

Student alleges rape Victim and assailant were at SAE party

By Andrea Lamberti

An MIT sophomore has filed charges of rape against Thomas M. Fahy '91, according to an informed source who wished to remain anonymous. The alleged rape occurred on the night of the Sigma Alpha Epsilon Christmas party at SAE's Beacon Street house on Dec. 8.

A probable cause hearing will be held Feb. 15 to determine if the case should go to trial.

Fahy could not be reached for comment.

The woman did not attend the party with Fahy, the source said. The source, who is a close friend of the alleged victim, said the woman "did not know Tom.

[She] had no idea who he was."

Alcohol affected course of events

Alcohol played a significant role in the incident, according to the woman's friend. "If [the victim] were sober, this never, ever would have happened," the friend said.

According to the source, both Fahy and the woman consumed alcohol at the party. The woman became drunk after her own date became "very drunk and . . . passed out," the source said. The source said after the woman became drunk the woman flirted with Fahy.

According to the source, the woman was at the SAE house the

entire night, and reported that she was raped to the Boston Police the following morning.

The alleged victim "was served alcohol at the party, and [she] is not 21," her friend added.

The president of SAE, Mark E. Lundstrom '91, was out of town and could not be reached for comment.

Fahy's status as a student remains unchanged, according to Associate Dean for Student Affairs James R. Tewhey. Any action by MIT to alter his status or punish the fraternity would take place after court action, he said.

(Editor's note: Prabhat Mehta contributed to the reporting of this story.)

Law affects MIT theater

By Katherine Shim

Recent revisions to the Massachusetts State Building Code have become a cause for concern among MIT theater groups. A possible interpretation of the revised code would potentially eliminate all use of scenery on "platform and thrust stages," as defined by the code, according to William A. Fregosi, technical instructor of music and theater arts and de facto representative of Institute theater groups.

Discussions are currently underway between Fregosi and John M. Fresina, director of the Safety Office, over the revisions. The changes, which first became apparent to the Safety Office in November, groups theatrical stages into four categories and

outlines safety regulations for each specific category.

The revised building code is to go into effect Feb. 28, and discussions between Fregosi, the Safety Office, and Cambridge Inspectional Services (CIS) — which enforces the code — are to be concluded by that date.

According to the revised code, the first category of stage, a "legitimate stage," is defined as all stages that house sets and stage equipment behind a wall. The stage must also be equipped with a proscenium arch, a fire curtain separating the audience and stage, and a smoke ventilation system.

"On a legitimate stage," said Fresina, "fires . . . can be contained by dropping the curtain.

Legitimate stages give [theater groups] a lot of freedom with what they can use in their acts. We've had cannons and smoking guns on our legitimate stages in past years with no problems."

"Legitimate stages can have a lot of scenery and scenery equipment — which can burn — with no problems," Fresina added.

Kresge Little Theater is the only legitimate theater at the Institute as defined by the revised building code.

The second category of stage, a "regular stage" is "not as substantial as a legitimate stage and doesn't have all of the features," said Fresina. By the revised building code, suspended sets would not be allowed on such stages.

Finally, "platform stages" and "thrust stages" are unenclosed stages, offering no protection to the audience. By the building code, elaborate scenery would not be allowed, Fresina said.

Stages set up in rooms such as La Sala de Puerto Rico, Kresge mainstage, Killian Hall, lecture rooms, and dormitory dining halls are examples of platform and thrust stages.

Concern over scenery use

Concern arose among Institute theater groups over the possibility that the code would eliminate scenery from platform and thrust stages, Fregosi said.

With regulations on the type of

(Please turn to page 2)

