orientation to assure "a student's well-being, security, and sense of 'being in the right place' [as well as] the generation of intellectual excitement."

The report also recommended that R/O Week include the "introduction to academic opportunities and the freshman curriculum, provision of practical information about student life and co-curricular activities, and introduction to community life and norms, and introduction to the larger community beyond MIT, and orientation for parents."



Michael Franklin/The Tech

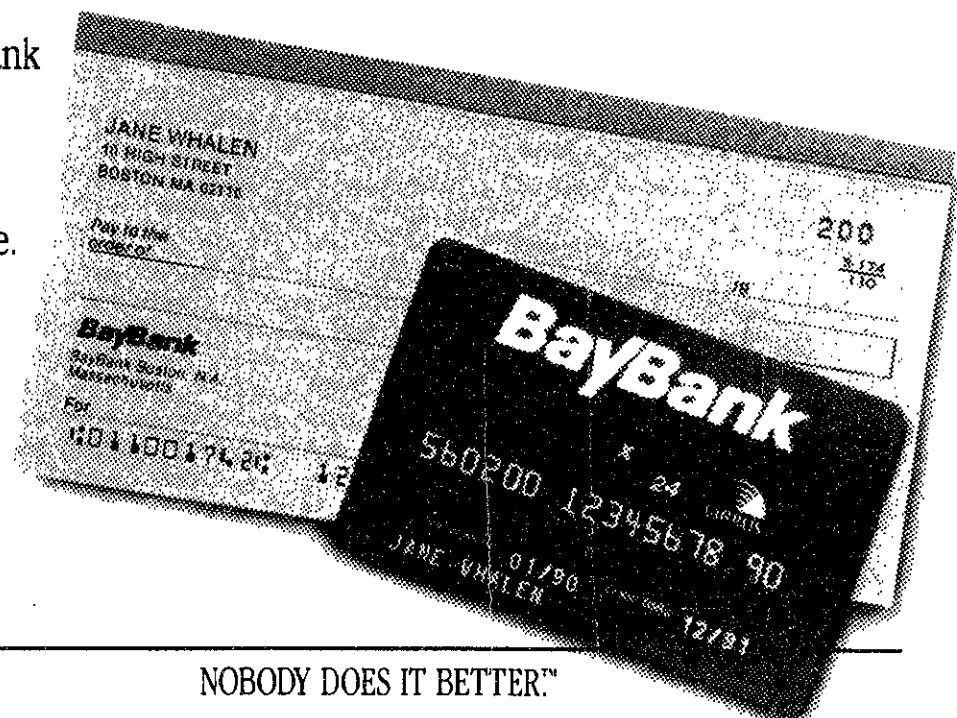
The beginning of rush after the 1989 R/O Picnic. There will be no R/O Picnic this year.

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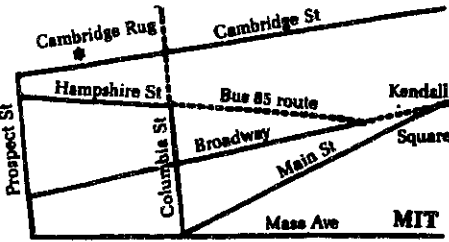
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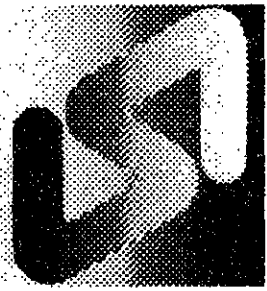
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200 frosh may face crowding

(Continued from page 1)

and ILGs. The typical ILG goal is approximately 380.

Tewhey met with ILG rush chairs and told them that the freshman class was larger than in the past.

Keefe said 400 new ILG students would be a best-case scenario. He said the best estimate would be 380, while the worst-case scenario would be about 340.

FAF delays lead to poor class size estimates

For the past two years, the class size has been about 1050, Behnke said, and the goal for class size has not changed since it was raised from 1000 to 1050 two years ago. The number of students was increased to raise additional tuition revenues, Behnke

said.

The admissions office has cited two reasons for the large class size. Last year, aiming at a class size of 1050, MIT admitted 2018 students but only 1040 actually enrolled. Based on that low yield, 2051 students were accepted this year to achieve a class size of about 1050.

Secondly, a larger percentage of students with financial aid extensions decided to enroll this year.

MIT granted about 100 extensions — more than usual — beyond the May 1 deadline due to financial aid processing problems. The processing of Financial Aid Forms broke down because the federal government was "late in issuing its guidelines," Behnke said. This contributed to the computers crashing at the College Scholarship Service by over-

loading the system, and caused delays nationwide, he explained.

When the admissions officers estimated the size of the class after they granted the extensions, they expected that they "were not going to fill the class . . . based on the past experience with extensions," Behnke said. So they admitted 30 students from the waiting list, he said.

But it "became very clear in mid-July" that the class would be large, because 71 percent of the students with extensions decided to enroll, compared with 41 percent last year, Behnke said. The waiting list yield also increased, from 60 percent last year to 70 percent this year, he added.

Highest level of crowding since 1985

In 1985, the ODSA had to crowd 195 rooms to accommodate all students who applied for Institute housing. One week later, President Paul E. Gray '54 said he would ask the Academic Council to decrease the class size in the following year to eliminate crowding problems.

The highest number of crowds in MIT's history, 220 rooms, occurred in 1980, the year before 500 Memorial Drive opened. That year, seven freshmen lived in television lounges in the basement of Ashdown House.

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MIT loses magnet lab funding to FSU

(Continued from page 1)

established programs at MIT's magnet lab, which was founded in 1960.

But the foundation's report on its visit to the two schools criticized MIT's commitment and enthusiasm for the project. "What was very clear to me . . . was that the level of commitment of the two institutions was strikingly dissimilar," said David A. Sanchez, NSF's assistant director for mathematical and physical sciences, in a prepared statement following the recommendation. The report suggested that the Francis Bitter laboratory "succeeded in spite of the MIT administration rather than because of it."

Reviewers also claimed there were relatively few faculty appointments of major users of the laboratory. In his statement, Sanchez noted that MIT had made no recruitment plans for faculty

Campus Police extend party hours to 1 am

(Continued from page 1)

"desired effect" of attracting fewer "outsiders" to parties and events in the student center. "This past year was an improvement," she added. Glavin felt the improvement was the result of the earlier time and the addition of a Campus Police perimeter detail outside the building.

Glavin intends to keep the perimeter details outside the building, based on whether or not the Campus Police think an event "would attract outsiders," she said. They will evaluate each function on a case-by-case basis, looking at the size of the function, the track record of the organization, and whether or not the party includes live entertainment and alcohol.

"I think it's beneficial to the groups to be able to push back" the closing time of events, said Phillip J. Walsh, director of the Campus Activities Complex. He also felt that the new closing time was "a good middle ground," balancing student requests and public safety concerns.

even though "the major scientific figures at MIT are near retirement." Florida State, on the other hand, has promised to create 22 tenured faculty, 20 visiting faculty and 12 research faculty positions over the next five years.

The decision to locate the lab in Florida is yet another victory for the rapidly-growing Sun Belt states, which have in recent years lured top scientists from traditional academic centers with larger salaries and better-funded laboratories. "Southern schools have been hiring good faculty, and now it's time for them to take their place with the premier institutions," said Jack E. Crow, who will head the new laboratory at FSU. "The decision is part of the growing recognition of good science in the South."

The Los Alamos National Laboratory in New Mexico and the University of Florida are also involved in the FSU proposal. MIT had planned to include area universities and companies as well as the national laboratories at Brookhaven, Argonne and Ames.

The establishment of a new high field magnet lab comes in response to ambitious research efforts by Japan and Western European countries, which are now considered to be at the forefront of the field. Magnet technologies have a wide range of applications, including magnetic resonance imaging in medicine, high-speed levitated trains, fusion power, and superconducting magnets. The magnetic fields generated at these labs are many times more powerful than earth's field.

If MIT is unable to reverse the NSF decision, the Francis Bitter lab, which receives approximately 60 percent of its \$10 million budget from the NSF, may be in jeopardy. "There are definitely feelings of uncertainty about the future," said Kenneth D. Campbell, director of the MIT News Office.

The NSF has committed \$6 million to Francis Bitter for fiscal year 1991. But Sanchez indicated that the money is intended to accommodate the lab's current users while the Florida State facility is being prepared. There are no plans to fund Francis Bitter after fiscal year 1991.

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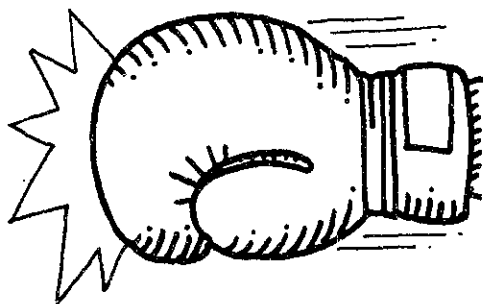
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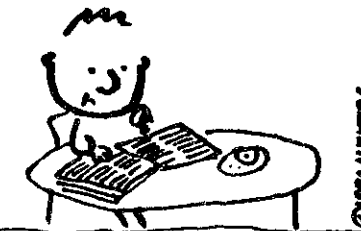
Jim's Journal

I bought a news paper today.



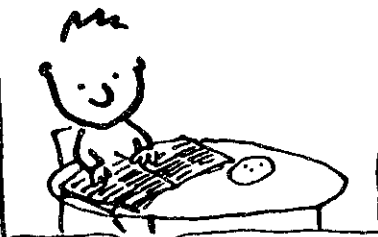
4-19

I read it while I ate some toasted bagels.



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When I finished eating, I sat there for a while and read some more.



Tony walked by, flipped through the paper and took the sports section and entertainment section.



by Jim

Steve came home today eating some of that long stick candy that you lick and dip into flavored powder.

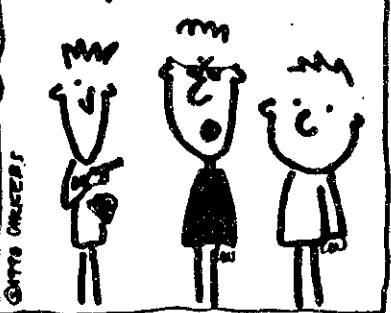


"I haven't had this stuff since I was a kid," he said.



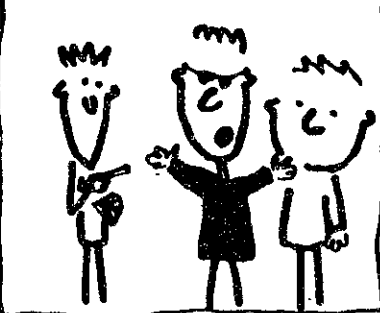
4-26

Tony said, "How can you even think of eating that crap?"



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"It's just sugar is all it is!" he said.



