

Huang guilty of assault Verdict to be appealed; CPs reject leniency

By Andrea Lamberti

The only person charged with a felony during a Coalition Against Apartheid demonstration on April 6 was convicted Friday at the Middlesex County Courthouse.

In a trial without jury, Jennifer Y. C. Huang '90 was found guilty of assault and battery by means of a dangerous weapon and of disturbing the peace, but was found not guilty of trespassing after notice. An appeal has

already been filed.

Huang was given a 10-day suspended sentence in a correctional institution for the assault charge, and fined a total of \$175 for disturbing the peace.

At the demonstration in front of the Julius A. Stratton Student Center last year — during which CAA members erected a pro-divestment shanty to symbolize the plight of blacks in South African shanty towns — Huang was the last of 26 protesters removed from the shanty.

Campus Police officer Lucy M. Figueiredo charged that as she was placing Huang in the van, Huang kicked her in the chest and bruised her. Due to her injury, Figueiredo was off work for three and a half weeks under the care of a physician, according to Campus Police lieutenant (Please turn to page 2)

Institute hosts NAMES Project memorial quilt



Christian S. Marx/The Tech

President Paul E. Gray '54 and wife Priscilla view the AIDS quilt, after opening ceremonies for the exhibit, last Friday.

By Katherine Shim

The International AIDS Memorial Quilt of the NAMES Project of Boston was displayed in the Howard Johnson Athletic Center ice rink from Sept. 21 to 23.

The quilt is made up of panels contributed in memory of people who have died of AIDS, and is a testimony to the AIDS epidemic. The NAMES Project is a non-profit, all-volunteer group based in San Francisco that organizes the display of the quilt. This was the second time that the quilt was displayed in Massachusetts.

Total attendance for the weekend numbered 19,700 visitors and 500 volunteers. The total amount raised from donations and sales

was \$22,800.

According to Phillip J. Walsh, director of campus activities, the NAMES Project first approached the Institute about displaying the quilt in the spring.

After the MIT Facilities Use Committee approved the request, representatives from the MIT Museum, Physical Plant, and the offices of the president, provost and senior vice president met to put together a formal proposal to the NAMES Project.

"The overwhelming response was, 'Yes, let's try to get this to MIT,'" said Kathryn W. Lombardi, executive assistant to the president. "The feeling was that it is important to have the quilt (Please turn to page 2)



Douglas D. Keller/The Tech

Once again Transparent Horizons has become the butt of a practical joke. This time, the pranksters chose to turn Transparent Horizons into "Magnetic Horizons" by encircling the sculpture with 3/4-inch magnetic tape. Other pranks in the past have included painting the sculpture and even removing parts of it.

Phi Sigma Kappa abolishes pledging

By Brian Rosenberg

In an effort to eliminate hazing, the Grand Council of Phi Sigma Kappa Fraternity voted recently to abolish its pledge program. Under this plan, new brothers are initiated five days after accepting a bid from a chapter of PSK. These brothers are then given the same rights and privileges as any other member.

Tom Recker, executive vice president of PSK national, said there were 10 reported incidents of hazing last year. "They varied in severity, but all of them were wrong," he said. "Our concern was both to eliminate hazing and to enhance the undergraduate experience."

The MIT chapter of PSK is using a modified version of the Grand Chapter's "brotherhood program," which is a standard program for inducting new members into the fraternity.

During rush, freshmen and transfer students are given offers to live in PSK's house until they are formally given bids later in the year. Five days after accepting

the bids, they are initiated as brothers.

The new members have full voting rights and privileges even before they are initiated. Also, they must attend a series of 25 lectures on such topics as scholarship, career planning, and alcohol and substance abuse.

Although the MIT chapter's

rush policy differs from the norm, the national chapter has approved of the local's program. Recker, who said he was "familiar" with the short rush at MIT, commented, "If the members [of a PSK chapter] need some time beyond the formal rush period to get to know the new members,

(Please turn to page 15)

New rules for grad housing result in many empty rooms

By Lakshmana Rao

There has been an unprecedented increase in the number of vacant spots for on-campus graduate student housing this year. According to Linda L. Patton, manager of housing services, about 50 spaces in Ashdown House are currently unoccupied. There were only 15 vacant spaces at the same time last year.

While about 80 students turned up for the Ashdown lottery in previous years, only six people applied for spaces this fall, Patton said. She attributed this to

"more students arriving very early and finding suitable housing off-campus."

Olof C. Hellman G, chairman of housing and community affairs for the Graduate Student Council, disagreed with Patton's assessment. He said the housing office was eager to fill the spaces in the new graduate dormitory at 143 Albany St., and in the process created many vacancies at Ashdown.

Almost all of the spots in Albany St. are now filled by single graduate students, despite the fact that rents there are generally higher than those in other dormitories.

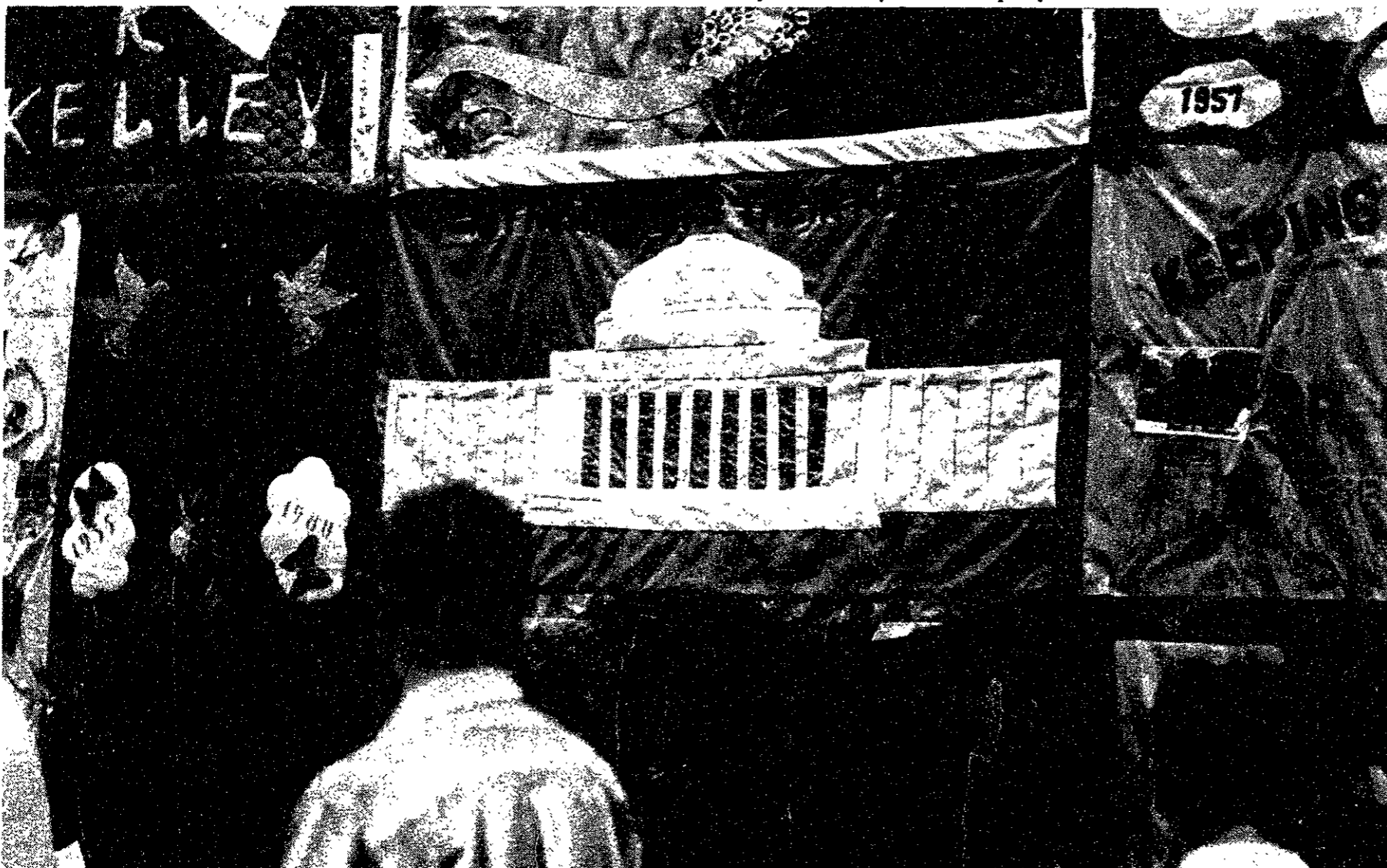
Hellman criticized the entire graduate housing process. "No clear priorities are set forth in implementing even the stated policies, and the policies are conveniently changed to achieve different goals at the time of implementation," he said.

Under a new housing policy announced last spring, graduate students are admitted into on-campus housing by lottery. Those who win the lottery are offered a one-year contract to live in Institute housing. They must then survive a second lottery to get a contract to remain in the graduate residences.

All students who applied for housing in Ashdown before Sep. 15 were given untenured spots there, but students who applied after that date were given tenured spots, according to Ashdown Housemaster Vernon M. Ingram, a professor of biology.

"This differential tenuring of students hampers the participation of new graduate students in the community life of Ashdown," Ingram said.

The implementation of the new housing policy has virtually eliminated (Please turn to page 15)



Morgan Conn/The Tech

An MIT panel in the AIDS Memorial Quilt on display in Johnson Athletic Center over the weekend.

Huang found guilty of assault, disturbing the peace

(Continued from page 1)

Edward D. McNulty.

During her testimony, Huang asserted that any contact between her and the police officers was incidental, resulting from the officers "pushing her in" the van.



Douglas D. Keller/The Tech
Jennifer Y. C. Huang '90

Huang said the MIT police "lifted me up by my clothing" from the shanty site, "dragged me toward the sidewalk, handcuffed me face down on the sidewalk, and picked me up and placed me in on my face.

"I was only about a third of the way in the van. Then they lifted me up about four feet and threw me in head first. Then they were grabbing lower parts of my body to try to push me in further," she added.

Protester James J. Winebrake G, the only other witness called by the defense, testified that he did see Huang's foot "brush the arm of the officers," but that he did not see any other movement of Huang's leg or foot. Winebrake was also arrested during the demonstration, but walked with police into the van.

The assistant district attorney handling the case, Andy Pickett, emphasized that Winebrake did not resist the police and walked into the van. This contrasted the way Huang entered the van, because she had passively resisted the arrest by becoming "limp," and had to be dragged to the van.

After the trial, Huang felt that Winebrake's testimony had backfired because he had willingly walked with the officers. "We weren't expecting that," she said.

Pickett also emphasized that the prosecution did not "dispute the right to demonstrate as an element" of free speech. The state does oppose "going beyond the bounds of reasonable" conduct during a demonstration, he said.

At the end of the trial, Judge Arlene Hassett, who handed down the verdicts, said there was "no

question. . . . The injury could not have occurred inadvertently."

For the charge of trespassing, the judge said there was not evidence beyond a reasonable doubt and found Huang not guilty. Huang testified she did not hear the order to dismantle the shanty, given by Senior Vice President William R. Dickson '86 over a bullhorn, because she was inside the shanty, "chanting and singing" with other CAA members.

Jackie Church, one of Huang's lawyers, said the defense filed an appeal for a jury trial immediately after Friday's verdict.

Under the Massachusetts judicial system, a defendant has the option of waiving a jury trial and going for a judge trial, as Huang did. If the defendant is not satisfied with the verdict, Church explained, the defendant can opt for a trial *de novo*, which is a new trial with a jury of six people.

Judge did not oppose a lighter verdict

At the end of the trial, Hassett told the district attorney that she did not oppose ruling a continuance without a finding — which

would have effectively eliminated the felony conviction — for the assault charge. Before giving the state's recommendation, though, Pickett conferred with McNulty and then announced that the prosecution opposed a continuance without a finding.

"The Commonwealth would seek a guilty [finding, with a sentence of 10 days], suspended for one year," in addition to finding her guilty for disturbing the peace with a fine of \$100, Pickett said.

McNulty said yesterday that he did not agree to the continuance finding "because of the injury to the officer," although Campus Police Chief Anne P. Glavin said the Campus Police would not have dropped the charges even if there were no injury.

With a continuance finding, the defendant is placed on probation for a period of time determined by the judge, after which the defendant may seek to have her record sealed.

25 other demonstrators arrested that day

At the same demonstration, one student was arrested on the charge of trespass after notice, and 24 others were arrested for trespass after notice and disturbing the peace.

At the time, the protesters were offered a deal: If they would pay a court fee of \$200, or serve 50 hours of community service, the charges would be dropped.

Four international students accepted the offer. The cases of the remaining students were later dismissed, with court costs. The court cost varied with each person — from \$100 to \$200, or the equivalent in community service — depending on the person's prior record, according to protester Steven D. Penn G.

All the protesters took the option of paying through community service, and completed their service last semester, Penn said.

Quilt raises public awareness of AIDS

(Continued from page 1)

here for the sake of students, faculty, and staff, as well as to do a service for the community. AIDS is one of the critical issues of our time, and dealing with these issues is what MIT is all about."

Other universities submitted proposals

MIT was chosen to host the quilt over three other institutions — Harvard University, Boston University, and the University of Massachusetts, Boston — which also submitted proposals to the NAMES Project.

"We're thrilled with the site," said Julia Sawabini, a co-coordinator of the NAMES Project of Boston. "It's close to bus routes and the subway, and there's also plenty of free parking. The Johnson Athletic Center is wheelchair accessible. Both MIT and the NAMES Project are doing everything we can to ensure that as many people as possible will be able to view the quilt."

MIT's contribution to the NAMES Project included the use of the Johnson Athletic Center for the display, Campus Police protection, free parking, extended MIT Food Service hours, free food for volunteers, the use of rooms in the Stratton Student Center, and a monetary contribution to help cover other costs.

"Without the incredible support of the Massachusetts Institute of Technology, this display would not have happened. [MIT President Paul E. Gray '54] and his people . . . cleared every obstacle as we were preparing to put this display on," said Laurie King, another co-coordinator of the Boston NAMES Project.

Display included memorial ceremonies

The three-day display included an unfolding ceremony every morning, a periodic reading of names of those who had died of AIDS, and a Saturday night candlelight march sponsored by local AIDS services agencies. In addition, local AIDS groups set up educational booths.

According to NAMES Project organizers, all donations made in connection with the quilt display will be placed in the NAMES Fund, which was established in 1988, when the quilt was first displayed in Massachusetts.

The NAMES Fund supports direct services for people with HIV infection and their families. The fund's goal for 1990 is to find

housing for homeless people with AIDS. Lack of housing has been identified by the Massachusetts Department of Public Health as one of the greatest problems of people with AIDS.

Activities focusing on AIDS will continue at MIT through World AIDS Day on Dec. 1, Lombardi said. "We are hoping to have a series of activities that raise the awareness of AIDS, including a reading of poetry and prose written on AIDS, scheduled for Nov. 16. The medical and health department has held a series of ongoing activities, and more activities are being planned for."

Among the events will be a production of the play *The Inner Circle*, by Imtiaz Hussein '91. The play tells the story of a high school student who contracts AIDS.

The idea for the quilt was first conceived in November 1985 by Cleve Jones, a gay rights activist, while organizing the annual candlelight march honoring Harvey Milk and George Moscone, two openly gay San Francisco politicians who were assassinated in 1978.

While preparing for the 1985 march, Jones heard that 1000

San Franciscans had died of AIDS. Struck by this number, Jones asked that the names of those who had died be written down on strips of paper. At the end of the march, Jones and others stood on ladders taping these names to the wall of the Federal Building.

During this process, Jones stepped down from his ladder to view the image on the wall before him and was surprised at how much it resembled a patchwork quilt. Inspired by this sight, he began to plan the AIDS Memorial Quilt.

A little more than a year later, Jones contributed the first panel for the quilt, in memory of his friend Marvin Feldman. By June 1987, the NAMES Project Foundation was formally organized.

Today, the quilt contains more than 12,000 individual panels and has been displayed in cities in the United States and Canada. The quilt has been shown in airports, schools, universities, drug rehabilitation clinics, and shopping malls. Since 1987, it has been shown every year in its entirety in Washington, DC.

Two of the panels at the 1000-panel display this weekend were made at MIT.



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from the associated press wire

World

Oil prices jump significantly

One consequence of the crisis, the increasing price of oil, has some analysts worried. Prices on the New York market soared past \$38 a barrel yesterday, and gasoline and home heating oil prices topped \$1 a gallon on futures markets. One analyst says the market is going through the last of the pre-embargo Iraqi and Kuwaiti crude.

A watchdog agency says there might be more oil coming, however. Other members of the Organization of Petroleum Exporting Countries have increased production. And an official of the International Energy Agency said yesterday that total daily production is now above what it was in August, the month in which the invasion took place.

UN begins new general session

The United Nations General Assembly is gearing up to tackle the Persian Gulf crisis. At yesterday's opening meeting, French President François Mitterand assailed Iraq for its invasion of Kuwait and said that if the occupation is allowed to continue, anarchy will result. Iraq's UN ambassador listened silently, but other members of his delegation were not there to listen at all. Iraq said it rejected a US offer to let members of the delegation fly to New York on an Iraqi plane, if about 1000 Americans in Iraq and occupied Kuwait could go free.