Final gulf peace efforts begin

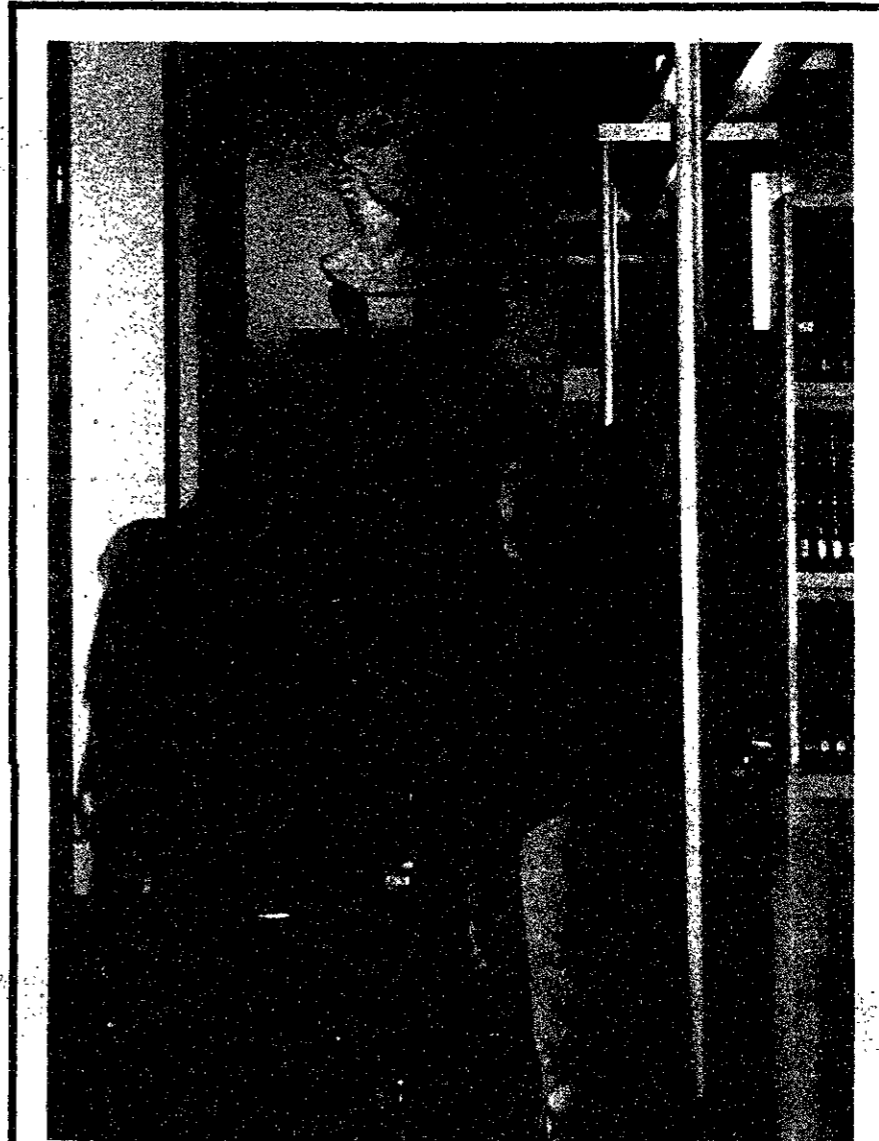
Bush asks Congress to endorse UN resolutions

By Reuven M. Lerner

Secretary of State James A. Baker III is expected to meet with Iraqi Foreign Minister Tariq Aziz in Geneva later today in what President George Bush has called a last-ditch effort for a diplomatic solution to the crisis in the Persian Gulf.

The meeting is being held just one week before the Jan. 15 United Nations deadline for Iraqi forces to withdraw from Kuwait. The UN Security Council resolved last month to permit the use of "all necessary means" to remove Iraq from Kuwait after that date.

Aziz said yesterday that he would like to have a useful meeting with Baker. The meeting can



Brian Rosenberg/The Tech

The Rotch Library "mascot," a replica of the head of Michelangelo's *David*, takes a place of honor in the library yesterday. The head, which weighs approximately 150 pounds, comes from a mold taken directly off the original statue, according to Rotch librarian Margaret E. de Popolo. "The library has had [the head] since at least the 1960s," she said. The head was put into storage during renovations to the library.

University Park granted parking

By Brian Rosenberg

A controversial decision to grant parking to the University Park complex has raised questions about possible conflicts of interest and favoritism by the Cambridge city government.

On Dec. 12, the Cambridge Interim Parking Control Committee granted a request by Forest City Development for 860 parking spaces for the complex, which is being built on land owned by MIT. The decision was the first made by the IPCC, which is responsible for allocating spaces under a Cambridge parking freeze. The parking committee was formed late last year.

Conflict of interest questions arose because the chairman of the IPCC, Edward D. McNulty,

is also a lieutenant for the MIT Campus Police. The Cambridge City Council asked City Manager Robert Healy to investigate the possible conflict in early December. After investigating a financial disclosure by McNulty, Healy reported that there was no conflict of interest.