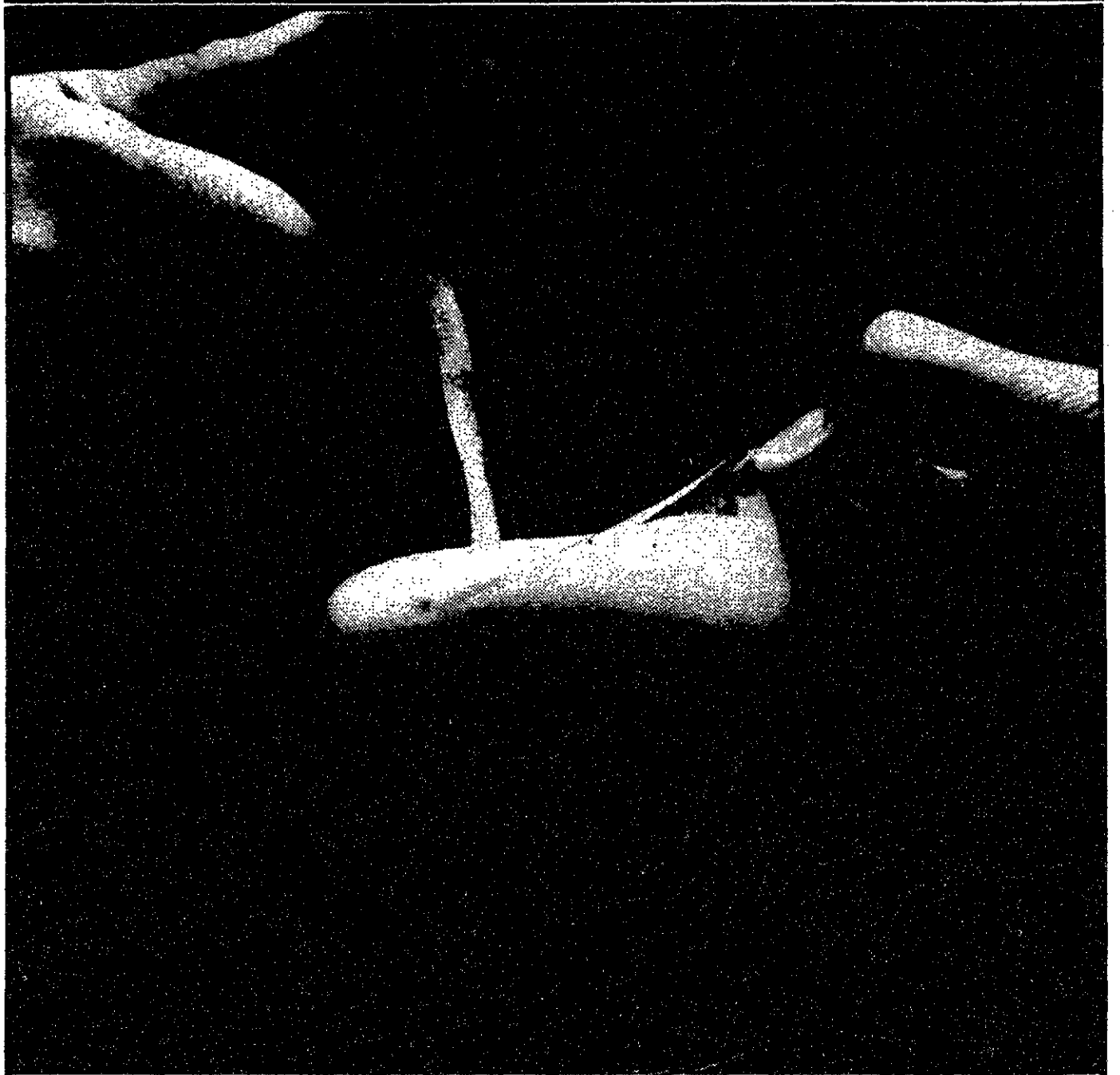
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7 and 10 in 26-100
September 9
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6:30 and 9:30 in 26-100
September 10
Teenage Mutant Ninja Turtles
7, 9:30 and midnight in 26-100



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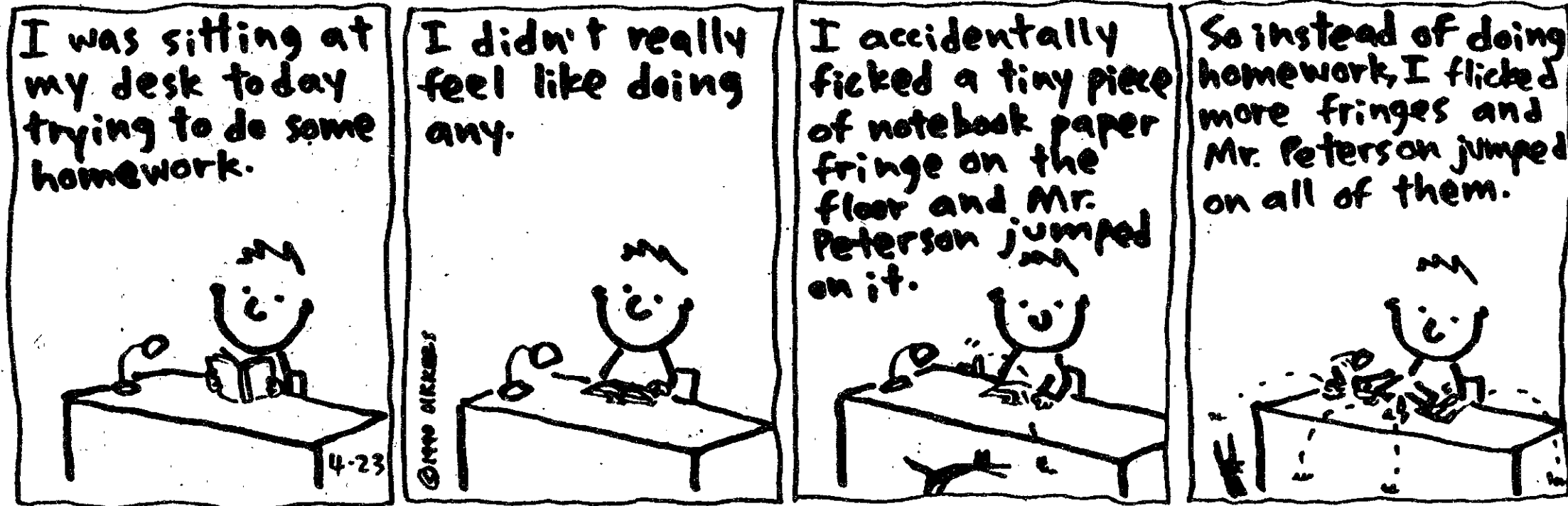
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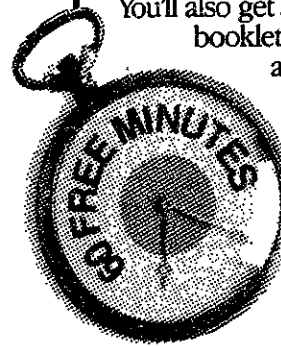


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Robert Mapplethorpe's extraordinary vision

ROBERT MAPPLETHORPE: THE PERFECT MOMENT

Reviewed August 6, 1989.
Washington Project for the Arts,
Washington, DC.
On exhibit through October 4 at
The Institute of Contemporary Art.

By DEBORAH A. LEVINSON

THE WASHINGTON PROJECT for the Arts resides in an unassuming little brownstone near 7th and D Street NW in Washington, DC. Inside, it's neat and prim, with pristine whitewashed walls and twisting spiral staircases. Not at all the sort of place in which one would expect to find an exhibit of "obscene" art.

Ironically, the WPA is only a short walk from the Capitol, where Republican Sen. Jesse Helms of North Carolina spearheads the movement to gut the organization that funded the most profitable exhibition in the gallery's history, *Robert Mapplethorpe: The Perfect Moment*.

Controversy over publicly funded art will neither begin nor end with Mapplethorpe's homoerotic photographs. In mid-1989, there was an uproar over the work of another photographer, Andres Serrano, whose "Piss Christ" — a murky, moody photograph of the crucified Christ submerged in the artist's urine — had been partially funded by a \$15,000 grant from the National Endowment for the Arts. Suddenly the search for other publicly funded, "inappropriate" art was on, and Robert Mapplethorpe's work became the next target.

Mapplethorpe's earliest efforts were his most controversial. He first achieved notoriety for his work celebrating and documenting New York's gay community in the late 1970s. Often the photographs explicitly depicted sexual organs and bondage equipment. Yet Mapplethorpe's art always revealed the humanity and emotions of his subjects behind their leather, spikes, and chains. These graphic depictions of a subsection of the homosexual community later aroused the ire of the Rev. Donald Wildmon's conservative American Family Association, and subsequently that of Helms.

Helms has objected most forcefully to those photographs that he and others regard as pornographic. The senator has a standard packet of four Mapplethorpe photos he shows to reporters questioning him about his stance on "obscene" art. These include "Man in Polyester Suit," depicting the polyester-clad torso of a black man, his uncircumcised penis dangling from his fly, and "Rosie," a two- or three-year-old child caught, shocked, on film — her crotch exposed. Helms claims the latter is a clear example of child pornography. Both photographs are part of *The Perfect Moment* collection.

In June 1989 the Corcoran Gallery of Art in Washington cancelled its scheduled exhibition of the Mapplethorpe works. The DC artists' community retaliated by



"Self Portrait" (1980)

© The Estate of Robert Mapplethorpe

giving a late-night slide show of the most explicit photos on the Corcoran's marble façade. Because of the controversy, demand to see the exhibit exploded, *The Washington Post* reviewed the show from its catalog, and the Washington Project for the Arts, at great expense, picked up the exhibit.

The WPA does not have a large building. They were previously accustomed to greeting about 40 visitors each weekend. During the first weekend of the Mapplethorpe exhibit, 4000 people crammed into the gallery.

So the question remains: Is *The Perfect Moment* worth all the hype and controversy?

Absolutely. The exhibit is a retrospective of a brilliant photographer's work, ranging from his famous Lisa Lyons series and portraits of New York celebrities, to his starkly sexual flowers and images of the gay community. It's a fairly even sampling of his oeuvre — although it does rely a little heavily on Mapplethorpe's favorite floral subject, the calla lily — and is accompanied by a 55-minute videotape of a BBC

interview with the photographer.

Mapplethorpe's style is derived primarily from that of Edward Weston; like Weston, Mapplethorpe produced hundreds of studies of the naked human form, examining its curves and crevices, often at such magnification or unusual angles that a close-up of a nipple looked more like a tiny mountain on an alien landscape or became

arm stretched straight out. And in "Ken and Tyler," two headless figures, one black and one white, pose with their left legs poised like ballet dancers. The photograph is at once precise and erotic, a combination only Mapplethorpe or Weston would have been able to achieve.

Mapplethorpe's flowers are as carefully positioned as his human subjects. His still

"Y is the symbol of the covenant which exists between the artist and his creator/ Y is the consummation of this idea thru the projection of the perfect shot."

so abstracted as to lose all of its impact as a sexual object. Mapplethorpe's creative use of light and shadow and his erotic photos of grapes and eggplant also recall Weston's *Pepper No. 30*.

But Mapplethorpe had a style all his own. Raised in a strict Catholic family, Mapplethorpe was influenced by the rigidity of his religion in his later work in every way. Often in the exhibit, one sees carefully geometric layouts, as in the two gigantic mirrors "Star" and "Black X." Both are sectioned as precisely as a Good Friday mass, the "X" most symbolically so with a tan cross reaching from apex to apex across the carbon-black mirror.

The cross imagery and its accompanying symmetry also appear dramatically in his 1987 construction "Andy Warhol," where a photograph of the enigmatic artist is framed inside a square-shaped cross. Warhol, his silver wig surrounded by a glowing halo, has a look on his face like a Christ stunned at the revelation of his own godhood. Religious sentiments figure strongly in "Tie Rack" as well, with stickpins piercing stigmata on a figure of the Virgin Mary and a crucifix suspended from floss wound around the pins.