Back in Baghdad, Iraq's news agency quoted President Saddam Hussein as saying he will fight for a thousand years to keep Kuwait. He reportedly told Islamic theologians yesterday that Kuwait, under Iraq, is back in the Muslim faith after having been a "haven for infidelity."

IMF will pay for Gulf crisis losses

The International Monetary Fund is lending its lending power to blunt the impact of the Persian Gulf crisis. Its policy-making committee told staffers to move quickly to help countries that are suffering because of the crisis. The communique does not say how much money would go where, but officials say Egypt, Jordan and Turkey alone could need up to \$16 billion through the end of next year.

Bush calls for an end to hate

President George Bush called yesterday for an end to hate crimes being committed against Arab-Americans.

Speaking at the White House to a group of Arab-Americans, Bush noted the death threats, vandalism and physical violence that some have suffered. He said such crimes have no place in a free society. And he condemned discrimination against Arab-Americans.

Bush also repeated that his stand in Saudi Arabia, with the help of more than 20 other countries, is not a case of Iraq against the United States, as Iraqi leaders want to make it.

Soviets switching to market economy

The Soviet Parliament has committed to depositing communist economics on the ash heap of history — and is giving Soviet President Mikhail S. Gorbachev sweeping powers to put it there. The Supreme Soviet gave historic approval to changing from central planning to a free market system. The legislators then decided to let Gorbachev decree the changes he deems necessary in areas ranging from property to law and order. Some lawmakers say it is too much power for one man to wield. But Gorbachev says he recognizes the responsibility and will act accordingly.

Local

Harbor cleanup price is increased

The expected price tag for the Boston Harbor cleanup is now up to \$6.1 billion. It is expected to take the next 10 years to complete, and will raise the bills of ratepayers. But a new report said it also should create some jobs and pump money into the economy. The Massachusetts Water Resources Authority released the study. It expects the project to develop more than 4100 jobs yearly. About half the total costs will involve spending in the area.

The costs include building primary and secondary sewage treatment plants, a tunnel to discharge the treated sewage into the ocean and a plant in Quincy to convert sludge into fertilizer. Only about five percent of the project's funding will come from the federal government. Users of the system must foot most of the bill. An authority spokesman said the project will triple water and sewer bills by the year 2000. An average annual sewer and water bill now runs about \$350.

Election tally still indefinite

Congressional hopeful Larry Brady says he will decide today whether to appeal his election loss to New Hampshire's Ballot Law Commission.

Brady lost in the first district Republican primary to William Zeff, then lost a recount by the same margin last week. But he contends there were voting irregularities, and may ask the commission to check them out.

Among other things, Brady says that in four communities, the number of ballots outnumbered the number of voters, and that some voting machines were not working in Manchester.

Nation

Jurors selected in obscenity case

A panel of jurors is being chosen to look into what kind of art is fit to be seen in Cincinnati. At issue — photographs by the late Robert Mapplethorpe that include some depictions of homosexuality and children with their genitals exposed. An art gallery and its director are charged with obscenity. About 150 demonstrators were outside the courthouse today, to show their support for the defendants. About 50 police officers were on hand to watch them.

Meanwhile, Mapplethorpe's family and friends will meet in Boston next month to begin a fund-raising campaign. They want to raise money for the Mapplethorpe Laboratory for AIDS Research at New England Deaconess Hospital. That is where the controversial photographer died while undergoing treatment for AIDS. The hospital hopes to raise more than \$1 million to expand and renovate its AIDS research lab. The fund-raiser will coincide with the final showing of Mapplethorpe's photographs at Boston's Institute of Contemporary Art.

White supremacists arrested

Police in Pekin, IL, said two members of the American White Supremacist Party were arrested for allegedly burning an Israeli flag. One of the men said he and a small group of protesters are opposed to the military buildup in the Persian Gulf because they see it as a scheme to protect Israel's interests in the Middle East. The two were arrested Wednesday for creating a bonfire on a public sidewalk.

Budget negotiations continue

Budget negotiators are having their troubles — Congress and the White House are still mired in a dispute over the right combination of taxes and savings to erase \$50 billion of the budget deficit. If they do not agree by next Monday, the Gramm-Rudman law's automatic budget cuts kick in, and \$100 billion dollars goes out. The White House says it will not allow Congress to extend the deadline. Spokesman Marlin L. Fitzwater says the attempts would prompt a veto.

Senators debate fuel economy

The Senate considered yesterday whether it can make fuel economy go "zoom," without making cars go "squish." At issue is a measure to mandate increasing mileage to 40 miles per gallon for new cars by the year 2001. Automakers say meeting that goal would mean smaller, less safe cars. But one of the bill's sponsors, Slade Gordon (R-WA), said, "We can reach the goal even without downsizing cars."

In other automotive news, a survey by researchers at the University of North Carolina indicates that seven of 10 people with motorized, automatic seat belts do not buckle the manual lap belts. Researchers say some people forget, others are too lazy, and still others do not realize the belts are there.

FDA approves drug to aid bone-marrow recipients

New hope for bone marrow recipients. The Food and Drug Administration authorized expanded use of an experimental drug that helps prevent life-threatening infections in patients. More than 3000 bone-marrow transplants are performed every year to treat anemia, leukemia, and other cancers.

Weather

Nice, nicer . . .

A large low pressure center over central Quebec responsible for a short blast of colder air on Monday will gradually move eastward. Strong northwesterly winds will diminish and slowly become west-southwest, warming up temperatures for the next few days. Some clouds associated with a dry trough are forecast for late Wednesday and early Thursday, but with only a slight chance of precipitation.

Tuesday afternoon: Sunny to partly cloudy with some cumulus clouds in the afternoon. Winds westerly 10-15 mph (16-25 kph), with a high temperature of 70°F (21°C).

Tuesday night: Clearing overnight, with diminishing winds. Low 52°F (11°C).

Wednesday: Clear and warmer with some high clouds in the late afternoon. High 73°F (23°C). Low 56°F (13°C).

Thursday: Cloudy early, but clearing later in the day. Seasonable temperatures, with highs around 70°F (21°C).

Forecast by Marek Zebrowski

Compiled by Reuven M. Lerner

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opinion

Hussein uses Palestinian cause for personal gain

Column by Andrew Yablon



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Volume 110, Number 37 Friday, September 25, 1990

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The Tech (ISSN 0148-9607) is published on Tuesdays and Fridays during the academic year (except during MIT vacations), Wednesdays during January, and monthly during the summer for \$17.00 per year Third Class by *The Tech*, Room W20-483, 84 Massachusetts Avenue, Cambridge, MA 02139-0901. Third Class postage paid at Boston, MA. Non-Profit Org. Permit No. 59720. **POSTMASTER:** Please send all address changes to our mailing address: *The Tech*, PO Box 29, MIT Branch, Cambridge, MA 02139-0901. Telephone: (617) 253-1541. FAX: (617) 258-8226. **Advertising, subscription, and typesetting rates available.** Entire contents © 1990 *The Tech*. *The Tech* is a member of the Associated Press. Printed by Charles River Publishing, Inc.

Saddam Hussein and his apologists have recently sought to draw a parallel between the Israeli occupation of the West Bank and the current Iraqi occupation of Kuwait. Saddam argues that the Iraqi occupation of Kuwait is part of some great Mid-Eastern crisis directly related in some peculiar manner to the Israeli occupation of the West Bank, and that in order for an agreement to be reached in Kuwait, the Israelis must pull out from the West Bank. This line of reasoning is absurd and is clearly an attempt by Hussein's propaganda machine to portray him as a champion of the Palestinian cause.

Hussein's recent actions, such as Iraq's invasion of Kuwait, have placed him on a low moral ground in the eyes of the world. Saddam is now groping for a position that will split the coalition of nations arrayed against him, and paint himself as a worthy protector of the Palestinians. By playing on world (particularly Arab) sympathy for the Palestinians, he claims the high ground.

The invasion of Kuwait, however, has nothing whatsoever to do with the Israeli occupation of the West Bank. Saddam has violated international law in countless ways: He has invaded a sovereign nation with no provocation; he has set loose his soldier-thugs who have literally raped and pillaged Kuwait; he has used foreign nationals as hostages and human shields; and recently, he has invaded several foreign embassies, effectively invading those nations as well. Regardless of one's opinion of the exiled Sabah regime in Kuwait, or of the military deployment in Saudi Arabia, the invasion was thoroughly unjustifiable and inherently evil.

By contrast, the West Bank was secured by Israeli forces in a brief and necessary military campaign conducted in defense of their homeland during the Six Day War of 1967. The Israelis attacked first, but only in response to an ominously large buildup of Arab forces along its borders. It would be foolish to suggest that the sudden buildup of Arab forces was not intended to be used in an effort to eradicate the nation of Israel. Had the Israelis failed to seize the initiative, Israel may not have survived, there would have been many more casualties on both sides, and the war would have dragged on like the Yom Kippur War of 1973.

One might think that Israel ought to pull out of the West Bank on the grounds that the territory is an inherent part of the state of Jordan as determined by set national borders. This argument is absurd since Jordan's borders are arbitrary partitions created by European colonialists when they divided the Ottoman Empire. There is no historic state of Jordan and there is no Jordanian ethnic group inhabiting the West Bank. The West Bank is inhabited by Palestinians who fared worse under the Jordanian occupation than under the current Israeli occupation. The nation of Jordan has no legitimate claim to the West Bank.

Many people argue that the Palestinians themselves should control the West Bank. Western ideas about self-government suggest that the Palestinians be given full autonomy. The problem with this reasoning is two-fold. First, the Palestinians have traditionally been hostile to the state of Israel. They, as a people, are no more prepared to accept the existence of Israel today than when they rejected a generous partition plan (which would have created a Palestinian state) in 1947. These people raided Jewish settlements (some settlements contained Jews who had fled the Nazi holocaust) and shed Jewish blood long before there ever was a Jewish homeland and during the war for Israeli independence in an effort to prevent Jewish autonomy.

Furthermore, the current Palestinian leadership poses a security threat to Israel. Despite claims by the Palestine Liberation Organization that it had renounced terrorism, earlier this year a splinter group assaulted the Israeli coastline in an attempt at mass murder. The Palestinians have systematically rejected diplomatic initiatives in favor of more violent means of expression. The current PLO leadership reflects this attitude, and is factional and dangerous, dominated by violent thugs who have tended to abuse the moderates within their ranks. The leadership continues to sponsor terrorism throughout the world, has aligned itself with Saddam, and would pose a huge threat if permitted to take control of, or participate in, a fledgling Palestinian state. How can one expect the Israelis to negotiate or bargain with an organization or a people which remains committed to its destruction?

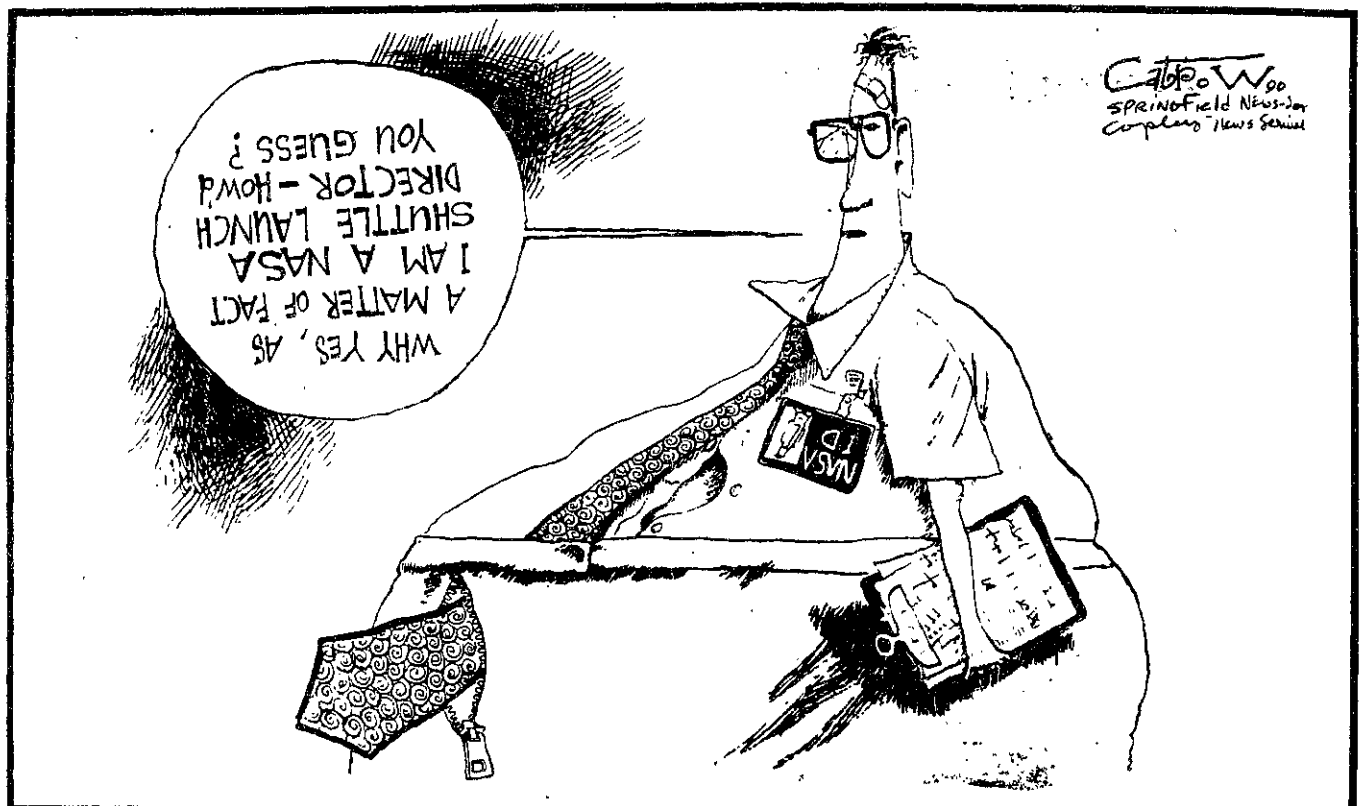
The other problem with granting the Palestinians in the West Bank political autonomy is a strategic one. Before Israel captured the West Bank, the upper half of Israel was connected to the lower half by a thin strip of land only nine miles wide. Consider the fact that this enabled Jordanian forces to lob artillery shells over the territory of Israel, into the Mediterranean Sea. You don't need to be a military strategist to recognize that this is an extremely precarious strategic situation, and it placed the nation of Israel at great risk. When the Israelis engaged the Jordanian and Iraqi forces in battle during the Six Day War, they truly fought with their backs to the sea. The continued belligerence of Israel's neighbors, particularly Iraq and Syria, demand that this strategically crucial piece of territory be retained until the military threat from the east recedes.

The invasion of Kuwait has nothing to do with the Israeli occupation of the West Bank.

Finally, Saddam's argument for an Israeli pullout from the West Bank equates his invasion to an airplane hijacking, or some other terrorist act. The hijacking at Entebbe (1976), the murder of Israeli athletes in Munich (1972), and the recent seaborne terrorist raid near Tel Aviv were all committed in an effort to force Israel into creating a Palestinian state. Saddam is perpetuating this violent yet traditional method of expressing political opinion by holding the entire nation of Kuwait hostage in exchange for an Israeli pull out from the West Bank. The invasion of Kuwait is terrorism on the grandest scale.

What is the answer then? Should the Israelis pull out? Should the Iraqis pull out? Clearly it is imperative that Iraq pull out of Kuwait or face a justified military response. For the West Bank, I believe that there ought to be a Palestinian state with political autonomy. However, I also believe that the Palestinians themselves have hampered this cause through their intifada and their support for Saddam and other terrorists. We should not pressure the Israelis into doing something rash and jeopardizing their national security, especially if such action represents a capitulation to Saddam's international blackmail. The Israelis have a right to continue their occupation of the West Bank in the name of national security.

Andrew Yablon is a junior in the Department of Mechanical Engineering



opinion

Stupid answers to questions stupid people ask

Column by Bill Jackson

You've been waiting for it, so here it is. *The Tech's* all new, completely tested, wonderfully brilliant *Guide to Answering Stupid Questions People Will Ask You About MIT*. We all hear stupid questions, but the key to handling them is to answer them in a way that will blow the stupid person's mind. In short, stupid questions deserve stupid answers. This guide is designed to help you field the most common questions.

No guarantees, implied or otherwise, come with this guide. It is provided as a free service by *The Tech*. No part may be duplicated, rebroadcasted, copied, or quoted without the express written consent of *The Tech*, John Deutch, Art Buchwald, the Cleveland Indians, the Detroit Tigers, and Major League Baseball. Note: concept created by a chance meeting with a bunch of Harvard people I know.

The first question is a time-tested standard: *Do you have time to do anything but study?*

Proper Answer: Actually, (insert name of stupid person here), it's not really a question of having the time. It's a question of whether or not we can gain permission to do anything but study. A grant to have fun is occasionally given to enterprising undergraduates who can invent a new and technologically exciting way to do it.

In order to be allowed to have fun, we must gain the signatures of half of our classmates, our advisor, three graduate residents (only two of whom can live in the same living group), and Dr. Ruth Westheimer. We then submit these signatures and a Fun Proposal Form to COFFEE (The Committee On Free Fun and Exciting Entertainment) and hope for permission.