Debra McManus, also a member of the IPCC, said that the controversy "portrays the IPCC in a bad light. It was not a positive way to start our tenure [on the committee]."

Some Cambridge citizens opposed McNulty's appointment to the committee. A lawyer for Peter Valentine and William Noble, who are both tenants in buildings owned by MIT near University

(Please turn to page 2)

Three win prestigious British scholarships

By Prabhat Mehta

An MIT senior has been awarded a prestigious Rhodes Scholarship for study at Oxford University, England, and two others from MIT have been awarded Marshall Scholarships for study at any British university.

Darcy D. Prather '91 is one of 32 American students to receive Rhodes Scholarships, which fund at least two years of study at Oxford. Prather plans to graduate this spring with degrees in electrical engineering and science, technology and society. He served as president of the MIT chapter of the National Society of Black Engineers in 1989-90.

As inside linebacker for MIT's football team, Prather has broken several school tackling records, including tackles in one game (23). He has also received All-America honors.

At Oxford, Prather will study politics, philosophy and economics for a bachelor's degree. He hopes to one day open an inner-city secondary school in the Middle West.

Rachel A. Harmon '90 and Terry C. Totemeier '91 were among the 40 students awarded Marshall Scholarships this year. Harmon, who graduated last year with a degree in civil engineering (women's studies minor), currently works in the Office of the Manhattan Borough President as a New York City Urban Fellow. She plans to study political science at the undergraduate level at the London School of Economics.

Harmon said she is interested in eventually obtaining a doctorate degree in public policy and continuing work in municipal government.

Totemeier plans to graduate this spring with a degree in materials science and engineering, after which he plans to study metallurgy at Cambridge University. He hopes to obtain a doctoral degree in metallurgy, and then teach and conduct research at the university level. He is currently involved in a project studying fatigue damage in riveted aluminum panels, the material of airplane fuselages.

Rhodes Scholarships have been offered annually since 1903 under a bequest left by English financier and colonizer Cecil J. Rhodes. Marshall Scholarships have been awarded annually since 1954 by the British government "as a practical expression of the British people's appreciation of the generous aid given by the United States under the Marshall Plan," according to a press release from the British Consulate-General, Chicago. Like the Rhodes, the Marshall Scholarship is typically good for two years of study.



Tech file photo

This building is part of the University Park complex.

UPark gets 860 spaces

(Continued from page 1)

Park, claimed at the hearing that McNulty's presence "casts doubt on the entire review process."

McNulty declined to comment extensively, saying only that he had lived in Cambridge his entire life and is "very qualified" to chair the committee.

McManus cast the single vote against the University Park request in the 2-1 decision. "The other members of the committee felt there were enough spaces available to grant the request," she said.

The number of commercial parking spaces in Cambridge is limited by a city ordinance to 500 more than existed when the ordinance was passed, McManus explained. Spaces within garages or parking lots that close become available elsewhere in the city.

The closing of the temporary garage at Lechmere and an MIT lot on the corner of Main and Ames Streets freed an additional 700 spaces, but McManus contends that these should not have been redistributed. "Both Lechmere and the MIT lot were temporary spaces," she said. "By making them available to other developers, you are in effect converting them from temporary to permanent. From my point of view, you can't do that."

The third member of the committee, William Corkery, was not available for comment.

City accused of favoritism

The IPCC decision was also surrounded by accusations that the University Park request was unfairly heard first. The Athenaeum Group, which owns the One Kendall Square complex, alleges that the city enforced the parking freeze illegally.

David Clem, a partner in the group, said that Athenaeum filed an application for 1530 commercial parking spaces in the One Kendall Square garage in early 1989. The application "was not acted on until July 30, 1990,

when [Athenaeum] received a notice rejecting the application," Clem said.

The same day, the city entered into an agreement with the state that provided for pending requests to be heard in the order they were filed, Clem added.

Athenaeum filed a suit against the city, alleging it had been treated unfairly. A Middlesex County judge ruled in early December that the One Kendall

Square garage would be "exempt from any freeze," Clem said.

University Park project developer Jack Dobson said that Forest City "appreciated the way the situation was resolved. The circumstances were putting [Forest City] and Athenaeum against each other, but that's past history."