Mapplethorpe was very conscious of these religious undertones and was quoted in one interview as saying: "I was a Catholic boy, I went to church every Sunday. A church has a certain magic and mystery for a child. It still shows in how I arrange things. It's always little altars."

This rigidity and symmetry carries over into his nudes as well. "Thomas" shows a muscular black man enclosed within a circular barrier, his arms stretched 180 degrees to push against his cage. "Derrick Cross" is a narrow image of a black man's

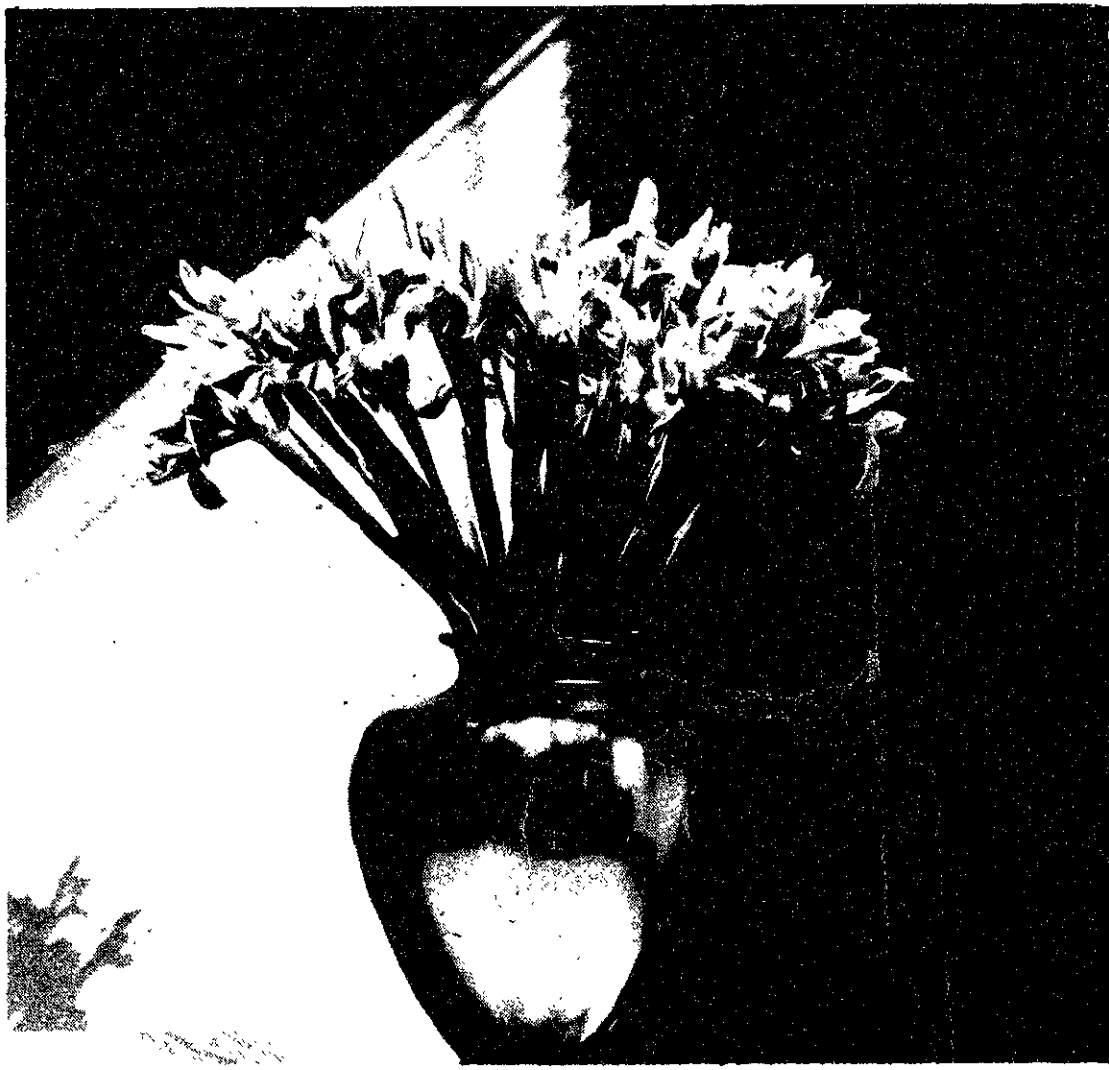
lives are stark — usually only one or two flowers, and often in shadow — but they display a raw sexuality even more powerful than that of the nudes. His treatment of the male and female aspects of the calla lily is most striking, one photograph emphasizing the flower's phallic stamen, another emphasizing its feminine curves. At the size at which the flower photographs have been printed, their sensuality becomes overwhelming. The colors — yellow-orange lilies against a royal purple background, green pipe-cleaner stems and red silk petals of a poppy and bud — are so vibrant that they draw the viewer in, forcing him to acknowledge their primitive sexuality.

The aforementioned "Poppy" is so erotic that the Washington Project for the Arts displayed it alongside the graphic X, Y, and Z Portfolios. The stems of the poppies curl around each other, intertwined like lovers' legs, the phallic bud hovering over the opened flower with palpable malice.

At the WPA, the curator took care to isolate the X, Y, and Z Portfolios from the faint-hearted by placing them in a separate room. The Institute of Contemporary Art has copped out just a little: the portfolios are accessible to everyone, but exhibit tickets are on sale only to those 18 or older, and minors may only attend if accompanied by a parent. These restrictions, while they may seem slightly fascist, are there for good reason. The portfolios contain explicit depictions of sexual acts, and while some people will not consider them pornography, others will be deeply offended.

Not all the works in the portfolios are explicit; some are the sensual flowers, oth-

(Please turn to page 14)



"Iris" (1986)

© The Estate of Robert Mapplethorpe

Macbeth is tense, involving; Acis and Galatea splendid

MACBETH

By William Shakespeare.
The MIT Project for
Summer Student Theater.
Directed by Joe Vanderway '89.
Starring Derek Herrera '92
and Debbie Wells '92.
Killian Hall, August 3-5.

ACIS AND GALATEA

By Handel.
The MIT Summer Opera.
Steven McDonald, Artistic Director.
With Jean Danton, Martin Kelly and
David Stoneman.
Killian Hall, July.

By JONATHAN RICHMOND

JOE VANDERWAY drafted a tense and involving *Macbeth* out of the summer ethers. True, it started a bit slowly, but as the plot advanced so too did the drama.

Killian Hall was chosen as venue for the production, and it was ingeniously transformed into an intimate theater space — the audience forming an arc lengthwise — and well-focused on the action happening just a few feet away. There was no shortage of audience: The show sold out on its final scheduled night, and the lines of disappointed theatergoers were so long that an extra show was put on the following day.

If the Shakespeare-thirsty crowds thought they were going to escape the mid-summer's heat outside, they hadn't reckoned with the likes of the Lady Macbeth of Debbie Wells '92. No lady to mess with, Wells made Lady Macbeth a figure of icy, calculating authority from the word go. Nicely acted, and quite deliciously evil.

Talking of evil, the witches brewed up a pretty potent potion, too. Jill Bidgood, in particular, had a larger-than-life stage presence, while the sensuously slinky body of Elisa Duggan '93 left no doubt as to the nature of the powers propelling it into action.

Harry Teplitz '91 was Macbeth, and took a bit of time to really warm up. But as the end drew near, he took the audience for a gripping tour of the protagonist's psyche, the increasing dementia of the character invading every nook and cranny of the house.

As to the rest of the cast, all gave performances which were adequate, despite a

number of weaknesses. The action occasionally came apart, but it was invariably quickly glued together again, Vanderway cranking the tension to leave all with a great summer evening's entertainment, as well as enough material for sleep-destroying nightmares for a good many more nights to come. Well done: Let's have more theater like this in Killian Hall.

THE MIT SUMMER OPERA is a new institution, and long may it live, along with renewed interest in opera at MIT in general. Artistic director Steven McDonald started his venture with Handel's *Acis and Galatea* which, in brief, tells the story of how the giant Polyphemus gets jealous of the joys of Acis with Galatea and strikes him dead. Acis becomes immortal, though, transformed into an ever-flowing fountain.

Handel's music is wonderful, and McDonald presented it splendidly, if possibly a bit rapidly. Jean Danton, as Galatea, was the best of the singers, contributing some very pretty, nicely-nuanced, and also



Director Stephen McDonald with his orchestra.



A scene from the Project for Summer Student Theater's *Macbeth*.

poignant singing. Her "Must I My Acis Bemoan" was quite inspired.

David Stoneman stood tall as Polyphemus, singing affectingly enough at times to briefly get us on the giant's side. Martin Kelly had a few rough edges as Acis — his is not a lyrical voice — but he too had his eloquent moments. The choral parts were done nicely, and the band produced sufficient oomph to propel the show along. Let's have more next summer. And during the school year too, please.

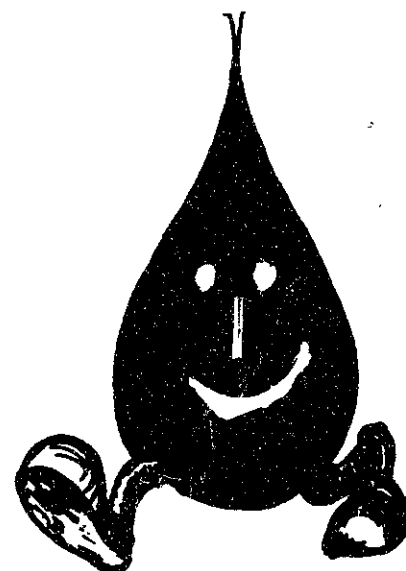
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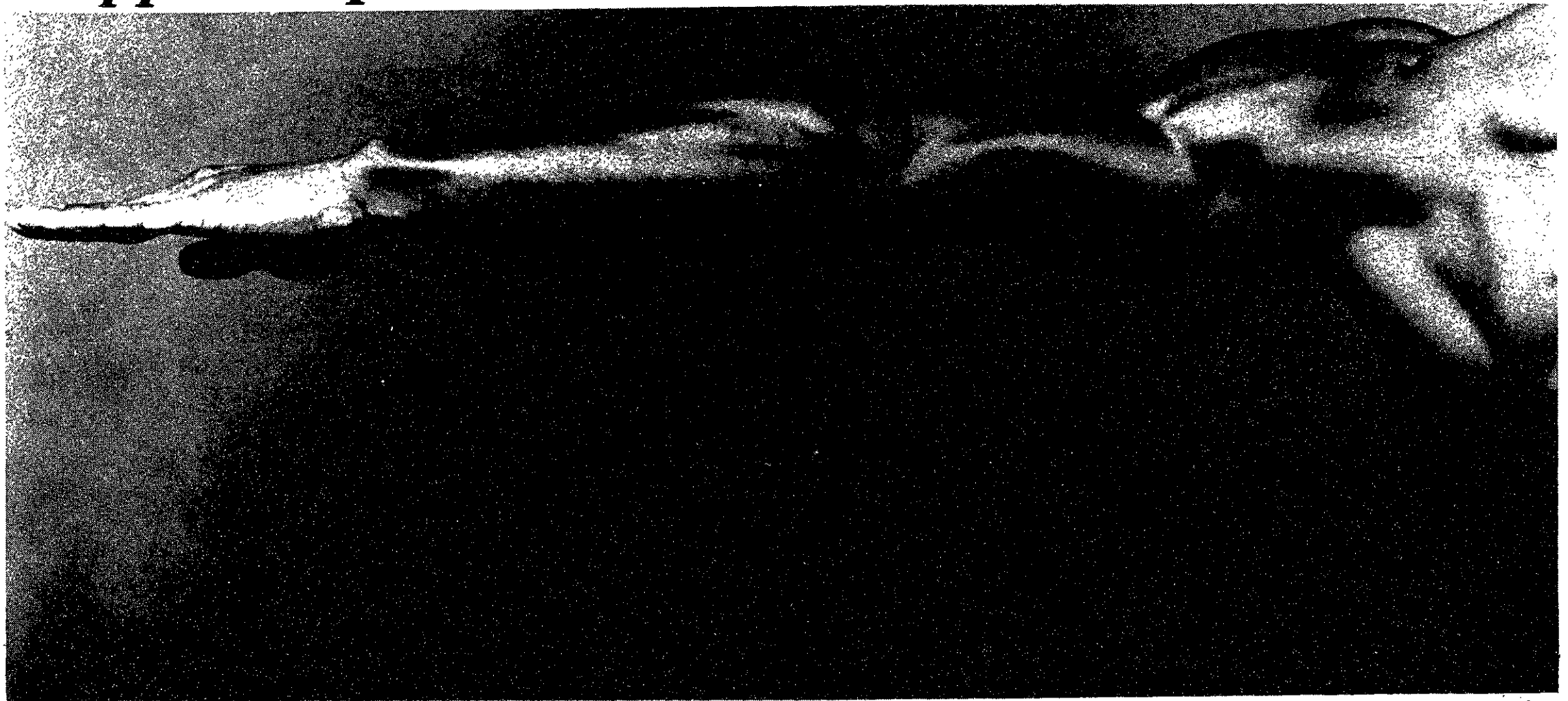
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Mapplethorpe's exhibit captures the perfect moment