With a well-written proposal, your chances are still slim, but just last year, one sophomore was granted permission to square dance in a cafeteria and a junior was allowed to put up a humorous picture of a bulldog in his room. But I suppose you probably have a similar system at (insert name of stupid person's college here).

Question 2: *What's the sex ratio at MIT?*

Proper Answer: Thirty-three percent of us have sex, 67 percent of us don't.

The third question has actually been asked of people: *MIT? Oh, that's in Michigan, right?*

Proper Answer: Michigan? MIT in Michigan? Where have you been? It's in MONTANA! Get with it! Montana Institute of Truck driving! You're not too quick, are you? MIT is the finest institution for hopeful future all-night truck drivers in the entire country.

Say, while we're talking, I've been meaning to invite you up to see me. Yeah, up in Montana. Listen, just take (insert road-to-nowhere highway here) to Exit 19. Then turn left at the third McDonald's you see and stay on that road until you see a sign that says "Lemonade 10¢." Take that left and my dorm is the third building on the right. I'm in room 2C. I'll meet you there.

It's my understanding that most Broadway directors scout MIT looking for the next Debbie Reynolds or Robert Preston.

Question 4: *Is MIT hard?*

Proper Answer: No, not at all. In fact, the entire place is made out of soft, pliable materials which make it easy to mold and redesign year after year.

Question 5: *Is the campus safe?*

Proper Answer: Sure. I feel completely safe walking back to my living group along Memorial Drive at three in the morning. And you get used to the weight of the gun around your hip pretty quickly. Also, while I didn't like Bubba very much at first, he's turned out to be a fine bodyguard as well as good company. In fact, he has even helped me on a problem set or two. Not that he knew the answers or any-

thing, but his chats with my professors improved my grades considerably.

Also, we know that the Institute is behind our safety at all times. For example, take the new policy of locking the gate around Briggs Field. According to official Institute signs, this policy is "For your safety." And I have no doubt that it's for our safety. It's to protect us from that evil emergency phone on the other side of the fence.

If one of us sees that he or she is going to be raped or mugged, we climb over the fence and have it done there. After all, if one of us were attacked on the wrong side of the fence (i. e., the side we *should* be walking on) we'd never reach the emergency phone. Well, OK, maybe that policy isn't quite for our safety, but we do help pay for the grass that they're keeping us from walking on, so at least our investment is protected.

In short, yes, our campus is very safe ... for grass.

Question 6: *How's the food?*

Proper Answer: (Long, prolonged, evil

laughter. Snickering. Amused smirk. More laughter.) Well, (more laughter) um, MIT Food Service (tremendous grin), they — um — they keep us fed, I guess. (Hearty guffaws.)

Question 7: *So, you're into science and technology and all that stuff, huh?*

Proper Answer: No, no. I'm into song and dance. It's my understanding that most Broadway directors scout MIT looking for the next Debbie Reynolds or Robert Preston. My senior thesis will be on "Applications of Electrical Engineering and Computer Science in the Grand Finale of *Meet Me In St. Louis*."

No, I'm being too facetious. Actually, I'm studying truck driving.

So there you have it. Armed with this guide, you are ready to take on most of the questions people will ask you about MIT. Good luck and keep on truckin'.

Sophomore Tech columnist Bill Jackson has never been to Montana and is sure that it is a fine, wholesome, exciting state in which to live. Please, no hate mail.



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POETRY AT THE MEDIA LAB

presents

Stephen Tapscott

Naomi Feigelson Chase

and

Samuel Jay Keyser

Stephen Tapscott is the author of two books of poems, "Another Body" and "Mesopotamia"; plus a book of criticism, other poems, essays, and translations. He has been the recipient of fellowships from the NEA (1979-80) and the NEH (1985), and in 1986 was a Rockefeller fellow-in-residence at the Poetry Center of the 92nd Street Y. He currently teaches at MIT.

Naomi Feigelson Chase is assistant director of the MIT News office. She is the author of one book of poetry, "Listening for Water", and two books of non-fiction. Her fiction has been published in "Lea's" magazine, and anthologized in "A Wider Giving".

Samuel Jay Keyser is professor of Linguistics and Philosophy at MIT. In 1985, he was appointed Associate Provost for educational policy and programs at MIT. He has written a number of articles on the theory of meter, and the poetry of Wallace Stevens.

September 26, 1990 at 7:30p.m.

Bartos Theatre

Wiesner Bldg., Lower Level

For Information, call x3-0312

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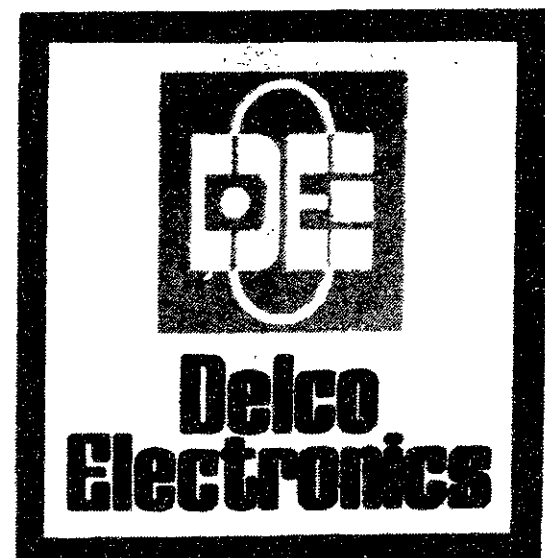
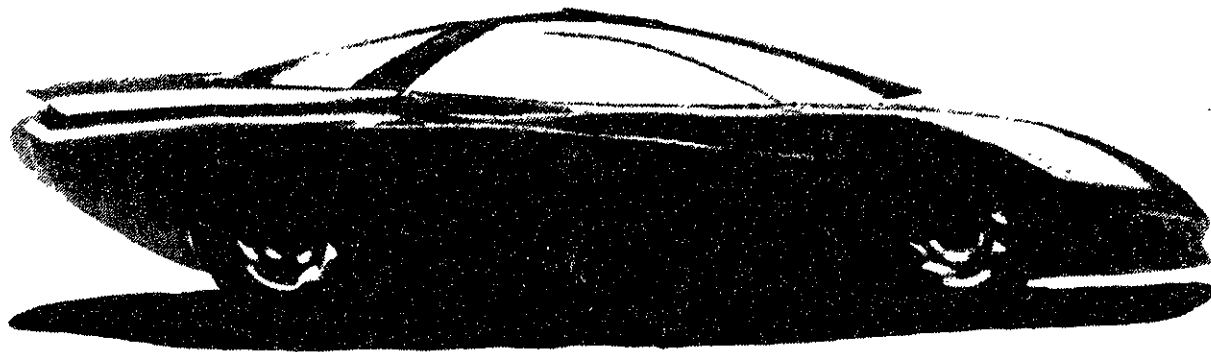
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A R T S

Tuesday, Sept. 25

CONTEMPORARY MUSIC

*** CRITICS' CHOICE ***
Think Tree and Instant Folk Death perform at a record release party at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

*** CRITICS' CHOICE ***
The Lemonheads, Christmas, and Volcano Suns perform in a benefit for the Brattle Theater at 8:30 pm at Man Ray, 21 Brookline Street, Cambridge. Telephone: 492-9545.

CLASSICAL MUSIC
 The Boston University Chamber Ensemble performs at 8 pm at the First and Second Church, 66 Marlborough Street, Boston. Tickets: \$6 and \$10. Telephone: 536-6340.

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.

The Coolidge Corner Theatre presents **Santa Sangre** at 3:00, 7:20, & 9:40 and **The Icicle Thief** (Mauricio Nizichetti) at 6:00, 7:45, & 9:30. Saturday & Sunday matinees for **Santa Sangre** are at 12:30 & 2:45; for **The Icicle Thief** at 12:45, 2:30, & 4:15. Located at 280 Harvard Street, Brookline, at the Coolidge Corner T-stop on the "C" green line. Films continue indefinitely. Telephone: 734-2500.

On The Town

Compiled by Deborah A. Levinson

Wednesday, Sept. 26

CONTEMPORARY MUSIC
Pantera, with **Bzerka**, **Subjngator**, **Delusion**, and **Backbone**, performs in an 18+ show at the Channel, 25 Necco Street, Boston. Telephone: 451-1905.

Bullet La Volta and Slaughter Shack perform at the Paradise, 967 Commonwealth Avenue, Boston. Tel.: 254-2052.

Nevada Beach, with **Cherry Wolf**, **The Oilmen**, **Exhibit A**, and **Bates Motel**, performs in an 18+ show at the Channel, 25 Necco Street, Boston. Telephone: 451-1905.

JAZZ MUSIC

Cuban reedman **Paquito D'Rivera** and his Quintet perform at 9 pm at the Regattabar, Charles Hotel, Harvard Square, Cambridge. Also presented Sep. 27-29. Tickets: \$8 to \$12 depending on day. Tel: 661-5000.

CLASSICAL MUSIC

Longy Septemberfest 1990 concludes with **A Tribute to Georges Longy** — a concert of wind music, including Loeffler's **Trio** and Mozart's **Serenade No. 11**, K.375, and the **Divertimento**, K.251 — at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, 27 Garden Street, Cambridge. No admission charge. Telephone: 876-0956.

POETRY

*** CRITICS' CHOICE ***
 The **Poetry at the Media Lab** series begins with three MIT poets, **Stephen Tapscott**, professor of literature; **Naomi Feigelson Chase**, assistant director of the News Office; and **Samuel Jay Keyser**, associate provost, at 7:30 pm in the Bartos Theater, Wiesner Building. No admission charge. Telephone: 253-0312.

Thursday, Sept. 27

CONTEMPORARY MUSIC

*** CRITICS' CHOICE ***
Nick Cave and the Bad Seeds perform at the Somerville Theater, 55 Davis Square, Somerville at the Davis Square T-stop. Telephone: 625-5200.

Rapper **M.C. Hammer** performs at 7:30 at the Worcester Centrum, 50 Foster Street, Worcester. Tickets: \$22.50. Telephone: 931-2000.

Merl Saunders and the Rainforest Band with guests **Miles Ahead** perform in a benefit for Friends of the Amazon Rainforest at the Channel, 25 Necco Street, Boston. Telephone: 451-1905.

JAZZ MUSIC

The **Dan Weiner Trio** performs as part of the **Music for a Thursday Evening** series at 8 pm at the Blacksmith House, 56 Brattle Street, Cambridge. Tickets: \$3.50. Telephone: 547-6789.

Paquito D'Rivera and his Quintet at the Regattabar. See September 26 listing.

THEATER

*** CRITICS' CHOICE ***
 Humorist **Spalding Gray** performs tonight and tomorrow night at 8 pm at the Emerson Majestic Theater, 219 Tremont Street, Boston. Tickets: \$15 to \$25. Telephone: 578-8780.

FILM & VIDEO

The Coolidge Corner Theatre continues its **Retrospective of Post-World War II Italian Classics** with **Germany Year Zero** (1947, Roberto Rossellini) and **Padre Padrone** (1977, The Taviani Brothers) at 280 Harvard Street, Brookline, at the Coolidge Corner T-stop on the "C" green line. Telephone: 734-2500.

The Museum of Fine Arts continues its series of Premiere Engagement Films with **Painting the Town: The Illusionistic Murals of Richard Hass** (1989, Amalie R. Rothschild), an exuberant portrait of the artist whose *trompe l'oeil* paintings have enhanced dozens of buildings in cities across the country, including Boston. At 4 pm and 5:30 pm, Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$5 general admission, \$4.50 students, seniors, and MFA members. Telephone: 267-9300.

The Museum of Fine Arts begins its series **The Films of Theo Angelopoulos** with **Reconstruction** (1970) at 5:30 pm and **Landscape in the Mist** (1988) at 7:45 pm, Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$5 general admission, \$4.50 students, seniors, and MFA members. Telephone: 267-9300.

Friday, Sept. 28

CONTEMPORARY MUSIC

*** CRITICS' CHOICE ***
Circle Jerks, with guests **The WeirDOS** and **Hollow Heyday**, perform at the Channel, 25 Necco Street, Boston. Telephone: 451-1905.

O Positive with Mike Viola & Snap perform at the Paradise, 967 Commonwealth Avenue, Boston. Tel.: 254-2052.

Pleasurehead, featuring former members of **Siouxie and the Banshees** and **Killing Joke**, along with **T-Dolls**, **Whoville**, and **The Vindicators** perform at 9 pm at Axis, 13 Lansdowne Street, Boston, near Kenmore Square. Telephone: 262-2437.

JAZZ MUSIC

Taylor McLean, percussion, and **Tom Plsek**, trombone, perform at **Mobius**, 354 Congress Street, Boston. Tickets: \$7. Telephone: 542-7416.

Paquito D'Rivera and his Quintet at the Regattabar. See September 26 listing.

CLASSICAL MUSIC

Mary Westbrook-Geha, mezzo-soprano; **Sheila Waxman**, piano; **Suellen Hershman**, flute; and **Karen Kaderavek**, cello,

perform as part of the MIT Staff Noon Series at Killian Hall. No admission charge. Telephone: 253-9800.

The **Boston Symphony Orchestra**, conducted by **Seiji Ozawa**, performs works by **Bach** and **Mahler** at 8 pm at Symphony Hall, 301 Massachusetts Avenue, Boston. Tickets: \$18 to \$47.50. Telephone: 266-1492.

Robert Poovey presents "The Light and the Serious from France and America," featuring works by **Dupré**, **Albright**, **Nalle**, and **Widor**, at 12:15 pm at the Trinity Church, Copley Square, Boston at the Copley T-station on the Green Line. No admission charge. Telephone: 536-0944.

THEATER

Humorist **Spalding Gray** performs at 8 pm at the Emerson Majestic Theater, 219 Tremont Street, Boston. See September 28 listing.

Golden Boy, Clifford Odets' stirring drama of a young man's struggle to reconcile his quest for fame and glory in the boxing ring with his artistic soul, begins at 8 pm. The play is preceded by a party at 6:30 pm, "The Main Event," hosted by Rhode Island boxing champ **Vinnie Pazienza**. Continues through October 28 at the Trinity Repertory Company Upstairs Theater, 201 Washington Street, Providence, Rhode Island. Tickets for the performance/party: \$30. Telephone: (401) 521-1100, x238.

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 8 pm by the American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Harvard Square, Cambridge. Also presented September 29 at 8 pm and October 5 & 6 at 8 pm. Tickets: \$16 to \$33. Telephone: 547-8300.

PERFORMANCE ART

Paradise, a meditation on the visual poetry of **Eden**, combining masks, a sculptural setting, and singing from a Gytton monk Tantric choir to evoke the powerful physical imagery of creation mythology, is presented by the Pontine Movement Theatre at 8 pm at The Per-

formance Place, 277 Broadway, Somerville. The program is repeated on September 29 at 8 pm and September 30 at 2 pm. Tickets: \$12. Telephone: 625-1300.

FILM & VIDEO

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

The Regent Theater presents a Marx Brothers triple feature, with **Animal Crackers** (1930, Victor Herman) at 9:00 (Saturday and Sunday matinee at 4:20), **Horse Feathers** (1932, Norman Z. McLeod) at 6:15, and **Duck Soup** (1933, Leo McCary) at 7:40 (Saturday and Sunday matinee at 3:00) at 7 Medford Street, Arlington Center, Arlington, on the #77 bus line from the Harvard T-stop. Tickets: \$4 (good for the triple feature). Tel: 643-1198 or 876-6837.

The Cambridge Center for Adult Education continues its **Friday Night at the Movies** series with **The Battle of Chile, Part 1** (1973-1976, Patricio Guzman), a chronicle of the tumultuous last year of Salvador Allende's democratic government before the military coup. Series to be concluded on October 5 and October 12, 7 pm and 9 pm at the Blacksmith House, 56 Brattle Street, Cambridge. Tickets: \$3.50. Telephone: 547-6789.

The French Library in Boston presents **Panique** (1946, Julien Duvivier, subtitled), the tragic story of a naive outcast suspected of committing a crime, at 8 pm tonight, Saturday, and Sunday at 53 Marlborough Street. Tickets: \$4 non-members, \$3 members. Tel.: 266-4351.

Saturday, Sept. 29

CONTEMPORARY MUSIC
Masters of Reality and **The Nor'easters** perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

(Please turn to page 8)

classified advertising

Classified Advertising in The Tech: \$5.00 per insertion for each 35 words or less. Must be prepaid, with complete name, address, and phone number. **The Tech**, W20-483; or PO Box 29, MIT Branch, Cambridge, MA 02139.

Male subjects sought for NASA sponsored research on sleep. Subjects will live in our lab for 10 days beginning October 6, October 20, or November 10, and can earn up to \$700. Call Beth at 732-4311 for more information.

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(Continued from page 7)

Barrence Whitfield and the Savages with guests The Batmastersons, Big Barn Burning, The Evidence, and Cliffs of Doonee perform in an 18+ show at the Channel, 25 Necco Street, Boston. Telephone: 451-1905.

JAZZ MUSIC

*** CRITICS' CHOICE ***
Eartha Kitt performs in a benefit for the Fenway Community Health Center at 8 pm at the Berklee Performance Center, 136 Massachusetts Avenue, Boston. Tickets: \$19.50 and \$24.50. Telephone: 931-2000 or 267-0900.