Forest City Development was chosen by MIT to develop the University Park site.

Campus groups protest US buildup, possible gulf war

(Continued from page 1)

Local groups protest the military buildup

Several local organizations, including the recently formed MIT Initiative for Peace in the Middle East, continue to protest a possible attack on Iraq. Penn S. Loh '90, an active member of the group, said that the group's philosophy, while not articulated in any formal document, could be summed up in the words "no gulf war."

Loh said that the Initiative is a member of Northeast Campuses Against War, a loose association of campus anti-war movements. While no local groups have been formed which support the Bush administration's policy, Loh said that some such groups have begun meeting at other campuses.

The Initiative plans to have a teach-in on Monday night, which will include a kick-off speech by

the Rev. Jesse Jackson, a former contender for the Democratic presidential nomination.

In addition, the Initiative plans to have a different speaker every night for the rest of the week, including Institute Professor of Linguistics and Philosophy Noam A. Chomsky, Loh said.

Loh said that the activities are meant to increase individuals' involvement in the gulf crisis. He said that there will be workshops on nonviolent protests, a daily publication updating the MIT community of the status of the gulf situation, and letter-writing campaigns to prominent politicians. He also said that the group is looking to establish a "peace center" on campus, to serve as a headquarters for their activities.

(Editor's note: Parts of this article were based on information provided by The Associated Press.)

Revised code limits stages

(Continued from page 1)

scenery that may be used on regular, platform, and thrust stages, Kresge Little Theater — the only legitimate stage — may be the only stage permitted to use elaborate scenery.

In an effort to obtain clear approvals from both the MIT Safety Office and CIS, Fregosi is preparing to issue a report to the Safety Office by the end of January. The Safety Office is also currently involved in discussions with CIS to clarify the meaning of the code revisions.

"Based upon conversations that I have already had with safety officers from other universities," Fregosi said, "I am very confident that the code will not apply to us. Though I have no

confirmation, I have every single indication that the law applies to amateur and grade school-type productions. It would not apply to productions at our level where we have staff to address ... safety concerns."

Prior to the revisions in the building code, MIT productions had been carried out in a safe manner, Fresina said. Safety regulations for all productions had been in compliance with various letters sent by the Massachusetts Department of Public Safety and CIS.

"Past productions have always been carried out with great attention to safety concerns," Fregosi said. "We are simply trying to make sure that students have as much access to productions as possible."

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Office of the Dean for Undergraduate Education

news roundup

from the associated press wire

World

Iraqi defectors may not exist

The Pentagon said last night that it could not confirm reports that as many as six Iraqi pilots manning helicopters have defected to Saudi Arabia. The Pentagon statement followed a denial by the Saudi Defense Ministry that any such defection had taken place. However, US journalists with Operation Desert Shield forces in Saudi Arabia report goings-on that suggest some type of aircraft did cross the border.

Perez de Cuellar may go to Iraq

United Nations Secretary-General Javier Perez de Cuellar is reportedly considering a last-ditch peace mission to Baghdad before the Jan. 15 deadline for Iraq to withdraw from Kuwait. UN and diplomatic sources say the United States is expected to give its blessing to a UN visit aimed at persuading Saddam Hussein to remove his troops.

Gulf crisis may hurt arms talks

White House spokesman Marlin Fitzwater said there is concern about the Persian Gulf and the status of arms talks. But he also said that at this point the administration intends to go ahead with the meeting.

Fitzwater said one big hitch on arms talks stems from discrepancies in Soviet figures given for the recently concluded treaty to reduce conventional arms. A Soviet official said he expects the February meeting to take place as scheduled. He said the only reason to postpone it would be if the new arms agreement is not ready to be signed.

Haitian coup attempt fails

Raymond Joseph, charge d'affaires of the Haitian embassy in Washington, announced the failure of a coup attempt in his country Monday. He said troops have arrested Roger Lafontant, a former aide to ousted dictator Jean-Claude Duvalier.

Lafontant had taken caretaker president Ertha Pascal-Trouillot hostage. But Joseph said he has spoken with the president, and that she is in control.

Haitians protested the threat to the country's first peaceful transition to democracy.