"Derrick Cross" (1982)

© The Estate of Robert Mapplethorpe

(Continued from page 12)

ers are simply portraits. Nevertheless, they do contain Mapplethorpe's infamous self-portrait with a bullwhip inserted in his anus as well as many photographs of penises and men engaging in homosexual acts. Still, shocking the public in order to sensitize them to gay issues was one of Mapplethorpe's primary goals, and the photographs are worth seeing for their artistic merit alone.

The portfolios are displayed with a series of poems by poet and singer Patti Smith. The prose poems, which are structured as free associations on the letters X, Y, and Z, go straight to the heart of Mapplethorpe's work: "Y is the symbol of the covenant which exists between the artist and his creator/ Y is the consummation of this idea thru the projection of the perfect shot."

The most compelling photographs in the exhibit, however, are Mapplethorpe's as-

toundingly perceptive portraits of celebrities ranging from actor Richard Gere to *Transparent Horizons* sculptor Louise Nevelson. Mapplethorpe had a remarkable ability to reveal the inner spirit of his subjects: Performance artist Laurie Anderson smiles winsomely, her eyes betraying her mischievousness; Louise Bourgeois grins wickedly, her giant bronze sculpture of a penis clutched underneath her arm. Minimalist composer Philip Glass perches nervously on a chair, his arms folded over his crossed legs, his face startled, unshaven.

Mapplethorpe's favorite human subjects, however, were himself and his close friend, poet and singer, Patti Smith. His portraits of Smith are amazing — all at once, they capture her loneliness and her independence, her sensitivity and her wildness. They are feral and primitive. For "Patti Smith (Don't Touch Here)," Mapplethorpe flanks a Polaroid film cover

with four Polaroids of the singer. The film cover, clearly marked "DON'T TOUCH HERE. Handle only by the edges" is juxtaposed with the images of Smith clutching at a white wall, alternately looking paranoid, fierce, resigned, and vulnerable. It's a simple construction and an even simpler concept. It's just that Mapplethorpe makes it work so well.

Oddly, the artist's numerous self-portraits are the only ones that fail to reveal a major personality trait. His self-portraits are largely an unsuccessful search for his own identity. In one portrait, he outfits himself with horns and a devilish smile; in another, he teases his hair, puts on rouge and lipstick, and stares open-mouthed at the camera in a kind of kinky parody of Marilyn Monroe. Others show him as James Dean, a Satan-worshipping terrorist, and a debonair gentleman. The portraits of his friends capture their perfect

moments, but somehow — perhaps he found self-portraits too intimate, too personal? — Mapplethorpe is unable to do the same for himself.

The Perfect Moment is exactly that: a study of the point where sex merges with sensuality, eroticism merges with the edges of pornography, fear of the camera merges with revelation of the inner self. Simply put, it is an extraordinary collection of work by an extraordinary man.

For those who wish to learn more about Mapplethorpe and his work, the ICA is sponsoring a symposium on September 22 at the Hynes Convention Center. The symposium will be moderated by ICA Director David A. Ross, and participants will deliver papers discussing the social, cultural, and historical implications of Mapplethorpe's art.

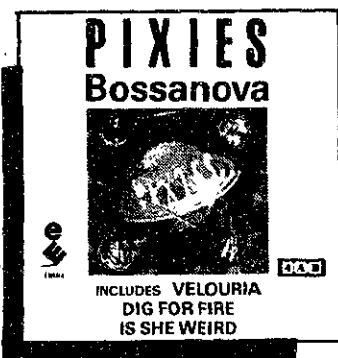
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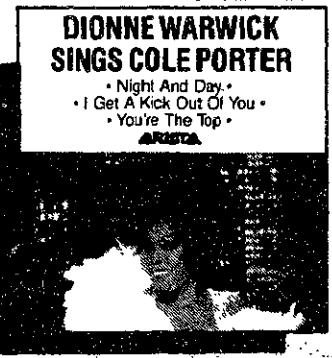
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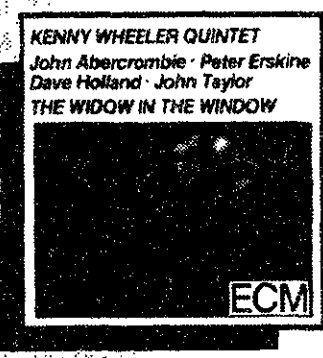
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Daedalus project documented in *The Fullness of Wings*

THE FULLNESS OF WINGS

Written by Gary Dorsey.
Viking Press, 345 pages, \$19.95.

By TIM TOWNSEND

THE RECORD-SETTING 1988 FLIGHT of the MIT *Daedalus* Human Powered Aircraft was a triumph of engineering and the human spirit. The flight itself, however, was just the final step in what had been an exhausting preparation of design, construction, and logistics.

Gary Dorsey's new book, *The Fullness of Wings*, tells the story of the people who led the first successful human-powered flight efforts at MIT and how their experiences led up to the *Daedalus*. Dorsey makes his documentary effort a complete one, not willing to gloss over the conflicts that always arise within groups working under intense pressure.

The pressures that mounted during the *Daedalus* Project came from many sides. Sponsors demanded more and more recognition, and instant results. The MIT bureaucracy nitpicked over contractual obligations and the use of facilities. Team members faced pressures from classes and job obligations.

In this atmosphere of intense pressure, blowups were bound to happen. Dorsey chronicles how these happened sometimes legitimately, sometimes over trivial matters. Readers expecting to find a glowing account of a rosy, cheery project that happened easily will be surprised by Dorsey's frankness. Some participants in the *Daedalus* story come out looking bad in *The Fullness of Wings*. Among these are the sometimes-greedy sponsors, the sometimes-temperamental athletes, and the MIT administration.

The MIT administration is depicted as, at worst, holding the program back and, at best, keeping out of the way. Indeed, at some points MIT almost turned its back on the project, perhaps hoping it would go away and quit demanding the special attention of faculty and administrators.

However badly the administration is depicted, the academic atmosphere is treated worse. The Institute is shown as a place which has forsaken its roots, where engineers no longer really get involved in hands-on engineering. It was doubted whether anyone in the aeronautics and astronautics department even really knew how to build an airplane. In contrast to the stifling academic atmosphere, Dorsey describes the attitudes of the hackers and their adventures from underground hacking to rooftop pranks. (He does a good job of it, too, except when he describes Smoots running from the "Harvard side" of the Harvard Bridge to the "MIT side.")

Against the backdrop of a stifling academic life, the principal figures of the future *Daedalus* project grew out of the rebellious MIT Rocket Society. Dorsey's book starts with the childhood background of *Daedalus* project manager John Langford and how his interests in model rocketry led him to meet Harold "Guppy" Youngren and Bob Parks of the MIT Rocket Society. Langford eventually ended up as a freshman at MIT and found to his surprise that Guppy and "Parkie" were

still there (on the "infinite undergraduate" plan). The drudgery of academia was soon pushed aside to concentrate on what was important: building rockets. The three pursued this hobby to the fullest, winning in national and international rocketry competitions.

After stumbling upon the remains of an early MIT human-powered aircraft (HPA), the *BURD*, and concluding it unflappable after several trials, they decided to build their own HPA. (And do it in 90 days!) This led to the construction of the *Chrysalis*, the first MIT HPA to successfully fly. After the *Chrysalis* came the *Monarch*, which won the Kremer HPA speed prize in 1983. Along the way, the team encountered other hands-on engineers who would become key players in the *Daedalus* adventure.

The larger challenge presented by the proposed *Daedalus* flight led to larger problems in its execution. More money had to be raised, more workers had to be recruited, and more arrangements made. The second half of Dorsey's book deals with the progression of the project and tells how just as one problem would be solved, another would pop up.