Paquito D'Rivera and his Quintet at the Regattabar. See September 26 listing.

CLASSICAL MUSIC

Alea III, Contemporary Music Ensemble in residence at Boston University, presents its annual International Composition Competition Concert at 7 pm in the Tsai Performance Center at 685 Commonwealth Avenue in Boston. No admission charge. Telephone: 353-3340.

PERFORMANCE ART

Paradise, presented by the Pontine Movement Theatre. See listing for September 28.

THEATER

*** CRITICS' CHOICE ***
M. Butterfly, David Henry Hwang's Tony Award winning story of clandestine love between a former French diplomat and a Chinese star of the Peking Opera, opens today at the Colonial Theatre, 106 Boylston Street, Boston. Continues through October 14 with performances Tuesday-Saturday at 8 pm, with matinees Thursday & Saturday at 2 pm and Sunday at 3 pm. Tickets: \$20 to \$42.50. Telephone: 1-800-382-8080.

The Island of Anyplace, a theatrical parallel to Britten's *The Young Person's Guide to the Orchestra*, is presented at 11 am at the American Repertory Theatre, Loeb Drama Center, 64 Brattle Street, Cambridge. Also presented September 23, 29, 30, & October 6. Tickets: \$15 general, children pay their age. Telephone: 547-8300.

FILM & VIDEO

The MIT Lecture Series Committee presents *Pretty Woman* at 6:30 & 10:00 in 26-100. Admission: \$1.50. Telephone: 258-8881.

Marx Brothers triple feature, with *Animal Crackers*, *Horse Feathers*, and *Duck Soup* at the Regent Theater. See September 28 listing.

The French Library in Boston presents *Panique*. See September 28 listing.

Sunday, Sept. 30

CONTEMPORARY MUSIC

*** CRITICS' CHOICE ***
Otis Rush and Zora Young & The Blues Messengers perform at 7:30 & 10:30 at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$13.50. Telephone: 497-8200.

Slapshot, with The Mighty Mighty Bosstones, Maelstrom, and Sam Black Church, perform in an all-ages show at the Channel, 25 Necco Street, Boston. Telephone: 451-1905.

Marti Epstein, piano, performs works for piano and piano and voice with sopranos Karol Bennet and Jeanine Bowman and Scott Woolweaver, viola, as part of the MIT Affiliated Artist Series, 8 pm at Killian Hall. No admission charge. Telephone: 253-9800.

Dominique Labelle, soprano, and Martin Amlin, piano, perform at 1:30 pm at the Gardner Museum, 280 The Fenway, Boston. Admission: \$5 general, \$2.50 seniors and students. Telephone: 566-1401.

Marimolin (Sharan Leventhal, violin, and Nancy Zeltsman, marimba) presents *Marim + Olin*, a special joint solo recital of music at 3 pm at the First and Second Church, 66 Marlborough Street in Boston. Tickets: \$7, \$5 for students and seniors. Telephone: 327-6803.

Wellesley College presents *An Evening of Bach Arias* with Hazel O'Donnell, soprano; Elinor Preble, flute; Nancy Cirillo, violin; and Suzanne Cleverdon, harpsichord, at 8 pm at Houghton Memorial Chapel, Wellesley College, Wellesley. No admission charge. Telephone: 235-0320, x2028 or 2077.

PERFORMANCE ART

Paradise is presented by the Pontine Movement Theatre. See September 28 listing.

FILM & VIDEO

The MIT Lecture Series Committee presents *Octopussy* at 6:30 & 9:30 in 10-250. Admission: \$1.50. Telephone: 258-8881.

The Harvard-Epworth Church presents *The Love of Jeanne Ney* (1927, G.W. Pabst) at 8 pm at 1555 Massachusetts Avenue, Cambridge. Admission: \$3 contribution. Telephone: 354-0837.

Marx Brothers triple feature, with *Animal Crackers*, *Horse Feathers*, and *Duck Soup* at the Regent Theater. See September 28 listing.

The French Library in Boston presents *Panique*. See September 28 listing.

Monday, Oct. 1

CONTEMPORARY MUSIC

Pantera, Bzerka, Subjugator, Delusion, and Backbone perform in an 18+ ages show at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5.50/\$6.50. Tel: 451-1905.

FILM & VIDEO

The Regent Theater presents a Marx Brothers double feature, with *A Night at the Opera* (1935, Sam Wood) at 7:15 and *A Day at the Races* at 5:15 and 9:00 at 7 Medford Street, Arlington Center, Arlington, on the #77 bus line from the Harvard T-stop. Tickets: \$4 (good for the double feature). Tel: 643-1198 or 876-6837.

On The Town★On The Town

Compiled by Deborah A. Levinson

☆☆

Tuesday, Oct. 2

CONTEMPORARY MUSIC

*** CRITICS' CHOICE ***
Otis Rush with special guests Zora Young & the Blues Messengers perform at Nightstage, 823 Main Street, Cambridge, just north of MIT. Telephone: 497-8200.

Scatterbrain, with guests Steve Stone, Tommy Gun, Syzygy, and Bad Dreams, performs at the Channel, 25 Necco Street, Boston. Telephone: 451-1905.

JAZZ MUSIC

The Laszlo Gardony Quintet with special guests Dave Liebman, Aaron Scott, Mick Goodrick, and Steven Takeshi perform at 9 pm at the Regattabar, Charles Hotel, Harvard Square, Cambridge. Tickets: \$9. Tel: 661-5000.

The Tufts University Department of Music Concert Series continues with "Blues After Dark," featuring Bruce Paley, 10 pm, McPhie Pub, Tufts University, Medford. Telephone: 381-3564.

CLASSICAL MUSIC

Ricardo Chailly and the Royal Concertgebouw Orchestra Amsterdam perform at 8 pm at Symphony Hall, 301 Massachusetts Avenue, Boston. Tickets: \$28 and \$25 (see also reduced-price tickets offered through *The Tech* Performing Arts series). Telephone: 266-1492.

Scott Sandvik presents a recital of contemporary compositions and improvisations, including the premiere of his *Gravity and Weightlessness* for chamber orchestra, 8 pm at Brown Hall, New England Conservatory, 30 Gainsborough Street in Boston. Telephone: 536-2412.

THEATER

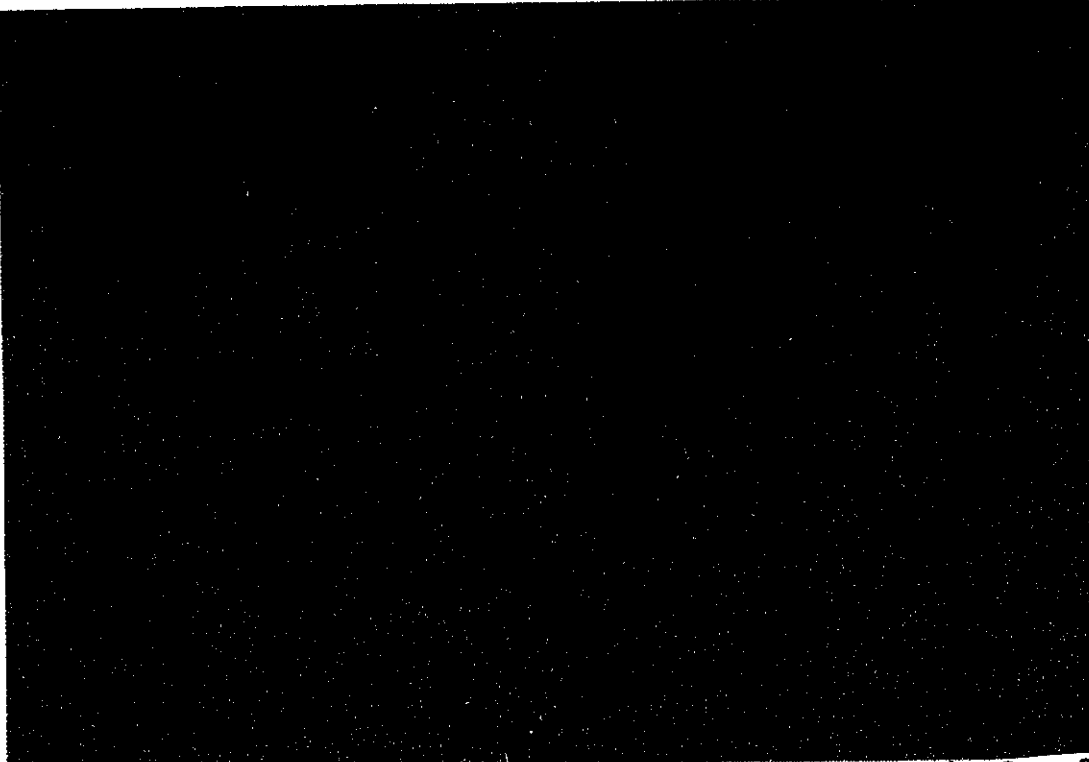
Jesus Christ Superstar, Andrew Lloyd Webber's famous rock opera, begins today and continues through October 7 at the Wang Center, 270 Tremont Street, Boston. Performances are Tuesday, Wednesday, and Friday at 8 pm, Thursday at 7:30 pm, Saturday at 2 pm and 8 pm, and Sunday at 3 pm and 7:30 pm. Tickets: \$29.75 to \$39.75. Telephone: 482-9393.

COMEDY

ImprovBoston, Boston's most acclaimed improv comedy troupe, performs a limited engagement at 8 pm upstairs at Ryle's, 212 Hampshire Street, Cambridge. Shows every Tuesday through October 30. Tickets: \$6, \$5 for students. Telephone: 491-8166.

LECTURES

Francesca Lia Block, author of *Weetzie Bar*, will deliver the Fourth Annual New Author/Illustrator Lecture at 7:30 pm at Trustman Art Gallery, Main College Building, Simmons College, 300 The Fenway, Boston. No admission charge. Telephone: 738-2257.



The Regent Theater presents a series of Marx Brothers movies Sep. 28 through Sep. 30.

EXHIBITS

*** CRITICS' CHOICE ***
Black Achievers in Science, profiling 16 black men and women who are experts in various fields, from physical and life sciences to mathematics and engineering, begins today at the Museum of Science, Science Park, Boston. Tickets: \$6 adults, \$4 ages 4-14 and elders, no charge to children age 3 and under. Telephone: 523-6664.

COMEDY

*** CRITICS' CHOICE ***
Rich Hall and Gilbert Gottfried are presented by the MIT Lecture Series Committee and the Pontiac All Star Comedy Caravan at 8 pm in Kresge Auditorium. No admission charge with MIT/Wellesley ID. Telephone: 258-8881.

Ongoing Theater

Betrayal, Harold Pinter's time-reversed look at marital infidelity, continues through October 14 at the New Ehrlich Theater, 539 Tremont Street, Boston. Performances are Thursday & Friday at 8:00, Saturday at 5:00 & 8:30, and Sunday at 2:00. Tickets: \$15. Telephone: 482-6316.

☆☆



Christmas on Mars, Harry Kondoleon's comedy, is presented by the Nora Theater Company at the Harvard Union, Quincy and Harvard Streets, Cambridge. Performances are September 21-22 & 27-29 at 8:00 and September 23 at 5:30. Tickets: \$12 & \$15 general, \$10 seniors and students. Telephone: 495-4530.

*** CRITICS' CHOICE ***
Hamlet, by William Shakespeare, a presentation of Common/Wealth Theater Collaborative at the Charlestown Working Theater, 442 Bunker Hill Street, Charlestown, continues through October 14 with performances Thursday-Saturday at 8 pm and Sunday at 7 pm (see review this issue). Tickets: \$12 general, \$6 seniors and students. Telephone: 864-0501.

H.M.S. Pinafore, Gilbert and Sullivan's comic musical, continues until October 21 at the Huntington Theatre, 264 Huntington Avenue, Boston. Performances are Tuesday-Saturday at 8 pm, with matinees Wednesday, Saturday, and Sunday at 2 pm. Tickets: \$16 to \$32. Telephone: 266-0800.

Laughing Wild, Christopher Durang's comedic blend of autobiography and angst, is presented by the A.K.A. Theater at the Boston University Playwright's Theater, 949 Commonwealth Avenue, Boston. Performances are September 20-22 at 8 pm. Tickets: \$10. Telephone: 628-3970.

(Please turn to page 9)

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PAN AM SHUTTLE

THE CORPORATION JET

ARTS

(Continued from page 8)



LSC presents Kenneth Branagh's *Henry V* this Friday, Sep. 28 in 26-100 at 7 and 10 pm.

Misalliance, George Bernard Shaw's comedy about child-rearing, continues through October 21 at the Lyric Stage Theatre, 54 Charles Street, Beacon Hill, Boston. Performances are Wednesday-Friday at 8:00, Saturday at 5:00 & 8:30, and Sunday at 3:00. Tickets: \$13.50 to \$17.50. Telephone: 742-8703.

Nice People Dancing to Good Country Music, Lee Blessing's play about a woman's who's about to become a nun, and **Laundry and Bourbon**, James McClure's play about Texas-style female bonding, continue through October 20 at the Back Alley Theater, 1253 Cambridge Street, Inman Square, Cambridge. Performances are Thursday-Sunday at 8 pm. Tickets: \$15. Telephone: 491-8166.

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 & Sunday at 3 pm. Tickets: \$15.50 to \$26.50 general, half-price for seniors and students on Thursday matinee. Telephone: 426-6912.

Revolutionary Witness, Peter Barnes' worm's-eye view of the French Revolution written to mark the anniversary of Bastille Day, continues through September 22 at The Performance Place, 277 Broadway, Somerville. Performances are

Thursday-Saturday at 8 pm. Tickets: \$12. Telephone: 625-1300.

Sacrificial Versions, three new one-act dramas by local female playwrights, continues through September 29 as a presentation of Valkyrie Productions at the Leland Center, Boston Center for the Arts, 541 Tremont Street, Boston. Performances are Thursday-Saturday at 8 pm. Tickets: \$6 general, \$4 students. Telephone: 864-3849.

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, and Sunday at 3:00 & 7:30. Tickets: \$18 and \$23. Telephone: 451-0195.

Ongoing Exhibits

ON CAMPUS

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 12; 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.

Satellite Intelligence: New Art from Boston and San Diego features works by 12 artists, six each from San Diego and Boston, two like-sized cities with relative geographic proximity to primary art centers (Los Angeles and New York). The exhibit includes a wide range of media styles, reflecting the diversity of work being done in these respective locations. October 1 through November 18, List Visual Arts Center in the Wiesner Building. No admission charge. Telephone: 253-4003.

Synthetic Spaces: Holography at MIT, part of the 5-year anniversary celebration of the Wiesner Building, includes holographic three-dimensional portraits, computer-generated landscapes, medical visualizations from data off CAT and MRI scans, automotive CAD and architectural databases, and large-scale holograms, as well as documentation of wide angle "Alcove Holography" and interactive "Holographic Video." October 1 through November 18, List Visual Arts Center in the Wiesner Building. No admission charge. Telephone: 253-4003.

OFF CAMPUS

*** 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.

*** CRITICS' CHOICE ***
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. 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. Exhibit hours are Tuesday-Sunday 10-7 through August, and Tuesday-Sunday 10-9 through September & October. Tickets: \$6 general, \$5 students, \$3 seniors. Tel: 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. Museum hours are Tuesday-Sunday 10-5 and Wednesday 10-10. Admission: \$6 general, \$5 seniors and students, free with MIT ID. Telephone: 267-9300.

The Speed of the Soul, featuring 60 dramatic black-and-white and polychrome prints by Venezuelan photographers, continues through October 10 at The Art Institute of Boston, 700 Beacon Street, Boston. Gallery hours are weekdays 9-4:30. Telephone: 262-1223.

*** CRITICS' CHOICE ***
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.

*** CRITICS' CHOICE ***
Mel Wiseman: A Retrospective of Paintings and Monotypes continues through October 28 at the Boston University Art Gallery, 855 Commonwealth Avenue, Boston. Gallery hours are weekdays 10-4 and weekends 1-5. No admission charge. Telephone: 353-3329.

*** CRITICS' CHOICE ***
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. Museum hours are Tuesday-Sunday 10-5 and Wednesday 10-10. Admission: \$6 general, \$5 seniors and students, free with MIT ID. Telephone: 267-9300.

*** CRITICS' CHOICE ***
Serigraphs by Orna Benshoshan, an exhibit of "mega-calorie food for thought," runs from October 2 through October 30 at the Newton Free Library, 414 Centre Street, Newton Corner. No admission charge. Telephone: 552-7145.

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. Museum hours are Tuesday-Sunday 10-5 and Wednesday 10-10. Admission: \$6 general, \$5 seniors and students, free with MIT ID. Telephone: 267-9300.

The Unique Print: 70s into 90s, 100 printed images documenting the surge of interest in the unique print in the last decade, continues through December 16 in the Toif Gallery, Museum of Fine Arts, 465 Huntington Avenue, Boston. Museum hours are Tuesday-Sunday 10-5 and Wednesday 10-10. Admission: \$6 general, \$5 seniors and students, free with MIT ID. Telephone: 267-9300.

Afro-American Artists in Paris: 1919-1939, works by eight artists who lived in Paris between the First and Second world wars, **Praying Shoes: Praying Shoes**, a participatory video installation by James Montford, and **African Outlook: Recent Fabric Designs**, featuring works by Chukwuanugo Okeke, are presented at the Museum of the National Center of Afro-American Artists, 300 Walnut Avenue, Boston. Admission: \$1.25 general, \$0.50 seniors and children. Telephone: 442-8614.

Upcoming Events

The Pat Metheny Trio at the Paradise on October 5. **Robyn Hitchcock** at Nightstage on October 8 and 9. **Michael Brecker** at Nightstage on October 10 and 11. **Little Feat** at the Orpheum on October 11. **The Boston Ballet's** production of **Abdallah** at the Wang Center October 11 through October 21. **Branford Marsalis** at the Berklee Performance Center on October 12. **Sonic Youth** at the Orpheum on October 12. **The MIT Shakespeare Ensemble** presents *As You Like It* beginning October 18. **White Oak Dance Project**, featuring **Mikhail Baryshnikov** and **Mark Morris**, presented by Dance Umbrella at the Wang Center on October 24. **Heretik** at the Paradise on October 26. **The Flying Karamazov Brothers** at the Spingold Theater, Brandeis University, October 30 to November 4.

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Comedy tonight: interviews with Hall, Gottfried

AN INTERVIEW WITH RICH HALL
Tuesday, Sep. 18.

By REUVEN M. LERNER

COMEDIAN RICH HALL, most famous for his stints as *Saturday Night Live* cast member and his sniglets book series, appears tonight as part of a benefit for Students Against Driving Drunk (SADD). In an interview by phone, Hall spoke freely about his career, his writing, and his current projects.

Have you ever been to MIT before, or performed at MIT?

Hell no! After they refused to accept me, I didn't want to have anything to do with them. Now, I guess, it's be time to come back. I guess there will be some sort of honorary degree there, that kind of stuff. So I'm really looking forward to it.

Have you ever performed at a college before?

God, yeah! That's all I do — like nine a day! I just fly from one college to the next, every little vo-tech and community college and cosmetology school, with a correspondence to every winky art institute in the land. MIT is nothing — you think I'm worried about a bunch of guys sitting around with prescription ashtray glasses and pencils coming out of their pockets? I know, that's the common perception of MIT, but you know, that's going to be the easy audience.

So you're not worried at all about the intellectual capacity of your audience?

Heck no! I'm thankful for an intellectual capacity. I'm used to performing for people who look like RCA dogs, who just tilt their heads and look at you like, "What the hell is he talking about?"

I was in Connecticut last week, in Stamford, CT, and about halfway through my act I do an impression of REM ordering breakfast at Denny's at three in the morning. And people just kind of stared at me. They understood what Denny's was . . . and so, that was met with a lot of confusion.

Now you're doing this as a benefit for SADD, right?

That's the one I'm doing with Gilbert Gottfried. He's a walking anti-drunk driving movement all in himself.

How so?

I'm very much against drunk driving. I don't support the fact that cops can pull you over for no reason whatsoever now — you know, they have a new security check-point law, where they can pull you over on suspicion of anything — but, I think it's important to stop drunk drivers. I think it's important also to stop the Domino's delivery men who ran over 66 people last year trying to get those pizzas delivered in half an hour or so. A guy in a mobile home called up, and tried to stay ahead of them for 30 minutes. And it is true that a lot of people got run over by Domino's delivery men last year.

There is one contingent of MADD that is "Mothers Against Domino's Deliverymen."

Is this the first time you've been involved in a benefit against drunk driving?

No, I did a MADD [Mothers Against Drunk Driving] benefit a few years ago. I think that we've made a lot of headway in the last couple of years in terms of making people aware of the fact that if they're really hammered, they shouldn't be driving. I think basically we've just scared people into doing it. If you run over someone while you're drunk, you're going to go to jail. And most people seem to realize that now. So it pays to stay closer to home and get cranked, so they can walk. Or until we initiate the pub system like they have in Great Britain. You know, there's very little drunk driving overseas, because there are tons of pubs, and people just walk to them. That's what we have to do here.

Let me ask you a bit about your background: How long have you been in comedy?

This is actually my 37th year. Nah, I've been in comedy for 11 years.

And do you write most of your own stuff?

Most of it. A little bit of it I trace with a crayon.

Do you spend most of your performance time between TV and live audiences?

Yeah. I do stand-up comedy at least

three to four times a week. I do a lot of concerts, and a lot of colleges, and when I come up with five or six minutes of pretty hopefully funny stuff, I go on Letterman, or *Comic Strip Live*, or *Not Necessarily the News*, or something like that. Mostly, I do my own show for The Comedy Channel, called *Onion World*, which is a music and comedy show — that I have complete, autonomous, dictatorial, totalitarian control over.

Is there anyone you really look up to for inspiration?

I don't pay any attention to other comedians. I think there are some great ones out there — Jay Leno, Jerry Seinfeld, and those guys. But comedians are not the kind of people I want to hang out with. I look more to music for inspiration. And writers. P. J. O'Rourke or somebody like Thomas McGwain. Those were a couple of major influences. Russell Baker is another one. Dave Allen. Guys who put stuff in writing.

Let me ask you about your books: Are they all sniglets books?

No, there's one called *The Vanishing America* that's kind of like a Charles Kuralt on an acid trip across America. And I'm writing another one now that's kind of a send-up of the whole pick-up scene, between men and women in America. "A scathing indictment," as they would say.

That's due when?

Probably next spring.

Have you been surprised by your success?

A little bit. . . . The sniglets books are funny, but they're really accessible. You know, typical mainstream pop comedy books that you can read in an hour. They're really popular among the kind of people who like the language. They're not for everybody, but they've done quite well. But I think it's certainly more important to write something more substantial, and that's what I've been working on.

Are your Sniglets books completely for comic value?

Yeah. Well, no, I wouldn't say they're completely for comic value. I mean, I get letters from schools all the time saying how they've incorporated a sniglet book into their reading program. You can look at a lot of the words and sort of break them down into their etymological origins. And you can learn a lot about how and where words derive from. When you assign this frailty of human nature a word, then the word has to work. It has to either be a hybrid of several other words, or have a Latin origin, or something.

Do you have any advice to offer MIT students?

Don't take anything that seriously, because it's all just comedy.

AN INTERVIEW WITH GILBERT GOTTFRIED

Thursday, Sep. 20.
Will perform tonight
in Kresge, 8 pm.

By BILL JACKSON

COMEDIAN GILBERT GOTTFRIED, the self-styled "most obnoxious Jew in the world," seems to be everywhere lately. His many appearances on *Late Night with David Letterman*, his guest shot on *The Cosby Show*, and his role as host of USA Cable Network's *Up All Night* have given him national television exposure. Since big-screen audiences first noticed him in *Beverly Hills Cop II*, he has appeared in many films, most notably the recent summer hits *The Adventures of Ford Fairlane* and *Problem Child*.

In addition, he writes a weekly feature for *National Lampoon*, "Gilbert Gottfried's Page." Love him or hate him, his squinting, yelling stage presence is hard to miss. I had the opportunity to interview Gottfried over the phone, but surprisingly, he was rather quiet, dare I say reserved, during the interview. His sense of humor, however, was intact.

Gilbert, you've billed yourself as the most obnoxious Jew in the world. Who'd you knock out of first place?

Surprisingly, Barbara Mandrell.

One question people have about you is, do you have eyes, and if so, what color are they?

No.

You seem to play such a wide variety of



GILBERT GOTTFRIED
As Seen On
David Letterman

parts. When are you going to settle into one kind of character?

Well, I'm eventually gonna take the Daryl Hannah parts.

Do you think you could wear the fins?

Yes. They're fitting me for them as we speak.

Is your blonde hair going to cover your breasts?

Yes. They're having it attached with Crazy Glue. Also, I am right now having sex with Jackson Browne.

Is he "Running on Empty"?

Yes. (laughs)

You're playing a benefit for Students Against Driving Drunk (SADD) here at MIT this Tuesday. How do you feel about playing for an MIT audience?

Um — it's playing for a benefit that annoys me.

No money in this for you?

No.

Are you going to pick up any money here in Boston?

I just hope I pick up something in Boston.

There are many things you wouldn't want to pick up in Boston.

Yeah.

You do have quite a reputation as a ladies' man. What's your best pickup line ever?

"Please."

A lot of celebrities have their own colognes now. Cher and Elizabeth Taylor come to mind. What would a Gilbert Gottfried cologne smell like?

You wouldn't want to know. It would be the kind of cologne that, um, you'd definitely get a seat on the subway with.

What comedians influenced you when you were starting out?

George Gobel. (laughs) No, generally I think influence is used as a nice word for plagiarism.

And you don't plagiarize.

I try not to. No, actually I steal everything from Bob Newhart.

"The Button Down Mind Of Gilbert Gottfried"?

Yes.

Does your comedy come from your relatives or friends you've known?

Well, I didn't have any friends, and my relatives, they all annoy me, so . . .

One thing that strikes me is that you are quite different than the character Gilbert we see on stage. How much of that character is actually you?

Um, well, offstage I'm a lot like Pat

Boone.

How so?

In that I have a daughter named Debbie who sings "You Light Up My Life."

One of the projects you work on is the monthly feature for *National Lampoon*. How do you come up with ideas for the page?

Well, I start out with the idea, how can I be photographed in a room with naked girls? And then I just build off of that.

You've worked with some of the top names in show business. What was it like to work with Bill Cosby on his show?

Well, I got paid off in caseloads of Jell-O. But the problem is, I had to sit in his lap and have him talk to me while I ate it.

How about Andrew Dice Clay (in Ford Fairlane)?

He's actually exactly like Phil Donahue in real life. He's sensitive; he cries. He gives to women's causes.

How about Eddie Murphy in *Beverly Hills Cop II*?

Yeah, he's actually a tall white man.

Special effects these days.

Yes. He's actually kind of Nordic-looking.

What was John Ritter like on the set of *Problem Child*?

Well, um, John hired me at the last minute because Norman Fell cancelled out.

Are you serious?

Yes. Well, they also tried to get Joyce DeWitt. They thought I was as close as you can get. She was demanding too much money anyway.

What projects do you have coming up? I'm doing an all-white version of *Porgy and Bess*.

Anything else?

Um, let's see. Well, I did do *Look Who's Talking, Too*.

With Rosanne Barr as one of the babies' voices?

Yes.

Did you get to meet Rosanne at all?

Oh, yes. She was my body double.

Would you like to say anything about SADD, who you'll be performing for Tuesday?

Nothing I'd like printed. OK, wait — none of the money actually goes to the cause. It's all being pocketed.

Rich Hall and Gilbert Gottfried will appear tonight as part of the Pontiac All Star Comedy Caravan at 8 pm in Kresge. Admission is free, but a donation is requested to benefit Students Against Driving Drunk. MIT/Wellesley ID required.

Short film pulp the star of animation collection

NEW AMERICAN ANIMATION

Plays Thursday, Sep. 27, at 7 and 8:30 pm at the Museum of Fine Arts.

By MANAVENDRA K. THAKUR

CONCENTRATING ON THE WORK of American animators, this 70-minute collection of recent animated short films playfully builds itself up until it unveils the grand finale: the world premiere of Flip Johnson's short film, *pulp*. Indeed, there is a built-in marker that counts down the number of shorts remaining until *pulp* arrives. Along the way, some good and some not-so-good films are included, as is the case with most other animation collections.

Fortunately, *pulp* is good enough to be worth the fuss. It begins by listing five dictionary definitions of the word "pulp" and then proceeds to represent the different denotations of the word in visual terms. The animation ranges from beautiful golden images and watercolor blots to line drawings, diagrams, and printed text from a technical textbook, *The Bible*, Plato's *Dialogues*, and other books. Trees grow arms and dance with (or attack) one another, accompanied by sinister music. Fibrous tentacles seem to attack (or dance over) a sheet of paper as well as one another at a furious pace, and earlier on the point of view of the camera rapidly scales mountain ranges and hills and travels through valleys.

A particularly interesting aspect of *pulp* is that its hyperkinetic editing is often restricted to only part of the frame. For example, toward the end of the film, a sheet of old paper with writing on it rotates counter-clockwise as it tracks toward the camera. It then travels behind the camera,

revealing a white circle resembling the reflection of a full moon over a stream surrounded by dark vegetation.

Both the rotation and the tracking take place at a relatively moderate pace, but the image of the paper continuously and rapidly dissolves from one sheet to the next the rate of many pages per second. During this whole time, the background image of the stream remains virtually constant and static.

The viewer is simultaneously confronted with three separate perspectives or zones of motion, all of which change at drastically different rates. The rapid-fire succession of the written pages suggests the enormous amount of text that has been put on paper, and the relatively slow rotation/tracking and eventual disappearance of the sheets of paper could represent the collective manipulation and consumption of the natural resources that create pulp. Of course, none of the film may have been intended as a pat environmental lecture. The fact that the film can support many different interpretations — or even no interpretation at all — is perhaps its greatest strength. The bright colors, energetic score, and energetic editing certainly make for a thrilling viewing experience, whether one interprets the film on a deeper level or not.

The other films in the collection aren't nearly as flashy as *pulp*, but some are fascinating nonetheless. Easily the best one of all is a black-and-white short called *The Trap*. Amy Kravitz, the animator, relies entirely on flashes of light organized into dimly recognizable patterns and an oppressively bleak musical score to recreate the experience of her grandfather being transported to a Nazi concentration camp in a railroad car. The harsh, seemingly abstract patterns of light and the metallic,

grating sounds are unnerving even without knowing what the film is about. *The Trap* stands out as an example of how to say more by showing less.

Other notable films are *Preludes in Magical Time*, by Sara Petty, which cleverly reconstructs images of urban life using various geometrical shapes, and *Koko*, by George Griffin, which features a brief rotoscoped image of Dizzy Gillespie playing the saxophone. The music is then combined with sharply defined and brightly colored fragments that coalesce over a background of fuzzy, dancing white beans to form silhouetted images, one of which resembles Woody Woodpecker. It sounds strange, but it is definitely interesting to watch.

Robert Breer's newest work, *A Frog on the Swing*, is perhaps the most inscrutable of all the films. It features a combination of live-action photographs of images of animated frogs and people sitting on a swing. What this means, or why live-action photographs of a swaying wrench, hammer, and screwdriver are included in the film, is anybody's guess.

More conventional are *Geologic Time* by Skip Battaglia, which traces history in terms of geological epochs, and *Wild Animals at the Zoo* by Flip Johnson, which consists of exactly what its title says. There is also *Animated Self-Portraits*, a collection of brief animated self-portraits of animators from the United States, the Soviet Union, Japan, Czechoslovakia, and Yugoslavia. These films have some interesting and neat visual effects, but as a whole don't stand out very much.

The two most conventional shorts, in terms of narrative, both go for laughs. *Knicknack* was done by John Lasseter and Pixar Corporation and is the only computer-animated short in the collection. It tells

a story about the efforts of an amorous snowman to escape from the glass bowl that keeps him from uniting with his female friends, who are seductively sunning themselves nearby. Peter Mork's *The Mimsy Report* is about a dreamy young girl who finally takes the time to write up a book report for school, only to have a dog eat it.

The only turkey of the lot is Bill Plympton's *Tango Shmango*, which is neither technically innovative nor entertaining in any sense of the word. It merely consists of two ballroom dancers twirling about in a large hall. The two come closer to the camera, the man tells a ridiculously stupid or outdated joke ("Why do you have to be careful when it's raining cats and dogs? Because you might step in a poodle!"), the woman leans back and laughs really hard, and then they dance some more. To be sure, there is some cleverness in that the dancers look fat when they are on the left side of the frame, skinny on the right side, and sometimes they are conically shaped. But that doesn't save the narrative from itself. Fortunately, the film is only four minutes long.

As a whole, though, the collection works. The most negative thing about the collection is that at least four of the films (*Knicknack*, *Animated Self-Portraits*, *The Trap*, and *The Mimsy Report*) have been shown in Boston before. So those who keep on top of animation screenings in Boston will find it a bit harder to sit through films which aren't nearly as funny the second or third time around. On the other hand, a film like *The Trap* is certainly worth seeing more than once, and the combination of both old and new also makes one appreciate *pulp* all that much more.

Modern Hamlet is more like "Hamlet the experience"

HAMLET

Directed by Eric Ronis.
The Common/wealth Theater Collaborative.
Starring Nick Lawrence, Kristen Gasser, and Eliza Gagnon.
At the Charlestown Working Theater.
Continues through Oct. 14.

By NIC KELMAN

THIS PRODUCTION IS BY NO MEANS an introductory *Hamlet*. Unless you are familiar with the play — and by "familiar," I mean having read or seen the play at least twice — I suspect you would lose the story very rapidly at this presentation. It is not so much "Hamlet the play" as "Hamlet the experience." There is scene rearrangement, an audience participation prologue, some very minor text additions, some quadrupling up of parts, and more. Generally, very confusing . . . unless you know *Hamlet*, in which case the "show," as it is called in the program, is very enjoyable.

Before the start of the play, the audience is asked to participate in "the statement game." Here the nine actors in the production fire statements at the audience ranging from "The soul of Hamlet's tragedy is his inability to act," to "The soul of Hamlet's tragedy is that he is fat," and then ask who agrees and disagrees. The point of this exercise becomes clear in the epilogue, when fragments of the statements are repeated, and you are presumably meant to reconsider your initial assurances in light of the unusual interpretation you have just seen.