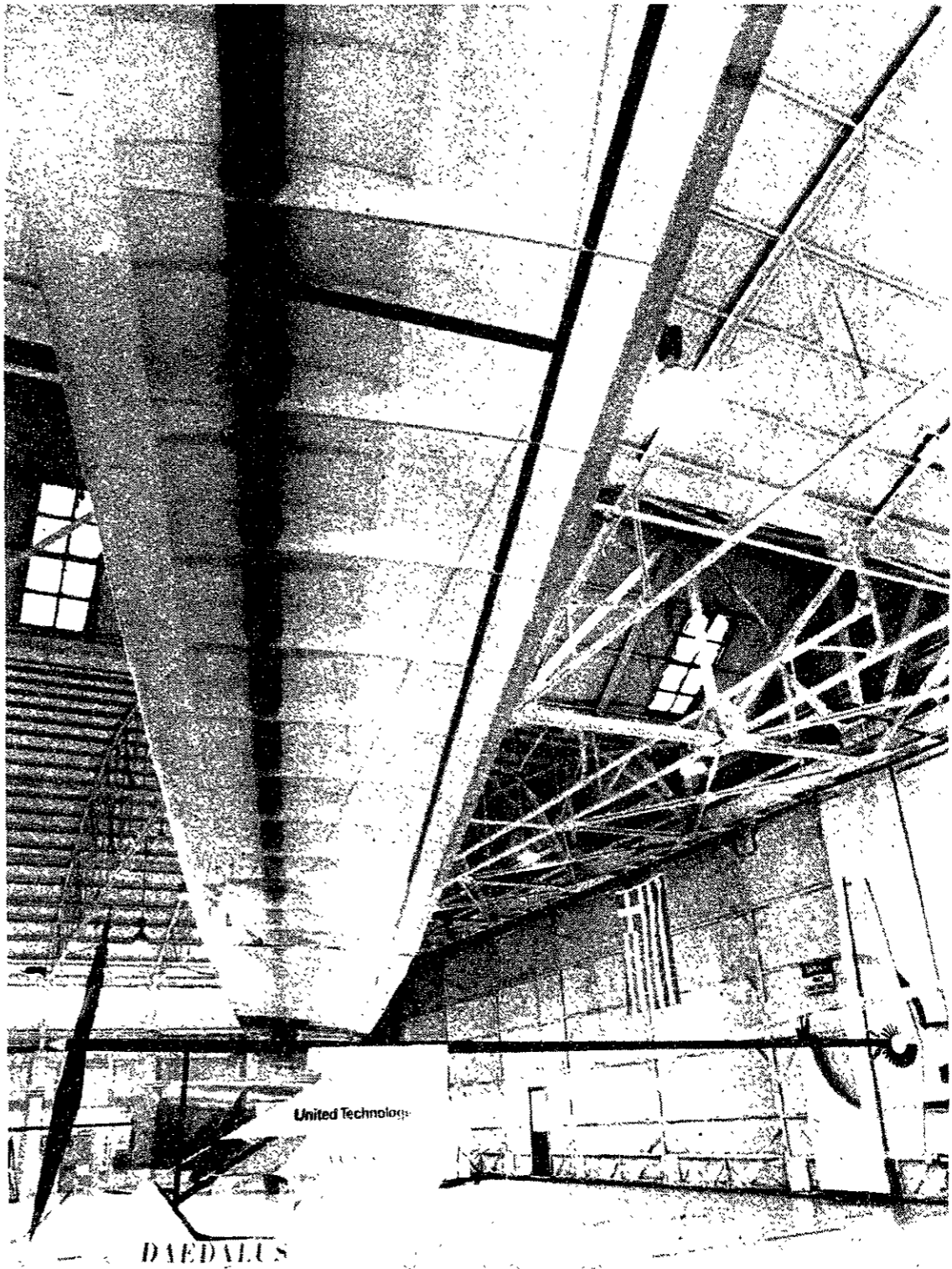
Poor weather, waffling sponsors, demoralized pilots, a crash — all these problems put stress on the participants, enough to put permanent bad blood between some who were supposed to be working together to produce a flyable aircraft. Fortunately, the dream of the *Daedalus* flight kept the team together long enough to realize their goal. Dorsey finishes the book with his account of the actual record-setting flight and its bittersweet ending, filled with enough suspense to keep even a mystery fan glued to his seat.

Dorsey does a very thorough job with his first published book. A writer for the *Hartford Courant*, he wrote a couple of articles about the *Daedalus* project for his newspaper before being swept up into the life of the project. Dorsey spent more time with the team than any other non-official member and traveled to Greece with the team to witness the historic flight.

After the completion of the project, he began work on the book full-time and spent considerable time interviewing members of the project on their experiences. There is so much information in the book that probably no one on the *Daedalus* team can read it without learning something new about one of his colleagues. Dorsey errs only in a few minor places, mostly misplaced identities in relating a couple of anecdotes.

The Fullness of Wings is an entertaining and informative account of the formation and execution of the *Daedalus* Project. Frank and honest, it should be required reading for anyone entering the engineering management field. Although melodramatic at times, it gives a detailed picture of the personal and technical problems which naturally arise in any engineering group, as well as the satisfaction of success which comes after those problems have been surmounted.

(Tim Townsend '90 was a member of the *Daedalus* Project Team from 1987 to 1988.)



The *Daedalus* Human Powered Aircraft in its hangar (top); students race to meet *Daedalus* as it lands (bottom).

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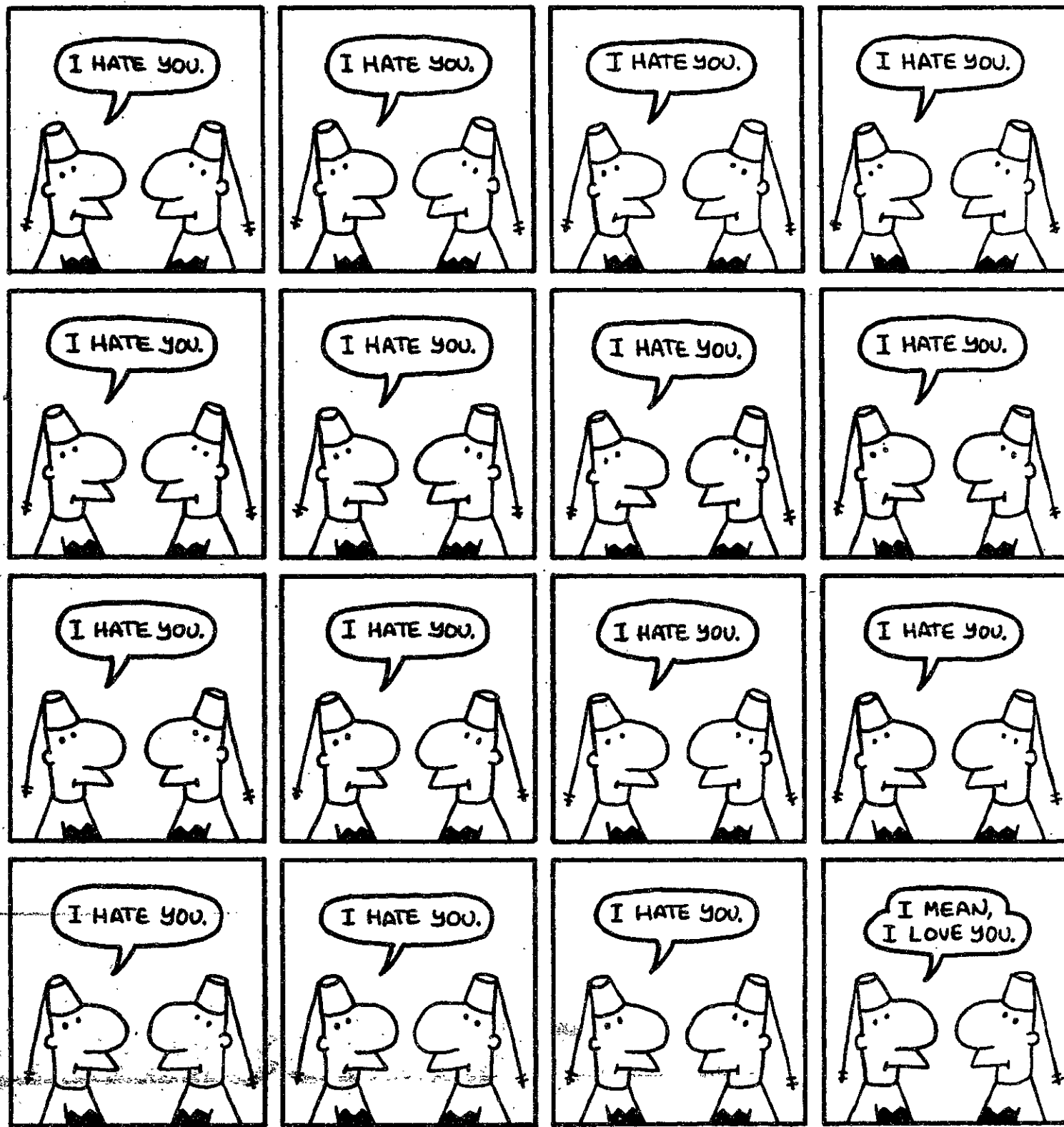
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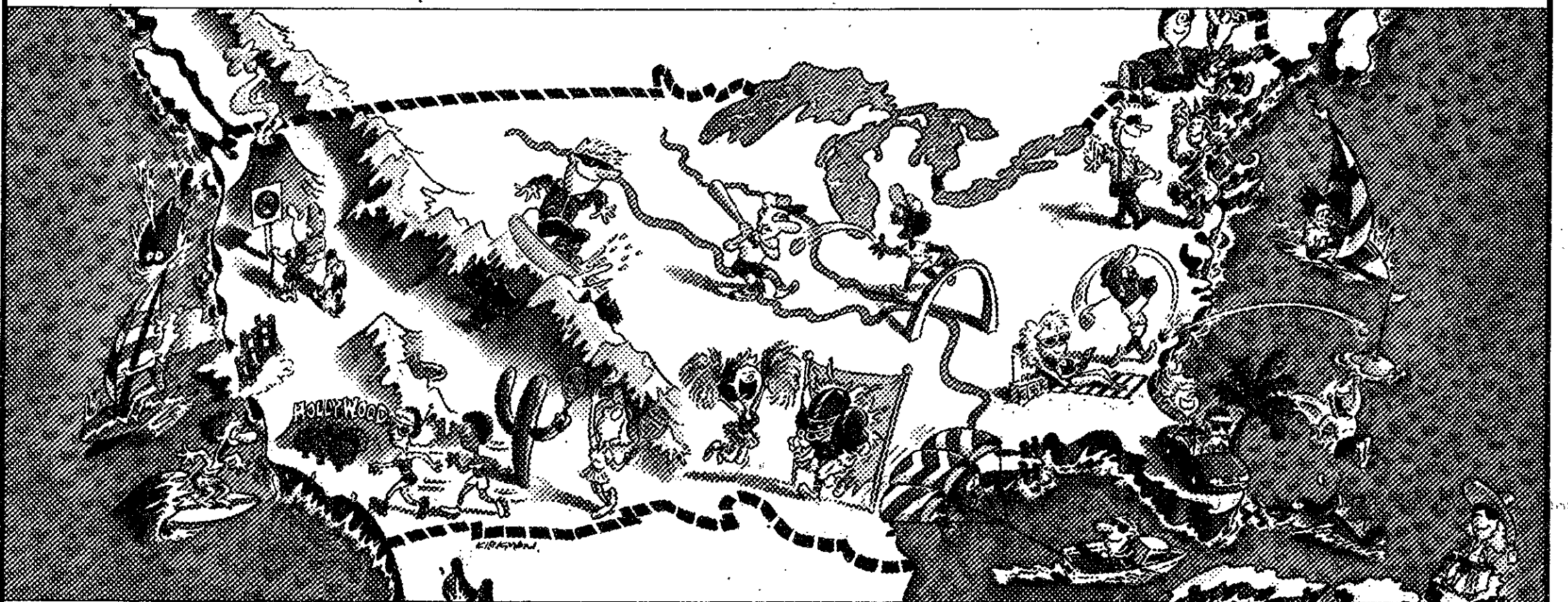
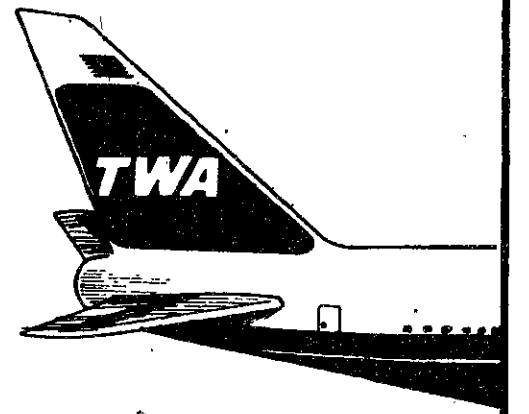
To effectively meet the challenges of these key positions, you must have a degree in a technical discipline, plus related experience and proven skills in traffic engineering and simulation modeling.

Please submit your resume to N.T. Scott, The MITRE Corporation, 7525 Colshire Drive, McLean, VA 22102. MITRE's Corporate Headquarters are located in Bedford, MA. U.S. Citizenship may be required. An Equal Opportunity/Affirmative Action Employer.