The size of the company dictates that all actors must enter into more than one role (yes, even Hamlet, if only for five minutes in the entire production) and also that Rosencrantz, Horatio, and Polonius be transformed into women for the play. Neither of these points detract from the produc-

tion, and the latter actually contributes very positively by presenting some new and interesting possibilities (e.g., Hamlet flirting with Horatio!). Furthermore, the play is set in a modern time period. This usually makes Shakespearean purists anxious; often, it translates as "the company hadn't the skill/couldn't be bothered to deal with Elizabethan affectations."

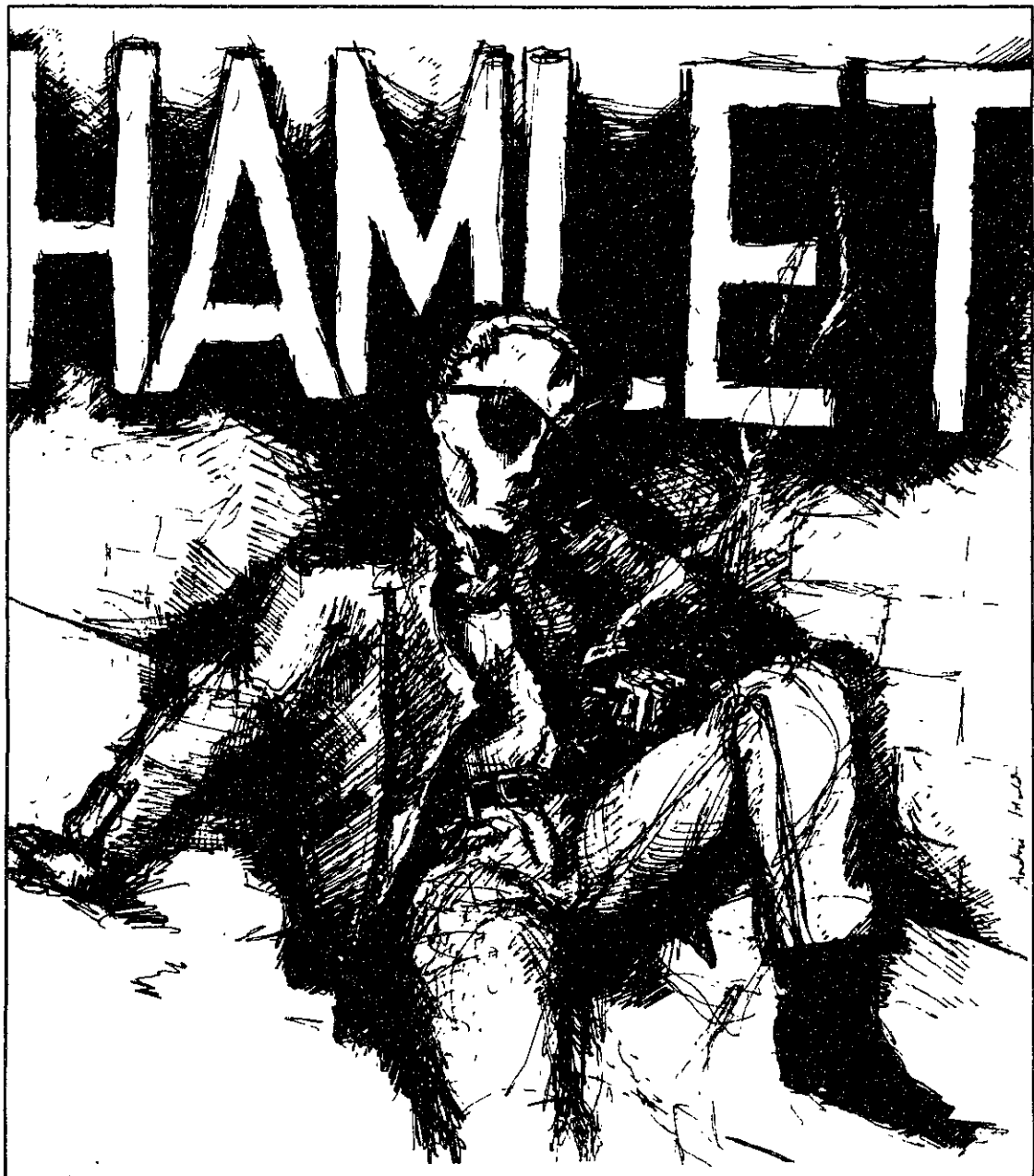
Here, however, the modernity has been used constructively. Colloquial gestures, props, and costumes transform, among others, Polonius into a politic female executive, Ophelia into a sweet-sixteen teenager, Marcellus into a burnt-out hippie. This all sums up to present characters that are easier to empathize with than the standard Elizabethans, thus adding to the play's impact.

Modern music is used frequently to express, sometimes too blatantly, the director's interpretation of character. For example, the dumbshow before "The Murder of Gonzago" concentrates on "Gertrude," portraying her as a supreme succubus at the center of Elsinore's rot. The scene is set to Queen's "Killer Queen." It is interesting, however, to see this device used.

The final unusual aspect of this production was the drastic scene rearrangement. The play is presented in three parts: "Hamlet's Story," "Ophelia's Story," and "The Rest is Silence." Scenes involving Ophelia are grouped together in the second part, although some are in part one as well. This creates a situation where the discontinuity leaves you feeling afterwards as if you have been immersed in the entire play at once.

Characterizations are clear, strong, and consistent, with Hamlet (Nick Lawrence) and Polonius (Eliza Gagnon) being the most outstanding (although I have never seen a bad Polonius).

Similarly, the director has made quite clear his opinions on certain crucial questions within *Hamlet*. These are, on occa-



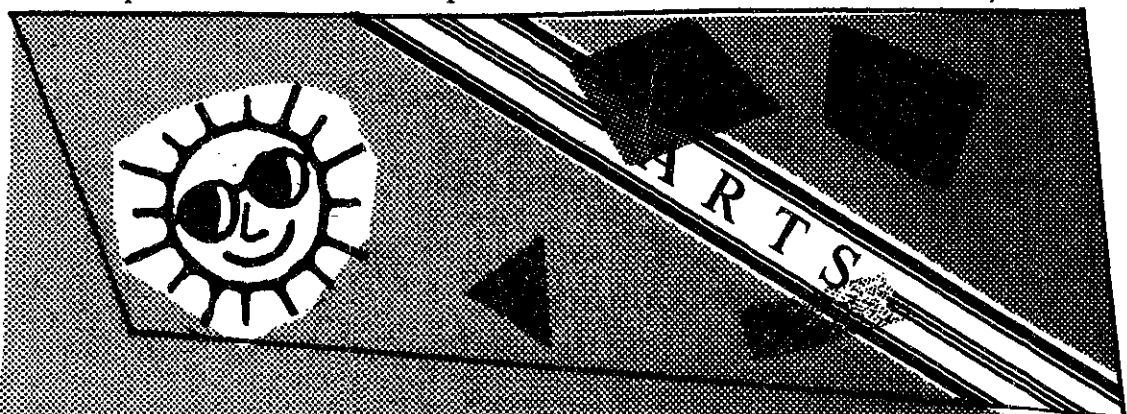
sion, conflicting. For instance, Hamlet is presented to us as a group of fluttering and dark spirits, suggesting the interpretation of the play in which nothing "is rotten in the state of Denmark" but that the devil himself causes "thinking to make it so." Yet at the same time, Gertrude is portrayed as having rather a bit more to do with her husband's death than is conventionally accepted. These two views are obviously opposed.

On the other hand, these interpretations are new and thought provoking, as in the case of explaining Ophelia's breakdown by having her see Hamlet with Polonius' body. Watch, too, for the book she is reading in the scene when she returns Hamlet's letters.

The show's momentum is excellent. The first part is almost comic, but with a jolt at its conclusion, leaps into the sinister

with Ophelia (Kristen Gasser) silently appealing to all the lead characters for sympathy as they, unheeding, dance to Billy Idol's "Dancing with Myself." The second part continues in this sinister vein, emphasized by a change in stage orientation which presents a disconcerting perspective. The play hurtles on to the depths of the final tragic scene, only to be relieved at the last minute by the superbly characterized Fortinbras (Xian Kanuth).

All told, this is a very unusual presentation of *Hamlet*, and might be worth seeing simply for that. However, it is also competently directed and acted as well as innovative and enjoyable, even if some minor parts may go too far (certain small text additions at the beginning of part two may irritate you). If you enjoy Shakespeare, and *Hamlet* in particular, you will find this a refreshing experience.



James, Soup Dragons produce vibrant new LPs

LOVEGOD

The Soup Dragons.
Big Life Records.

GOLDMOTHER
James.

Fontana/Mercury.

By SANDE CHEN

WITH THE AID OF THEIR SINGLE, "I'm Free" (featuring Junior Reid) — a cover of the B-side of The Rolling Stones' "Get Off of My Cloud" — the Soup Dragons have definitely conquered the alternative charts. Their newest album, *Lovegod*, blazed ahead to debut at No. 7 in the UK, and last week "I'm Free" reached the No. 1 spot on MTV's "120 Minutes" countdown. Meanwhile, another song, "Mother Universe" (which has yet to premiere in Boston) is sliding quickly up New York alternative charts.

Surprisingly, this Glasgow garage-rock band only had their debut on Sire Records (*This is My Art*) in 1988. Soon afterwards, the Dragons quit the major label, frustrated with a lack of freedom, and returned to the indies.

"Backwards Dog," a raving, loose number, appeared previously as a single in 1989 on Big Life Records, and "Crotch Deep Trash" is the title track from the band's second album.

Lovegod, for the most part, is a wonderful burst of energy, definitely not for New Age enthusiasts. Voiceovers and tiny snatches of pliable telephone dialogue appear in almost every song as cohesive paste. Active guitars, acid-tinged lyrics, and neat synthesizer tricks congeal to good effect.

The title track, "Lovegod," is perhaps one of the better songs, even though lead vocalist/songwriter Sean Dickson's voice is raspier than usual. Lyrics are short and direct. "Lovegod Dub" is a longer, more danceable version, and "Mother Universe" also contains dance possibilities.

Others — "Dream-E-Forever" and portions of "Sweatmeat" — are psychedelic dream sequences. Another song, "Softly," is slow and touching ("Every time I see your face/ You know I softly die").

The rest, brash and engaging, runs the more conventional gamut. "Kiss the Gun" leads in with sound effects similar to Doc-

tor Who's TARDIS departing. "Drive the Pain," "I Love You to Death," and "Beauty Freak" all fall into this category.

* * * * *

UNLIKE THE SOUP DRAGONS, Manchester's James have yet to receive the recognition they richly deserve. Their start in 1983 with Factory Records led to a deal with Sire Records in 1985, generating two albums, *Stutter* and *Strip Mine*. They too left Sire, releasing 1989's *One Man Clapping* on Rough Trade. Their newest effort, *GoldMother*, hopefully will propel these rock veterans to success.

GoldMother is a well-crafted and splendid album. Much like that other Manchester band the Smiths, James explores the perversity of human nature. One could naturally progress from the Smiths to James without noting vast differences. Indeed, James' earliest claim to fame is the Smiths' cover of their single "What's the World" from the EP *Village Fire*.

One difference between the two bands might be the inclusion of trumpets. They add a melodic flair that is evident in "Crescendo." Amazingly, even though "Crescendo" is rather long (6:59), it is not even noticeable that there is only one discernable lyric — aptly, "I'm afraid of loneliness swallowing me." James pulls this off better than the Smiths did in "Never Had No One Ever" from *The Queen is Dead*.

James has already garnered a club hit in the UK with "Come Home." The next single, the fantastic "How Was It For You," debuted No. 16 on UK charts and seems intent on following.

James' moody songs are a mixture of steady rhythms, pleading lyrics, and haunting melodies. "Hang On," an excellent track, is a dizzy cauldron of passions. Lead vocalist/songwriter Tim Booth asks, "Why are we fighting when we should be close to a wedding? . . . we should be in our hearts, not at our throats." In "Top of the World," Tim Booth achieves a tenderness Morrissey of the Smiths could never accomplish.

In "God Only Knows," a televangelist amusingly warns the listener about the Satanic influences in rock music. Later, after a barrage of anti-televangelist sentiment, the priest says:

*I damn you all to hell
I speak in the name of God
I know him intimately
I speak in the name of that
White-haired old man in the clouds
Always a man.*

Booth counters, commenting, "Is Heaven full, oh Lord, of these babbling preachers and God-fearing bigots? Well, I know where I'd rather be."

"Government Walls," equally cynical,

calls for an end to censorship in societies, while "You Can't Tell How Much Suffering (On a Face That's Always Smiling)" addresses societal hypocrisy. "Walking the Ghost," another track, is sensitive and reflective.

The title track, "GoldMother," is a departure from typical James form. With backing vocals by Inspiral Carpets, "GoldMother" is more upbeat and pouncing.

All in all, James' *GoldMother* is one album definitely worth checking out.



Glasgow's exuberant Soup Dragons: Sushil Dade, Paul Quinn, Sean Dickson and Jim McCulloch.

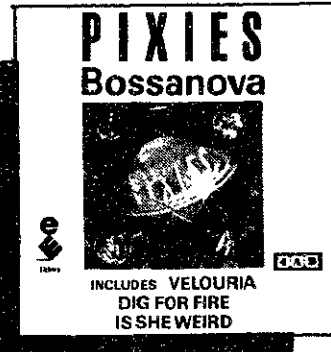
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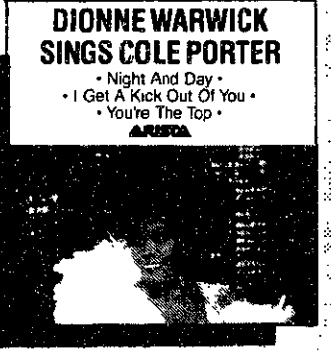
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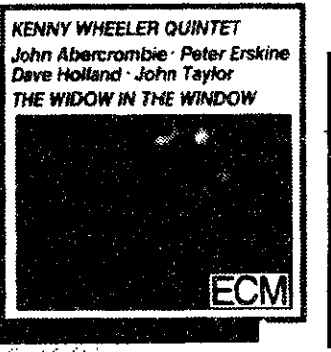
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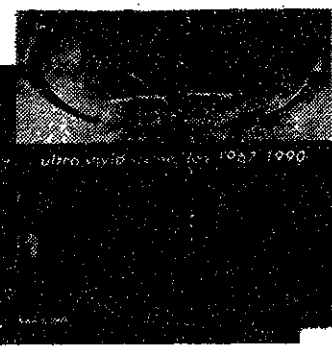
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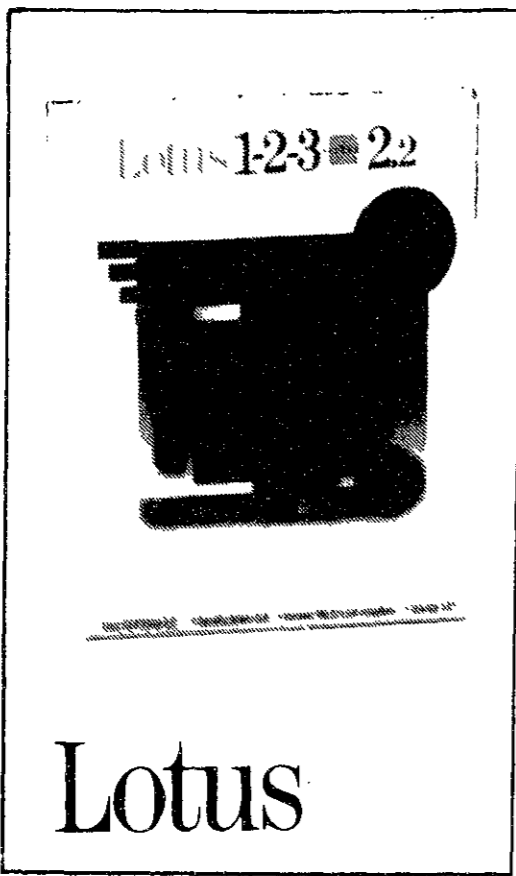
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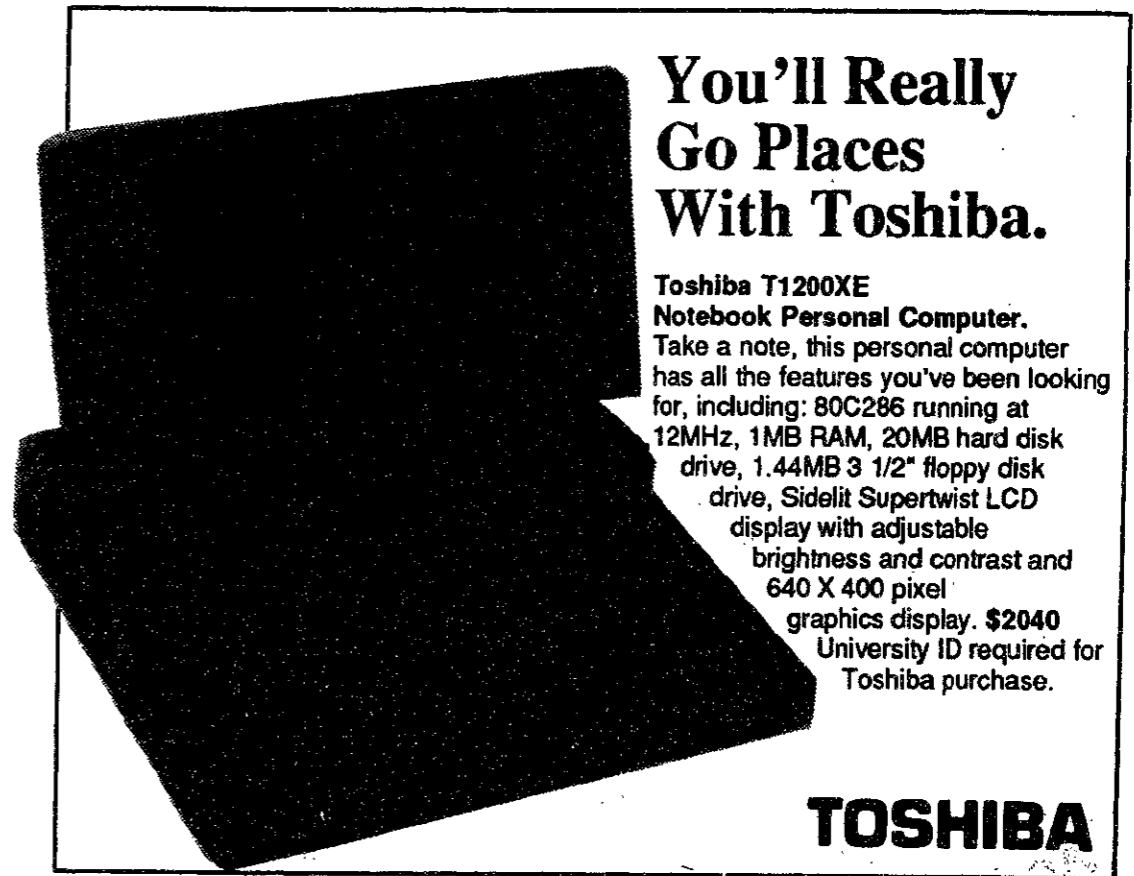
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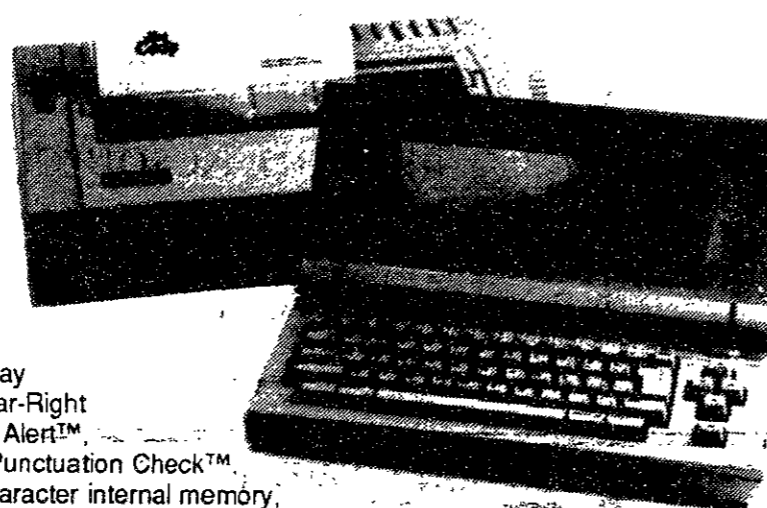
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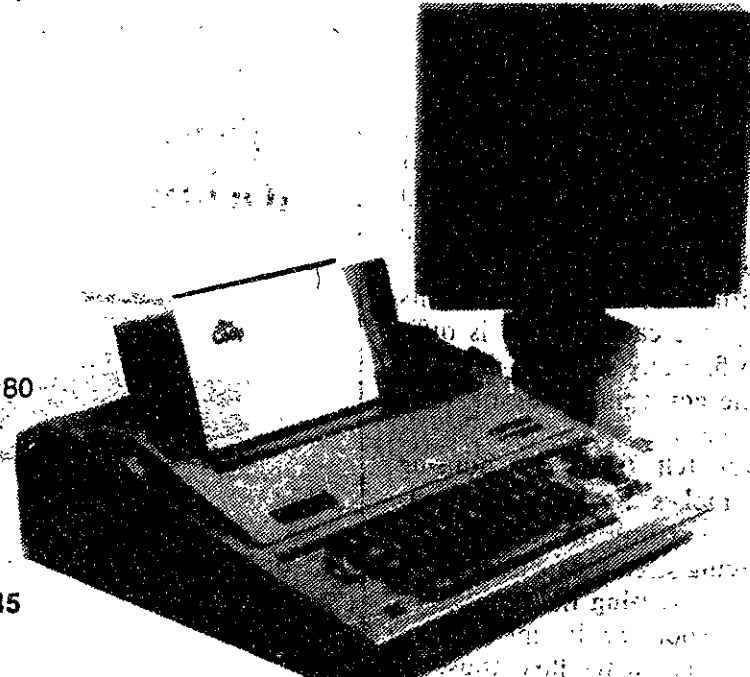
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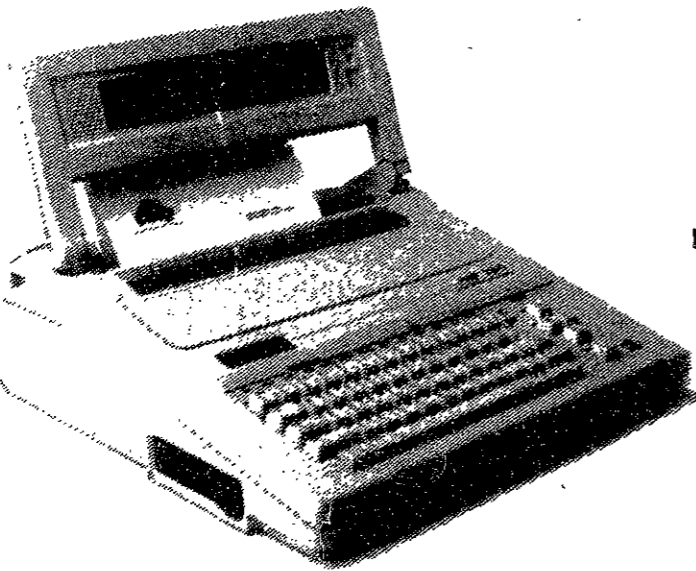
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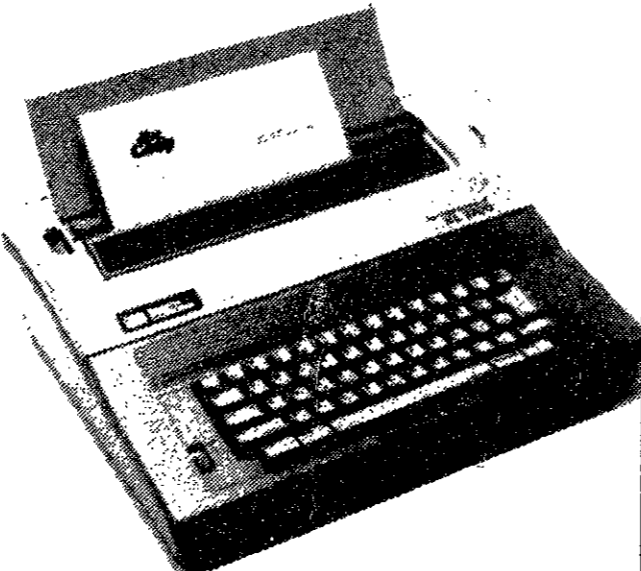
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Phi Sigma Kappa freshmen now initiated soon after bids

(Continued from page 1)

we allow for that. If they're going to take the whole semester, that's not in the spirit of what we're doing."

Brothers indifferent to new program

PSK President Peter F. Stewart '91 said, "I think the attitude in the house [toward the program] is mixed. No one's extremely opposed to it that I know of, but there are people who would rather not have changed things. Others don't really mind."

Cliff B. Schmidt '93, who joined PSK under the old policy, commented, "The change was in the interest of national as a whole. I don't think it's unfair to me. No one's attitude toward the new members is any different than it was last year. Nothing has really changed here, except that the new members don't wear pledge pins."

Edward L. Harris '93, a transfer student from West Virginia University and a new member at PSK, said, "I found out about [the program] from a brother before I went over [to] the house. It

didn't really make much difference to me or affect my decision. I like the way things are going."

Jason R. Greenwald '94 also felt the new program did not make much of a difference at MIT. "I think it's sort of a technicality, and wasn't necessary here," he said.

PSK's new plan is similar to policies that have been enacted recently by other fraternities, including Zeta Beta Tau, Tau Kappa Epsilon, and Omega Psi Phi. ZBT is the only other MIT fraternity that has abolished pledging.

"Every fraternity wants to get rid of hazing," Recker said. "This was just our approach to the problem. . . . We'd been looking at this approach for the last three years, and our national president talked to more than 20 chapter presidents across the country."

David R. Shoemaker '91, president of the MIT chapter of ZBT, said, "Our brotherhood program has worked very well, and I'm glad to see other fraternities are creating similar programs."

Grads want more input in housing

(Continued from page 1)

inated the participatory role of student bodies in apartment complexes like Tang Hall, said Gautam Nayar G, president of the Tang Hall Residents' Association.

"With more than 200 students moving out each year, it is difficult to find any student willing to join the governing body of Tang Hall," he said.

Nayar felt that "the housing office makes no clear commitment regarding maintaining a continuing stream of students, either by increasing the number of tenured spots or by introducing graduate residents [like those in undergraduate dormitories]."

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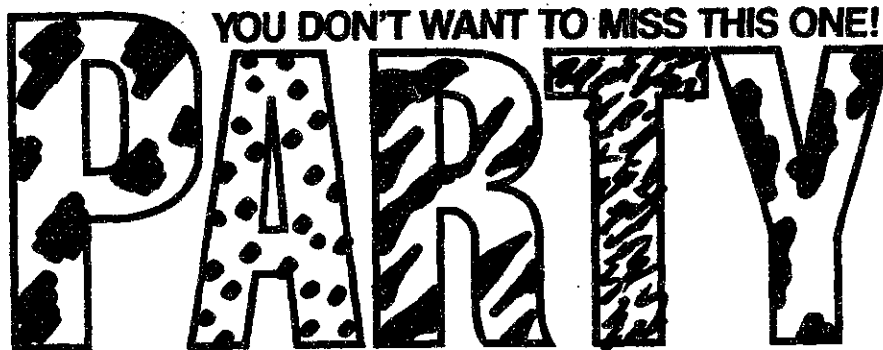
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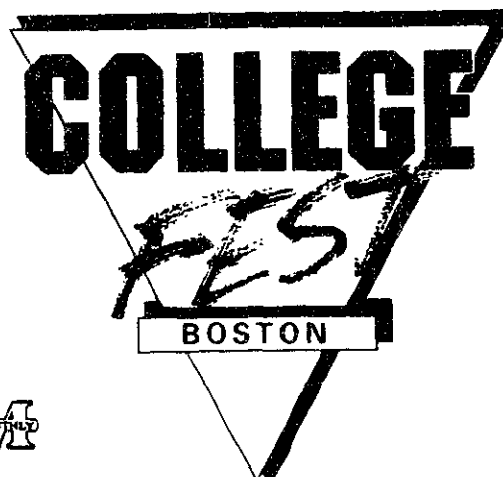
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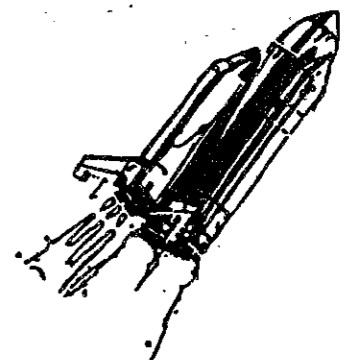
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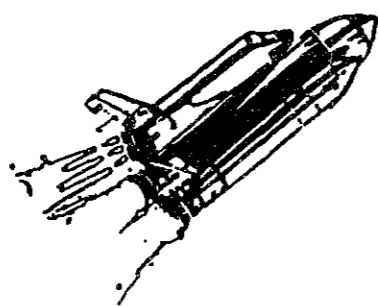
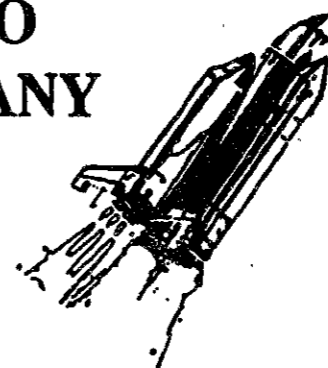
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sports

Football falls to Assumption

Despite being beaten 34-14 by Assumption College Saturday, the MIT football team had two players recognized for their efforts. Senior linebacker Darcy Prather was named Eastern Collegiate Football Conference (ECAC) defensive player of the week for his 23-tackle performance. Prather had 11 solo stops and one sack.

Quarterback Archie Roberts '92 was named to the ECAC Division III New England weekly honor roll. Roberts, who transferred to MIT from Duke University, completed 14 of 28 passes in his first collegiate game. He threw for 214 yards and two touchdowns (both to Doug Smith '93), and ran for 69 yards on 11 carries.

W. volleyball wins one, drops two

The women's volleyball team faced some tough competition this weekend as it hosted three teams on Friday and Saturday.

Friday evening the Engineers dropped a tough match to Bates College, losing 8-15, 14-16, 6-15, after squandering significant leads in the first two games. Bates was ranked first in the latest New England Division III coaches' poll.

Saturday morning MIT, plagued by passing and serving difficulties, fell to Eastern Nazarene College, 10-15, 12-15, 4-15. The Engineers managed to defeat Gordon College in the last match, winning, 15-11, 15-12, 16-14, to leave their record at 4-2 (3-0 in the New England Women's Eight Conference).



Jeremy Yung/The Tech

Senior tri-captain Vanessa Feliberti prepares to center the ball in Saturday's game against Wheaton College. MIT won 2-0.

Sports Update

Cross-country places 9th at SMU Invitational

Junior Pete Ronco was the first MIT cross-country runner to cross the line in Saturday's Southeastern Massachusetts University Invitational, finishing the five-mile course in 26 minutes, 51 seconds. Carlos Duran '94 was second among the Engineers, finishing the course in 27:16, while Nate Getrich '91 came in at 27:17.

The Engineers finished with 248 points, ninth in a field of 15.

Women's soccer (4-0-1) is off to its best start

The women's soccer team is off to its best start ever. The Engineers are 4-0-1, and have gone nine consecutive games without a loss, dating back to last season. MIT's latest win came Saturday, in a 2-0 defeat of Wheaton College.



Douglas D. Keller/The Tech
Captain Alexis Photiades '91 lost his match on Saturday, but the Engineers prevailed over SUNY-Binghamton.

SCORES

The field hockey team (1-4) finally got a win, defeating Wheelock College, 2-1, on Saturday. . . . Golf defeated Merrimack College Saturday, 413-423. . . . The baseball team hosted the MIT Fall Classic Baseball Championship last weekend, defeating Babson College on Saturday, but losing to Boston University, 2-1, on Sunday. . . . Men's soccer dropped a Saturday game to Trinity College, 1-0. . . . The sailing teams competed in Saturday's Buzzards Bay Regatta. Sailing on Boston Harbor, the Engineers scored 104 points, good for 10th place, while at Buzzards Bay MIT scored 77 points, for fourth place.

Compiled by David Rothstein and the Sports Information Office



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OPPORTUNITIES FOR AMERICAN GRADUATES AT MATSUSHITA'S LABORATORIES IN JAPAN

Representatives from Matsushita will be at the Careers Office, Room 12-170, at 3 p.m. on Friday, September 28, to talk about opportunities for American graduates at the company's laboratories in Osaka.

The company has openings for students at all degree levels in electrical engineering, computer science, physics, chemistry, and materials.

The company is engaged in a wide range of research, including imaging technology, high definition television, semiconductors, sensors, microstructures, man-machine interfaces, lighting and environmental controls for buildings, information and communication systems, neural networks, and software.

The purpose of the meeting is to give students an overview of the company and to describe on-going research, and to answer questions about working in Japan. Interviews will be scheduled at a later date.