MITRE

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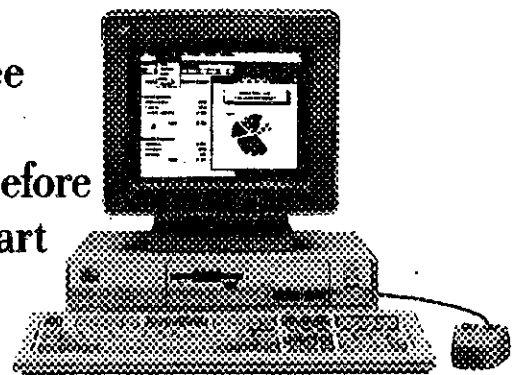
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A R T S

Friday, August 31

CONTEMPORARY MUSIC

*** CRITICS' CHOICE ***
 Little Feat and John Hiatt perform at 7:30 at Great Woods, Routes 140 & 495, Mansfield. Tickets: \$19 and \$21. Telephone: (508) 339-3333.

Crazy Train, Catharsis, 40 Thieves, Spilled Rotten, and Outta Bounds perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$3.50/\$4.50. Tel: 451-1905.

Chucklehead, Shockra, and Style perform at the Paradise, 967 Commonwealth Avenue, Boston. Tel: 254-2052.

*** CRITICS' CHOICE ***
 Think Tree and Instant Folk Death perform at 8 pm in an 18+ ages show and at 11 pm in a 21+ ages show at Nightstage, 823 Main Street, Cambridge, just north of MIT. Telephone: 497-8200.

Daisy Chain, Ex-Girlfriends, and Exhibit A perform at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Happy Campers, Apparitions, Crahdaddy, and The Chairmen perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Tel: 247-8309.

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

Timmy Hughes performs at the Plough & Stars, 912 Massachusetts Avenue, Cambridge. Telephone: 492-9653.

The Motor City Rhythm 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.

Inner Circle and The Shakers perform at 8 pm at Necco Place, One Necco Place, near South Station in downtown Boston. Tickets: \$7.50/\$8.50. Tel: 426-7744.

THEATER

Evita, the Tony-Award winning musical by Andrew Lloyd Webber and Tim Rice, is presented by the MIT Musical Theater Guild at 8 pm in Kresge Little Theater. Also presented September 1-2, 6-8, and 13-15. Tickets: \$8 general, \$6 seniors and students, \$5 MIT students. Telephone: 253-6294.

FILM & VIDEO

*** CRITICS' CHOICE ***
 Race the Wind, a breathtaking encounter with sea, wind, and human ingenuity, and The First Emperor of China, a 40-minute film epic on the founder of Imperial China, continue through October at the Mugar Omni Theater, Museum of Science, Science Park, Boston, near the Science Park T-stop on the green line. Race the Wind hours are Monday at 11, 1, 2, & 3; Tuesday-Friday at 11, 1, 2, 3, 7, & 8; Saturday every hour from 10 am to 9 pm; Sunday every hour from 11 am to 8 pm. The First Emperor hours are Tuesday-Thursday at 4 & 9; Friday at 4, 6, & 10; Saturday at 10 pm; Sunday at 9 pm. Tickets: \$6 general, \$4 seniors and children. Telephone: 623-6664.

*** CRITICS' CHOICE ***

The Coolidge Corner Theatre continues its series *Forbidden Cinema* with Henry: Portrait of a Serial Killer (John McNaughton), and Pedro Almodovar's *Labyrinth of Passion* and *Dark Habits*. The Coolidge also presents the animated adventure *Akira* (Katsuhiro Otomo). Located at 280 Harvard Street, Brookline, at the Coolidge Corner T-stop on the "C" green line. All films continue indefinitely. Telephone: 734-2500.

The Museum of Fine Arts continues its series *Action, Excitement: Thrills from Hong Kong* with *Zu: Warriors of the Magic Mountain* (1989, Tsui Hark) at 6 pm & 8 pm in Remis Auditorium, 465 Huntington Avenue, Boston. Tickets: \$5 general, \$4.50 MEA members, seniors, and students. Telephone: 267-9300.

*** CRITICS' CHOICE ***

The Regent Theater begins its series of *Films by Pedro Almodovar* with *Labyrinth of Passion* (1982) at 7:30 and *Law of Desire* (1986) at 5:30 & 9:30 at 7 Medford Street, Arlington Center, Arlington, on the #77 bus line from the Harvard T-stop. Also presented September 1 and 2. Tickets: \$4 (good for the double feature). Telephone: 643-1198 or 876-6837.

JAZZ MUSIC

*** CRITICS' CHOICE ***
 Sun Ra and His Intergalactic Arkestra performs at 9 pm & 11 pm at the Regattabar, Charles Hotel, Harvard Square, Cambridge. Also presented Saturday, September 1. Tickets: \$10 to \$13. Telephone: 661-5000.

Saturday, Sept. 1

CONTEMPORARY MUSIC

Linda Ronstadt and Aaron Neville perform at 7:30 at Great Woods, Routes 140 & 495, Mansfield. Tickets: \$20 and \$24. Telephone: (508) 339-3333.

Voodoo Dolls, Shoot That Dog, and Dreams Made Flesh perform at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Digney Fignus performs at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

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

Evan Johns and the H-Bombs perform at Johnny D's, 17 Holland Street, Davis Square, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

JAZZ MUSIC

*** CRITICS' CHOICE ***
 Miles Davis performs at 7:30 at the Opera House, 539 Washington Street, Boston. Tickets: \$25.25. Telephone: 720-3434.

Sun Ra and His Intergalactic Arkestra at the Regattabar. See August 31 listing.

THEATER

Evita by MTG in Kresge Little Theater. See August 31 listing.

FILM & VIDEO

Labyrinth of Passion (1982, Pedro Almodovar) and *Law of Desire* (1986, Pedro Almodovar) at The Regent. See August 31 listing.

Sunday, Sept. 2

CONTEMPORARY MUSIC

Peter, Paul & Mary perform at 7:30 at Great Woods, Routes 140 & 495, Mansfield. Tickets: \$19 and \$24. Telephone: (508) 339-3333.

Mallethead, Hardlicks, Livewire, Egypt, and Blue Toger perform in an 18+ ages show at 8 pm at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5. Telephone: 451-1905.

Barrence Whitfield & The Savages and Ellie Marshall perform at Johnny D's, 17 Holland Street, Davis Square, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

THEATER

Working, by Studs Terkel, and *No Exit*, by Jean Paul Sartre, are presented at 2 pm & 7 pm by Torn Ticket II and Pen, Paint & Pretzels at Arena Theater, Tufts University, Medford. Also presented Monday, September 3. No admission charge. Telephone: 381-3940.

Evita by MTG in Kresge Little Theater. See August 31 listing.

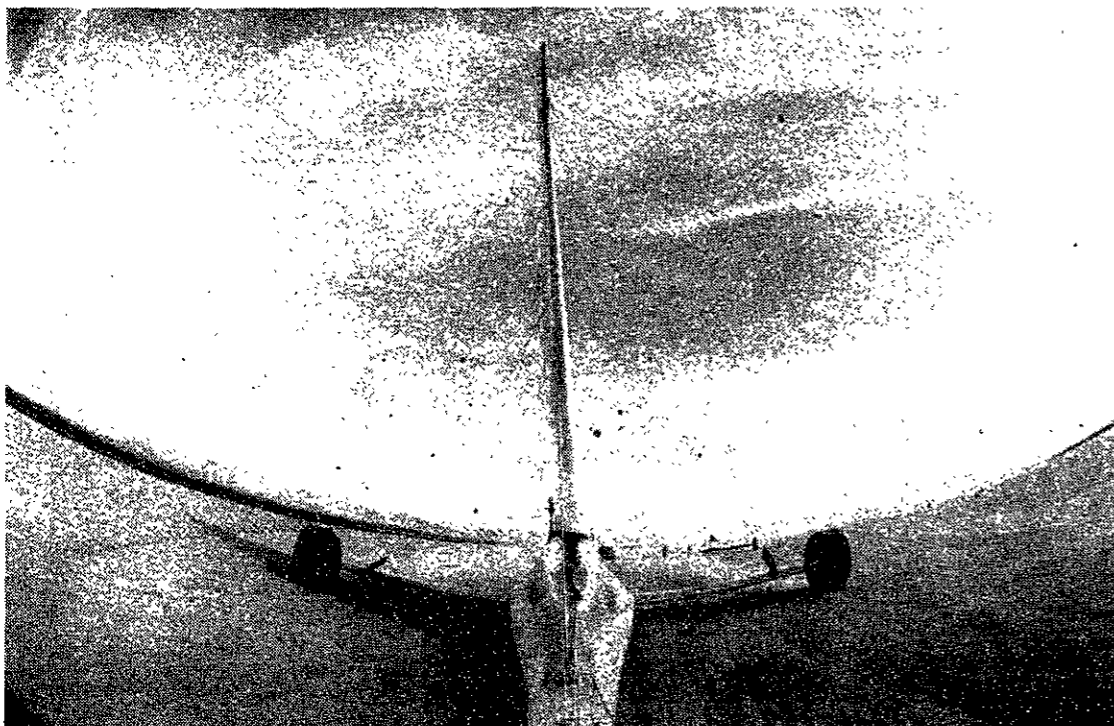
(Please turn to page 22)

On The Town

Compiled by Peter Dunn



Miles Davis at the Opera House on September 1.



Race the Wind continues through October at the Museum of Science.

Hey, do you want a beer?

Before answering, ask some more questions.

- Do I have enough money with me to take a taxi home tonight?
- When was the last time I ate?
- Do any of my friends know where I am?

These are the kind of questions that GAMMA wants you to be asking yourself everytime you drink.

GAMMA is a group of students who believe that MIT students can have fun and use alcohol responsibly. We want to make the use of alcohol at MIT a more positive experience by providing education and support in the following areas:

- Risk Management and Liability Issues (how to party safely)
- Social Options for Non-drinkers (how to have fun without being trashed)
- The Myths and Realities of Alcohol Use (how to drink responsibly)

If you would like to find out how you can help, or want to give us your suggestions please contact:

Sallie Israelit
 x5-8584

Anne Gilligan, advisor
 x3-1316, W20-547

ARTS

FILM & VIDEO

The Museum of Fine Arts presents the premiere engagement of *Les Misérables* (1957, Jean-Paul Le Chanois, France/Italy) at 1 pm in Remis Auditorium, 465 Huntington Avenue, Boston. Also presented September 5 & 6 at 6 pm and September 9 at 1 pm. Tickets: \$5 general, \$4.50 MFA members, seniors, and students. Telephone: 267-9306.

Labyrinth of Passion (1982, Pedro Almodovar) and *Law of Desire* (1986, Pedro Almodovar) at The Regent. See August 31 listing.

Monday, Sept. 3

THEATER

Working and No Exit at Arena Theater, Tufts. See September 2 listing.

FILM & VIDEO

The Regent Theater continues its series of *Films by Pedro Almodovar* with *Labyrinth of Passion* (1982) at 7:30 and *Dark Habits* (1984) at 5:30 & 9:30 at 7 Medford Street, Arlington Center, Arlington, on the #77 bus line from the Harvard T-stop. Also presented September 4. Tickets: \$4 (good for the double feature). Telephone: 643-1198 or 876-6837.

Tuesday, Sept. 4

THEATER

*** CRITICS' CHOICE ***
We Keep Our Victims Ready, Karen Finley's scathing social commentary on the themes of rape, violence, alcoholism, suicide, poverty, and discrimination, is presented by the American Repertory Theatre and the Institute of Contemporary Art at 7 pm at the Loeb Drama Center, 64 Brattle Street, Harvard Square, Cambridge. Also presented September 5, 6, 7, 8, 13, 14, & 15 at 8 pm and September 8 & 15 at 2 pm. Tickets: \$16 to \$50. Telephone: 547-8300.

CLASSICAL MUSIC

Organist Margaret Angelini performs works by Cierambault, Franck, and Bach at 12:15 at King's Chapel, 58 Tremont Street, Boston. No admission charge. Telephone: 227-2155.

CONTEMPORARY MUSIC

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

Maelstrom and The Eels perform at 8 pm at Necco Place, One Necco Place, near South Station in downtown Boston. Tickets: \$4.50. Telephone: 426-7744.

FILM & VIDEO

*** CRITICS' CHOICE ***
The MIT Department of Political Science presents *Brazil* (Terry Gilliam) at 9 pm in 10-250. No admission charge. Telephone: 253-3649.

Labyrinth of Passion (1982, Pedro Almodovar) and *Dark Habits* (1984, Pedro Almodovar) at The Regent. See September 3 listing.

Wednesday, Sept. 5

CONTEMPORARY MUSIC

Trash Broadway, Mace, Strip, and Shotgun perform at 9 pm in a 19+ ages show at Axis, 13 Lansdowne Street, Boston, near Kenmore Square. Tel: 262-2437.

Blues Traveler and *Human Radio* perform at 9 pm in an 18+ ages show at Nightstage, 823 Main Street, Cambridge, just north of MIT. Telephone: 497-8200.

Chuck Morris and the Sidewalk Blues Band performs at 8 pm at Necco Place, One Necco Place, near South Station in downtown Boston. Tickets: \$4.50. Telephone: 426-7744.

CLASSICAL MUSIC

Boston Academy of Music performs works by Puccini at 7:30 in Killian Hall, MIT Hayden Memorial Library Building 14. Tickets: \$12 general, \$10 seniors and students. Telephone: 242-0055.

JAZZ MUSIC

Joe Williams performs at 9 pm at the Regattabar, Charles Hotel, Harvard Square, Cambridge. Also presented September 6-9. Tickets: \$12 to \$14 depending on day. Telephone: 661-5000.

FILM & VIDEO

*** CRITICS' CHOICE ***
The Regent Theater continues its series of *Films by Pedro Almodovar* with *Labyrinth of Passion* (1982) at 7:30 and *What Have I Done to Deserve This?* (1985) at 5:30 & 9:30 at 7 Medford Street, Arlington Center, Arlington, on the #77 bus line from the Harvard T-stop. Also presented September 6. Tickets: \$4 (good for the double feature). Tel: 643-1198 or 876-6837.

Les Misérables (1957, Jean-Paul Le Chanois, France/Italy) at the MFA. See September 2 listing.

Thursday, Sept. 6

CONTEMPORARY MUSIC

Kid Crash, Sticks and Stones, Rat Alley, Mace, and Cygnus perform in an 18+ ages show at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5. Telephone: 451-1905.

Sleep Chamber and Fertile Virgin perform at 10 pm in a 19+ ages show at Axis, 13 Lansdowne Street, Boston, near Kenmore Square. Telephone: 262-2437.

Rods and Cones perform at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Saffire-Uppity Blues Woman performs at Johnny D's, 17 Holland Street, Davis Square, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

Regina Belle performs at 8 pm at the Roxy, 279 Tremont Street, Boston. Tickets: \$19.50. Telephone: 720-3434.

Ugly Rumors, The Roys, and Dionysus perform at 8 pm at Necco Place, One Necco Place, near South Station in downtown Boston. Tickets: \$4.50. Telephone: 426-7744.

The Paul Motian Trio performs at 8:00 in an 18+ ages show and at 10:30 in a 21+ ages show at Nightstage, 823 Main Street, Cambridge, just north of MIT. Telephone: 497-8200.

JAZZ MUSIC

Joe Williams at the Regattabar. See September 5 listing.

THEATER

Revolutionary Witness, Peter Barnes' worm's-eye view of the French Revolution written to mark the anniversary of Bastille Day, opens today at The Performance Place, 277 Broadway, Somerville. Continues through September 22 with performances Thursday-Saturday at 8 pm. Tickets: \$12. Telephone: 625-1300.

DANCE

*** CRITICS' CHOICE ***
The Bolshoi Ballet performs *Ivan the Terrible* at 8 pm at the Wang Center, 270 Tremont Street, Boston. Also presented September 7. Tickets: \$40, \$50, \$60, & \$75. Telephone: 787-8000 or 931-2000.

FILM & VIDEO

Les Misérables (1957, Jean-Paul Le Chanois, France/Italy) at the MFA. See September 2 listing.

Labyrinth of Passion (1982, Pedro Almodovar) and *What Have I Done to Deserve This?* (Pedro Almodovar) at The Regent. See September 5 listing.

Friday, Sept. 7

CONTEMPORARY MUSIC

Bruce Hornsby and the Range perform at 7:30 at Great Woods, Routes 140 & 495, Mansfield. Tickets: \$19 and \$21. Telephone: (508) 339-3333.

East of Eden, Gigolo Aunts, Talking to Animals, The Westmorelands, and Atomic Cafe perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$4.50/\$5.50. Telephone: 451-1905.

Figures on a Bench, The Bardots, The Bristol, and Scatterfield perform at 9 pm in a 19+ ages show at Axis, 13 Lansdowne Street, Boston, near Kenmore Square. Telephone: 262-2437.

Bim Skala Bim performs at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

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

Amazing Mudshark performs at 8 pm at Necco Place, One Necco Place, near South Station in downtown Boston. Telephone: 426-7744.

DANCE

The Marcus Schulkind Dance Company performs at 8 pm at the Boston Conservatory Theater, 31 Hemenway Street, Boston. Also presented September 8 at 8 pm and September 9 at 3 pm. Tickets: \$12 general, \$10 seniors and students. Telephone: 536-2962.

The Bolshoi Ballet at the Wang Center. See September 6 listing.

FILM & VIDEO

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

*** CRITICS' CHOICE ***
The Coolidge Corner Theatre continues its series *Forbidden Cinema* with Fatty Smith's *Robert Having His Nipple Pierced* and Robert Mapplethorpe & Gus Van Sant's *Mala Noche*. The Coolidge also presents *The Icicle Thief* (Mauricio Nizetti). Located at 280 Harvard Street, Brookline, at the Coolidge Corner T-stop on the "C" green line. Films continue indefinitely. Telephone: 734-2500.

The Museum of Fine Arts presents the premiere engagement of *The Laserman* (1988, Peter Wang, US/Hong Kong) at 6 pm & 8 pm in Remis Auditorium, 465 Huntington Avenue, Boston. Tickets: \$5 general, \$4.50 MFA members, seniors, and students. Telephone: 267-9300.

The Regent Theater presents *From Russia With Love* (1963, Terence Young) at 5:00 & 9:20 and *Dr. No* (1962, Terence Young) at 7:15 at 7 Medford Street, Arlington Center, Arlington, on the #77 bus line from the Harvard T-stop. Also presented September 8 and 9. Tickets: \$4 (good for the double feature). Telephone: 643-1198 or 876-6837.

CLASSICAL MUSIC

Mary Jane Rupert performs in a harp & piano recital of works by Bach, Albaniz, Fauré, Tournier, and Chopin at 8 pm in Goddard Chapel, Tufts University, Medford. Telephone: 381-3564.

JAZZ MUSIC

Joe Williams at the Regattabar. See September 5 listing.

THEATER

The Misanthrope, Molière's story of duplicity and unrequited love in the scandal-mongering world of the Parisian court, opens today at 8 pm as a presentation of the Promethean Theatre Company at the French Library, 53 Marlborough Street, Boston. Also presented September 8, 11-14 at 8 pm and September 9 at 2 pm & 7 pm. Tickets: \$12.50 advance, \$15 at the door. Telephone: 391-2350.

Saturday, Sept. 8

CONTEMPORARY MUSIC

Bob (Harvey) performs at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5.50. Telephone: 451-1905.

The Bags perform at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

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


JAZZ MUSIC

Joe Williams at the Regattabar. See September 5 listing.

DANCE

*** CRITICS' CHOICE ***
The Bolshoi Ballet performs *Swan Lake* at 2 pm & 8 pm at the Wang Center, 270 Tremont Street, Boston. Also presented September 9 at 3 pm. Tickets: \$40, \$50, \$60, and \$75. Telephone: 787-8000 or 931-2000.

The Marcus Schulkind Dance Company at the Boston Conservatory. See September 7 listing.



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With every puff, your health could be going up in smoke. If you'd like to kick the habit but you need help, call your local American Cancer Society. It could be the first step to quitting for life.

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ARTS

On The Town

Compiled by Peter Dunn



Karen Finley's *We Keep Our Victims Ready* at the American Repertory Theatre, September 4 to 15.

CONTEMPORARY MUSIC
Ice Cube performs in an 18+ ages show at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$10. Telephone: 451-1905.

EXHIBITS
The Speed of the Soul, featuring 60 dramatic black-and-white and polychrome prints by Venezuelan photographers, opens today at The Art Institute of Boston, 700 Beacon Street, Boston. Continues through October 10 with gallery hours weekdays 9-4:30. Tel: 262-1223.

Tuesday, Sept. 11

THEATER
Groucho, A Life In Revue, reflecting on the career and personal lives of the Marx Brothers, opens today at The Theatre Lobby, 216 Hanover Street, Boston. Performances are Tuesday-Friday at 8 pm, Saturday at 6 pm & 9 pm, with matinees Wednesday at 2 pm & Sunday at 3 pm. Tickets: \$15 to \$24. Tel: 227-9872.

DANCE
*** CRITICS' CHOICE ***
The Bolshoi Ballet performs highlights from *Petrushka*, *Spartacus*, *La Sylphide*, *Le Corsaire*, *The Golden Age*, *Don Quixote*, and *Paquita* at 8 pm at the Wang Center, 270 Tremont Street, Boston. Also presented September 12 and 13. Tickets: \$40, \$50, \$60, and \$75. Tel: 787-8000 or 931-2000.

FILM & VIDEO
Buffet Froid (1979, Bertrand Blier) and *Too Beautiful For You* (1990, Bertrand Blier) at the Regent Theatre. See September 10 listing.

Ongoing Theater

The Comedy of Errors, by William Shakespeare, continues through September 8 as a presentation of Ikaros Theatre at the Leland Theatre, Boston Center for the Arts, 539 Tremont Street, Boston. Performances are Thursday-Saturday at 8 pm. Tickets: \$10 general, \$8 seniors and students. Telephone: 629-2157.

The Dresser, Ronald Harwood's play about the love/hate relationship between an aging actor and his faithful dresser, continues through September 1 as a presentation of the Nora Theatre Company at the Harvard Union, Quincy and Harvard Streets, Harvard Square, Cambridge. Performances are at 8 pm. Tickets: \$12 to \$15 general, \$10 seniors and students. Telephone: 495-4530.

Forbidden Broadway 1990, the latest updated version of Gerard Alessandrini's musical comedy revue, continues indefinitely at the Terrace Room, Boston Park Plaza Hotel. Performances are Tuesday-Friday at 8 pm, Saturday at 7 pm & 10 pm, and Sunday at 3 pm & 6 pm. Tickets: \$17 to \$25 depending on performance. Telephone: 357-8384.