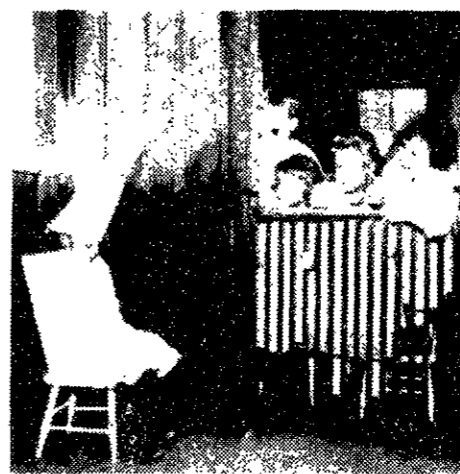
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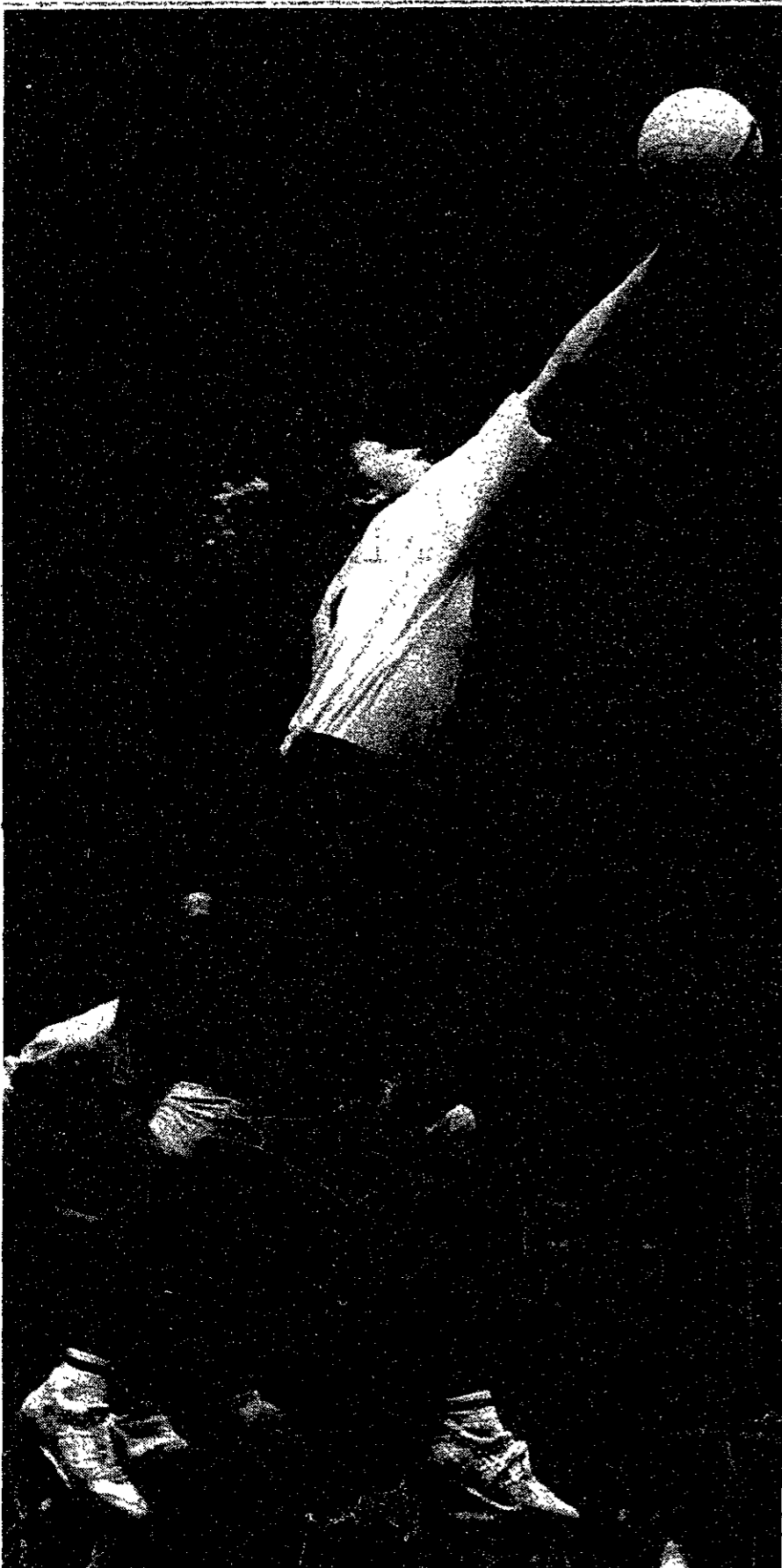


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William Chu/The Tech

Cindy Parrish '92 tips the ball over the net in the Engineer's game against Bates College last Friday; MIT lost, 8-15, 14-16, 6-15.



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John Adams Ballroom

6:00 Hors d'Oeuvres

6:30 Presentations

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sports

Baseball Roundup

The Toronto Blue Jays widened their lead over Boston to 1½ games, beating Milwaukee while the Red Sox were inactive. Boston begins a three-game home series with Cleveland this evening.

The Pittsburgh Pirates did not play last night, but managed to gain a half-game advantage over the New York Mets, who lost to Chicago, 4-3. Pittsburgh leads the National League East by three games, and the magic number for eliminating the Mets is now seven.

Kansas City beat the Oakland A's, 10-3, spoiling for the second night in a row the Athletics' hope of clinching the American League West title. The A's are eight games ahead of Chicago.

Philadelphia completed a four-game sweep of Montreal with a 3-0 win over the Expos. Pat Combs threw a four-hitter and singled home one of the Phillies' runs.

AMERICAN LEAGUE

EAST					
	W	L	Pct.	GB	Streak
Toronto	84	70	.545	—	W 2
BOSTON	82	71	.536	1½	L 2
Detroit	74	79	.484	9½	W 1
Cleveland	73	81	.474	11	L 1
Baltimore	71	81	.467	12	W 6
Milwaukee	69	84	.451	14½	L 7
New York	62	92	.403	22	L 1
WEST					
	W	L	Pct.	GB	Streak
Oakland	97	56	.634	—	L 2
Chicago	89	64	.582	8	W 3
Texas	80	73	.523	17	L 3
California	76	77	.497	21	W 1
Seattle	74	80	.481	23½	L 3
Kansas City	72	81	.471	25	W 3
Minnesota	70	84	.455	27½	W 2

NATIONAL LEAGUE

EAST					
	W	L	Pct.	GB	Streak
Pittsburgh	88	65	.575	—	W 1
New York	85	68	.556	3	L 1
Montreal	81	72	.529	7	L 4
Chicago	73	80	.477	15	W 1
Philadelphia	73	80	.477	15	W 4
St. Louis	68	85	.444	20	L 1
WEST					
	W	L	Pct.	GB	Streak
Cincinnati	87	66	.569	—	W 4
*Los Angeles	82	71	.536	5	L 1
*San Francisco	78	75	.510	9	W 1
*San Diego	71	82	.464	16	L 5
*Houston	70	83	.458	17	L 2
Atlanta	62	91	.405	25	W 2

*last night's game not included



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sports

Words on Sport/

David Rothstein

Why do we play sports at MIT?

Three weeks ago, *Sports Illustrated* ran a story titled "Smart Ball: You think college football players can't be rocket scientists?" It highlighted three Division III football programs — MIT, Swarthmore College and the University of Chicago — where academic books come before playbooks, where one student's academic tuition may be more than the school's football budget, where (at MIT) the "combined SAT scores of any player are higher than the total weight of the offensive line."

It's a fun article. Read it. (But you won't find *SI* in Barker Library, folks.)

Tongue-and-cheek is the way most journalists treat sports at MIT. Remember the media coverage of our football team two years ago, when it entered the National Collegiate Athletic Association's Division III? Hey, look over there, cackled *The New York Times*, a bunch of underweight nerds playing — oh, stop me, I'm hurting myself — football. Hah, hah, hah.

* * * * *

Well, tongue-and-cheek is one way — certainly the easy way — to write about sports at MIT. But ask a few coaches and players, look at a few programs, and what you will find is, underneath the compromises made to accommodate studying schedules, most sports at MIT are dead serious.

Never mind that we may be a step slower, a few pounds lighter, a bit weaker than our competitors from across the river, or from Hah-hah-ha-vad (sorry . . .). Never mind that it is hard to practice or play after an all-nighter.

We have teams like women's volleyball, which has won two New England Women's Eight Conference championships (of the three held), participated in the NCAA Division III national championships four times in the 1980s, taking second place in 1984 and fourth in 1986.

The track team has enjoyed tremendous success, recording a 62-meet undefeated streak from 1985-1989, winning countless indoor and outdoor New England Division III titles, and last winter placing second in the indoor national championships.

Then there was the women's soccer team, which last year won the NEW8 tournament in a stunning upset. How's that for a "nerd" team? (I did not see the tournament. In fact, last year I saw no more than half-an-hour of women's soccer — or men's, for that matter. But I have that rare talent that sportswriters have, call it *TOTAL imagined RECALL*.)

* * * * *

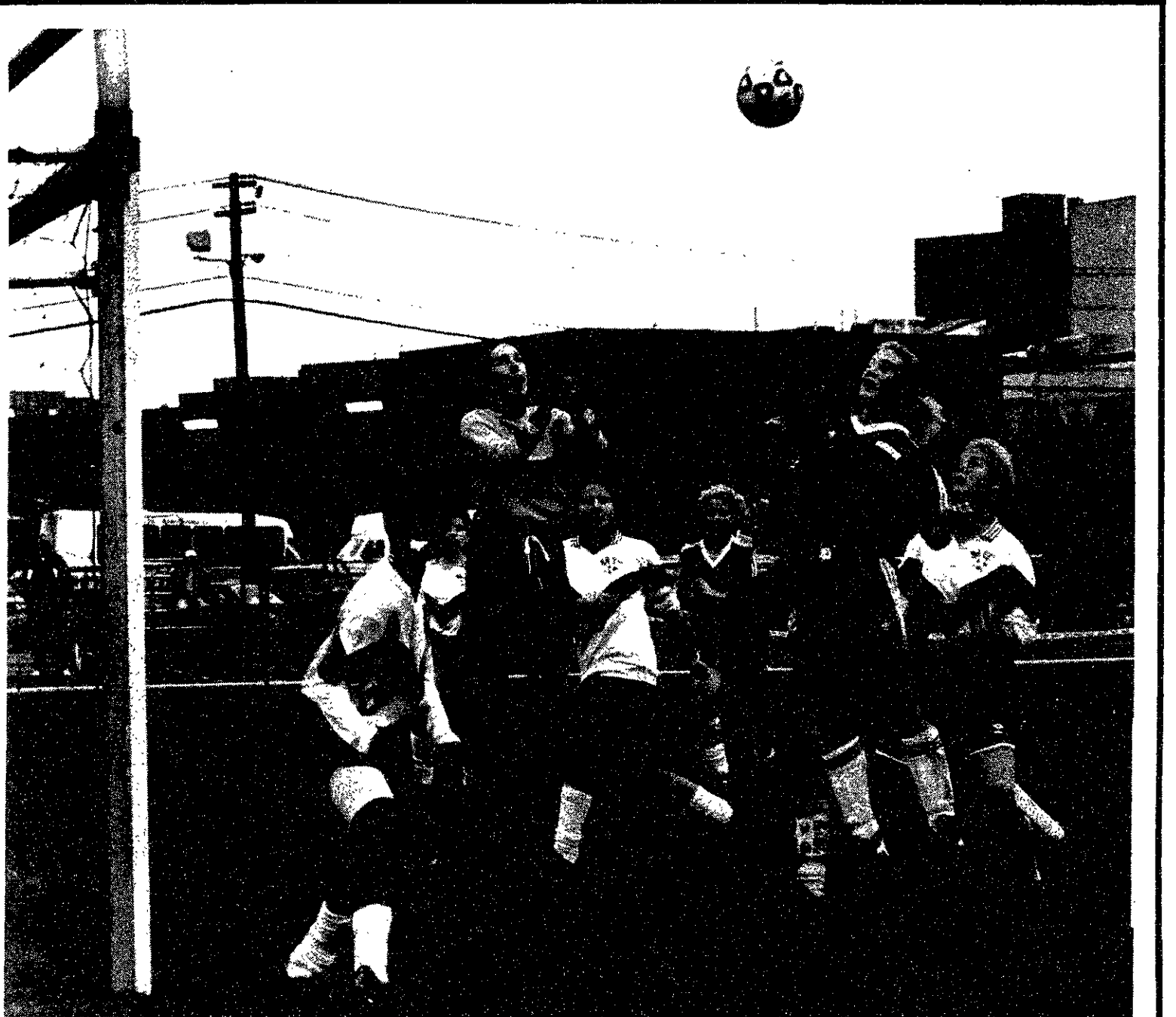
Nobody will ever say that sports has even come close to rivaling the importance of academics at MIT. Nobody should try. But how many of you wrote about athletics in your college applications? How many highlighted this or that achievement or role on the playing field?

Quite a few, I would bet.

Sports at MIT — at any university, in fact, that has a modicum of common sense with respect to the role of athletics — represents . . . well, you all know the clichés: an excuse to exercise; a diversion from the rigors of laboratory life; a social venue; a focusing activity that, indeed, helps your academics.

But sports also represents a very serious activity for the athletes — about 20 percent of the undergraduate body — who play on one or more of MIT's 37 varsity teams. Perhaps other teams do not want to take MIT seriously; that is their concern.

The bottom line here is that we play sports for recreation and diversion. We play at times to purge ourselves of some of the frustrations of schoolwork and life in general. We play with the knowledge that, while we spend inordinate amounts of time — relatively speaking, at least — at practice, at games, in the training room, we are here in Cambridge to get an education (or an apprenticeship?). And playing sports can only help.



Goalie Meg O'Neill '93 (left) jumps to grab the head ball in last Saturday's 2-0 win over Wheaton College. Jeremy Yung/The Tech

Netters get a 5-4 win over SUNY

By Jennifer Moore

On Saturday the MIT men's tennis team posted a 5-4 win over the State University of New York, Binghamton, to raise its season record to 2-1. As the final score might indicate, the entire meet was extremely close. Out of nine matches, six went the maximum three sets.

The score was 4-2 after singles, meaning the Engineers only needed to win one of the three doubles matches to post a victory. This did not turn out to be a simple task, however, as one was all they did win. The third doubles team of Manish Bhatia '93 and Joe Ong G was victorious in two sets, 6-0, 6-3.

The other two doubles matches were close, however. The first doubles team of Ken Peng '92 and Jay Muelhoffer '94 lost in three games, 6-3, 3-6, 5-7; and second doubles Alan Walpole '94 and Tony Bacigalupi '94 lost 6-7 (8), 5-7. Coach Jeff Hamilton plans to con-

centrate on strengthening the doubles teams.

The hero of the day was junior Ken Peng, who pulled out a close match in the No. 3 singles position in the third set, winning, 6-2, 4-6, 7-6 (3). That third set proved to be the most decisive of the day.

Top singles man Alexis Photiades '91 dropped his match, losing to Greg Munoz, 3-6, 6-4, 6-7 (7), and Bhatia lost to Greg Sowartz, 6-3, 2-6, 3-6.

The SUNY-Binghamton team traveled for six hours to compete at MIT, hoping to improve its Division III standing. The importance of this meet was apparent in SUNY's emotional playing style. While MIT players listened calmly to Hamilton's repeated advice to "be patient," SUNY players were leaping with alternate feelings of joy and frustration, grunting from exertion with each swing of their rackets.

Hamilton has high hopes for his team this year. He is very optimistic

that MIT will end up in Los Angeles at the National Collegiate Athletic Association championships. A team must be ranked in the top 12 of over 200 Division III teams to make it to Los Angeles. Though MIT has consistently placed in the top 20 and has sent individuals to the championships, the team itself has never before qualified.

Men's tennis has all of its players back this year. This is one of the main reasons the team is so strong. Also, three of the starting six singles are freshmen with strong tennis backgrounds. Most of them were regionally or sectionally ranked in high school.

Another source of strength is practice. "Tennis is a demanding sport that requires constant fine tuning," said Hamilton, "so we work hard every day." All eight members of the team can be found on the courts every weekday afternoon.

ME trip gives women's tennis two losses

By Pratima Rao

Last weekend the women's tennis team traveled to Maine to face two tough opponents, Bowdoin and Colby Colleges. Despite several strong individual performances, MIT lost both matches, 0-9 to Bowdoin, and 2-7 to Colby.

After being on the road all day Friday, the Engineers arrived at Bowdoin in good time and were ready to play. The Polar Bears, however, proved to be too tough and well-adapted to the cold weather and their clay courts.

The MIT team fought hard, with Valerie Tan '94, Sue Bach '93 and Janet Chan '94 taking their opponents to three-set matches at the Nos. 2, 4 and 5 positions.

The evening ended with a thrilling doubles match played by MIT's first doubles team of sisters Fiona '91 and Valerie Tan. Bowdoin won in two tie breakers, 7-6, 7-6.

From Bowdoin the Engineers traveled to Colby for a 9 am Saturday match. Unfortunately, due to rain, the match was moved indoors, where the Engineers were forced to contend with low ceilings, strobe-like lighting, multi-colored courts and a suction-like surface.

MIT played well even under those adverse conditions, with Bach doing extremely well in winning her singles match. The Tan sisters also won their match at first doubles.

Tech coach Candy Royer said that her team played extraordinarily well under the circumstances.

The excitement was not over for the Engineers, for on the way home, the MIT van was stopped along Interstate 95 by US border patrol officers, who

questioned the visa status of the Tan sisters, who are from Singapore. Because neither sister had brought her passport along for the trip, it took half-an-hour for the patrol officers to clear the Tans and permit the team to continue home.

MIT hosts Wellesley College this afternoon at 3:30 pm in a New England Women's Eight Conference matchup.

(Pratima Rao '92 is a member of the women's tennis team.)

inside

Sports update. Page 17.

* * * * *

Boston falls 1½ behind Toronto, with nine games to go. Pro baseball roundup. Page 19.

Upcoming Home Events

Tuesday, September 25

- 3:00 Men's Soccer vs. Babson
- 3:30 Women's Tennis vs. Wellesley
- 6:00 Women's Volleyball vs. Mt. Holyoke

Thursday, September 27

- 3:30 Women's Soccer vs. Simmons