The History of King Henry the Fourth, Part One, by William Shakespeare, directed by Andrea McGimsey '88 and featuring Drea Brandford '89, Wendy Leigh Cothran '89, and Sue Downing '86, continues through September 1 as a presentation of Inanna Theatre at The Performance Place, 277 Broadway, Somerville. Performances are at 8 pm. Tickets: \$12 general, \$10 seniors and students. Telephone: 491-0031.

Saint Joan, by George Bernard Shaw, continues through September 1 as a presentation of Blood Relations Company at the Back Alley Theater, 1253 Cambridge Street, Inman Square, Cambridge. Performances are at 8 pm. Tickets: \$15 general, \$12 seniors and students. Telephone: 547-3949.

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

The Three Musketeers, Peter Raby's swashbuckling adaptation of the Alexandre Dumas novel, continues through September 2 at the outdoor Public Theatre, Christian A. Herter Park, Soldiers Field Road, Boston. Performances are at 8 pm. Tickets: \$11 to \$15. Telephone: 720-1007.

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

Ongoing Exhibits

ON CAMPUS
The Annual Student Loan Art Exhibition and Lottery, featuring more than 340 contemporary prints and photographs from MIT's permanent collections, continues through September 12 at the List Visual Arts Center, Wiesner Building E15. Gallery hours are weekdays 12-6 and weekends 1-5. No admission charge. Telephone: 253-4680.

Richard Bertman: Architect and Sculptor, works by the eminent Boston architect, continues through September 2; From the Ecole to Tech: Désiré Despradelle, His Colleagues and Students, drawings featured in discussing the influence of the Ecole des Beaux Arts, continues through October 14; and Doc Edger-ton: Stopping Time, photographs and memorabilia documenting the invention and use of the strobe light, continues indefinitely at the MIT Museum, 265 Massachusetts Avenue, Cambridge. Museum hours are Tuesday-Friday 9-5 and Saturday-Sunday 12-4. Admission: \$2 requested donation, free to MIT community. Telephone: 253-4444.

Microscopes, color photographs by Charles Lewis using advanced photographic techniques, continues through September 7 in the Compton Gallery, between lobbies 10 and 13. Gallery hours are weekdays 9-5 and Saturday 12-4. No admission charge. Telephone: 253-4444.

OFF CAMPUS
The Emperor's New Clothes: Censorship, Sexuality, and the Body Politic, an installation by Richard Bolton, continues through September 15 at the Photographic Resource Center, 602 Commonwealth Avenue, Boston. Tel: 353-0700.

Unlocking the Hidden Museum: Riches from the Storerooms, presenting nearly 200 works of art from the Museum of Fine Arts collections, many rarely seen by the public, continues through September 16 at the MFA, 465 Huntington Avenue, Boston. No admission charge with MIT ID. Telephone: 267-9300.

*** CRITICS' CHOICE ***
Soviet Space, the world premiere of a new exhibition exploring the history of the Soviet Union's space program, assembled in Moscow in association with Glavkosmos, continues through September 23 at the Museum of Science, Science Park, Boston, near the Science Park T-stop on the green line. Exhibit hours are daily 9-5. Admission: \$6 adults, \$4 seniors and children, no admission charge with MIT ID. Telephone: 523-6664.

On View 1990: Work by Wellesley College Studio Faculty, recent work by nine artists who teach studio art at Wellesley, continues through September 30 at the Wellesley College Museum, Jewett Arts Center, Wellesley College, Wellesley, Massachusetts. Museum hours are Monday-Saturday 10-5, Tuesday-Wednesday 10-9, and Sunday 2-5. No admission charge. Telephone: 235-0320 ext. 2051.

*** CRITICS' CHOICE ***
Robert Mapplethorpe: The Perfect Moment, focusing on three traditional genres and his subject matter — the still-life, the nude, and the portrait, continues through October 4 at the Institute of Contemporary Art, 955 Boylston Street, Boston [see review this issue]. Exhibit hours are Tuesday-Sunday 10-7 through August, and Tuesday-Sunday 10-9 through September & October. Tickets: \$6 general, \$5 students, \$3 seniors. Telephone: 266-5152.

Graphic Art of the Barnyard, prints, drawings, and photographs portraying animals of farm and field, continues through October 7 in the Trustman Galleries, Museum of Fine Arts, 465 Huntington Avenue, Boston. No admission charge with MIT ID. Tel: 267-9300.

The Harvest of 1830: The Barbizon Legacy, more than 60 French, American, and Dutch works inspired by the Barbizon School of landscape painting, continues through October 21 at the Arthur M. Sackler Museum, Harvard University, 485 Broadway, Cambridge. Museum hours are Tuesday-Sunday 10-5. Admission: \$4 general, \$2.50 seniors and students. Telephone: 495-9400.

Figuring the Body, examining the ways in which artists explore the body as the expression of various identities, continues through October 28 in the Foster Gallery, Museum of Fine Arts, 465 Huntington Avenue, Boston. No admission charge with MIT ID. Tel: 267-9300.

Morris Louis, nine major canvases by one of the pioneers of stained painting, continues through December 9 in the Carter Gallery, Museum of Fine Arts, 465 Huntington Avenue, Boston. No admission charge with MIT ID. Telephone: 267-9300.

Upcoming Events

The Boston Film Festival, September 13 to 20. Billy Bragg at the Somerville Theatre on September 14. Tribe at the Paradise on September 14. Garrison Keillor in Lake Wobegon Loyalty Days at the Wang Center on September 17. M. Butterfly at the Colonial Theatre, September 22 to October 14. World Party at Citi Club on September 26. Heretix at the Paradise on October 26. The Flying Karamazov Brothers at the Spingold Theater, Brandeis University, October 30 to November 4.

FILM & VIDEO

The MIT Lecture Series Committee presents Ferris Bueller's Day Off at 7 pm & 10 pm in 26-100. Admission: \$1.50. Telephone: 258-8881.

From Russia With Love (1963, Terence Young) and Dr. No (1962, Terence Young) at the Regent Theatre. See September 7 listing.

Sunday, Sept. 9

CONTEMPORARY MUSIC
Suicidal Tendencies, Exodus, and Pantera perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$8.50/\$9.50. Telephone: 451-1905.

DANCE

The Bolshoi Ballet at the Wang Center. See September 8 listing.

The Marcus Schulkind Dance Company at the Boston Conservatory. See September 7 listing.

FILM & VIDEO

The MIT Lecture Series Committee presents Dr. Strangelove at 6:30 & 9:30 in 26-100. Admission: \$1.50. Telephone: 258-8881.

The Harvard-Epworth Church presents F. W. Murnau's Tabu (1931) at 8 pm at 1555 Massachusetts Avenue, Cambridge. Admission: \$3 contribution. Telephone: 354-0837.

Les Misérables (1957, Jean-Paul Le Chanois, France/Italy) at the MFA. See September 2 listing.

From Russia With Love (1963, Terence Young) and Dr. No (1962, Terence Young) at the Regent Theatre. See September 7 listing.

JAZZ MUSIC

Joe Williams at the Regattabar. See September 5 listing.

THEATER

Rameau's Nephew, Denis Diderot's 18th-century biting attack on the contradictions between the high-minded pretense and moral hypocrisy of pre-revolutionary France, is presented at 9 pm by the American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Harvard Square, Cambridge. Also presented September 10, 12, & 18-22 at 8 pm, September 11, 16, & 23 at 7 pm, and September 16, 22, & 23 at 7 pm. Tickets: \$16 to \$33. Telephone: 547-8300.

Monday, Sept. 10

FILM & VIDEO

The MIT Lecture Series Committee presents Teenage Mutant Ninja Turtles at 7:00, 9:30 & 12:00 in 26-100. Admission: \$1.50. Telephone: 258-8881.

The Regent Theater presents Buffet Froid (1979, Bertrand Blier) at 5:30 & 9:00 and Too Beautiful For You (1990, Bertrand Blier) at 7:15 at 7 Medford Street, Arlington Center, Arlington, on the #77 bus line from the Harvard T-stop. Also presented September 11 to 13. Tickets: \$4 (good for the double feature). Tel: 643-1198 or 876-6837.

CLASSICAL MUSIC

The Longy School of Music's Septemberfest 1990 — 75th Anniversary Celebration presents the Gala Opening Concert: Music of 1915, featuring works by Ives, Debussy, Stravinsky, and Ravel, at 8 pm in the Edward Pickman Concert Hall, 27 Garden Street, Cambridge. No admission charge. Telephone: 876-0956.



The Bolshoi Ballet performs at the Wang Center, September 6 to 13.

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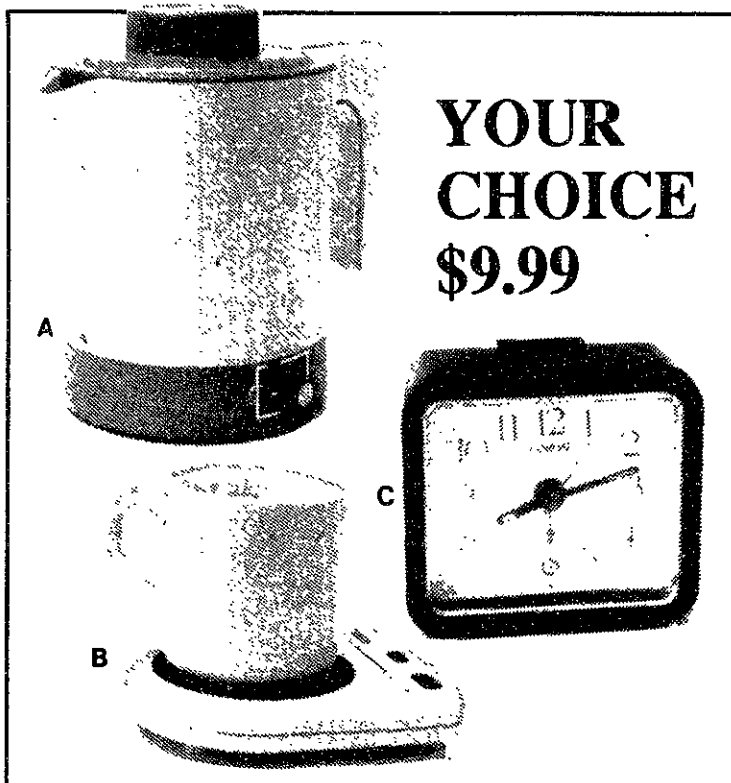
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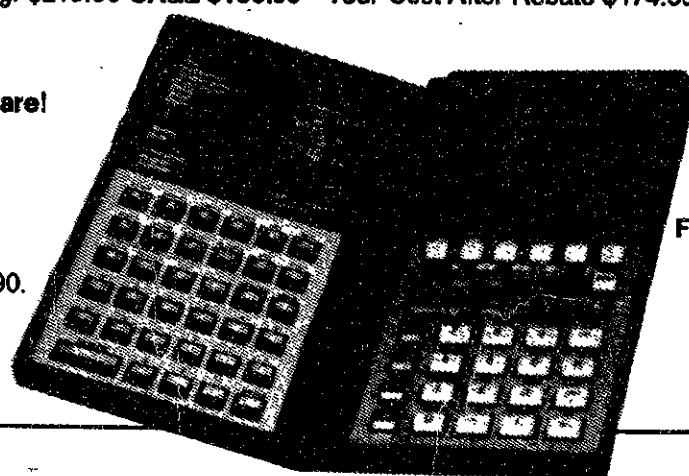
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