War preparations continue

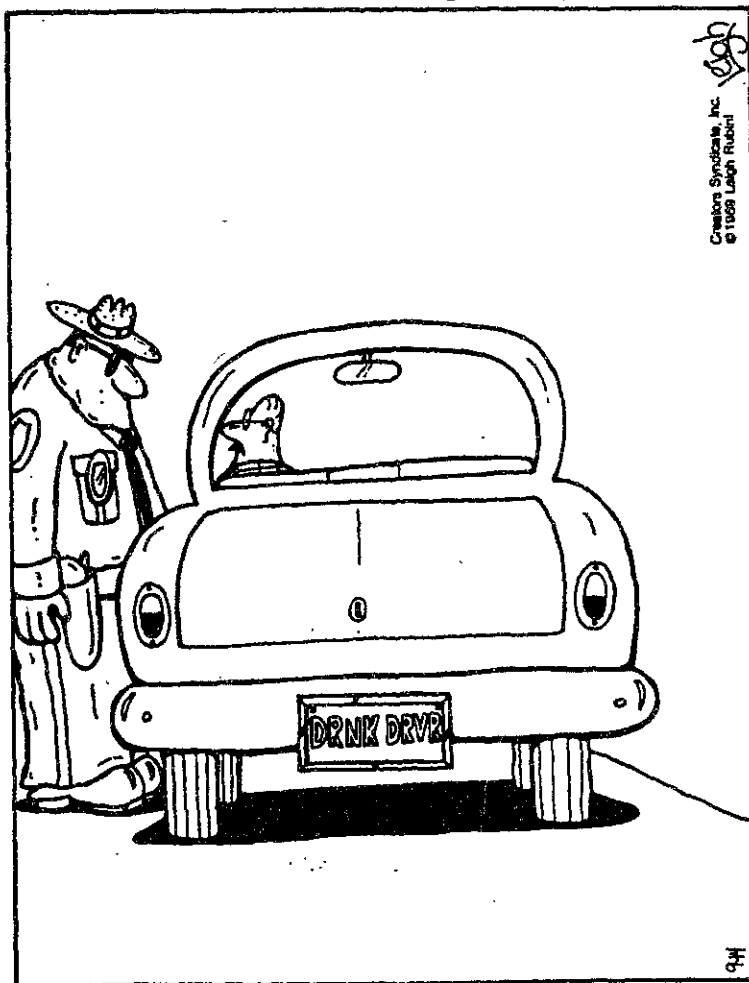
Embassies and US military facilities in the Middle East and Europe are continuing preparations for possible war. Across Europe, there has been a rush of diplomatic activity over the five-month-old gulf crisis. King Hussein of Jordan arrived in Bonn, Germany, yesterday for talks on his own peace initiative.

Lithuania in turmoil

The White House said the sending of Soviet troops to Lithuania and six other Baltic republics "amounts to intimidation." The Lithuanian government said "an armored column" rolled into its capital city yesterday. The troops are to help enforce the Kremlin's draft laws. Draft compliance has been as low as 15 percent in Lithuania.

There are also disputes within the Lithuanian government. Prime Minister Kazimiera Pronskiene returned home from a meeting with the Soviet president and turned in her resignation. The prime minister had been criticized for planning to increase prices.

Rubes® By Leigh Rubin



Dr. Nick Draver was often baffled by the amount of attention that the Highway Patrol lavished upon him.

Nation

NAS criticizes pollution control efforts

The National Academy of Sciences said the government is doing a poor job of keeping tabs on water pollution. The academy also said that dirty water is making people sick. An academy panel said illness caused by contaminated seafood could be reduced if the government stepped up monitoring efforts for the nation's oceans, lakes and streams.

Supreme Court hears nude dancing arguments

Nude dancing — is it free speech or just indecent? The Supreme Court addressed this issue yesterday as the state of Indiana presented arguments in support of its ban on barroom-style nude dancing. Three dancers and two clubs fighting the ban say the dancing is a form of free speech protected by the First Amendment. But Indiana officials say public nudity has been a common-law crime since before the First Amendment.

Pan Am-TWA merger scrapped

Any possible deal is off between the ailing Pan American World Airways and rival Trans World Airlines. Pan Am, which has filed for federal bankruptcy protection, had said it might talk about merging with TWA. Now, Pan Am says it has thrown out those plans. The airline promised to keep up full service during its Chapter 11 reorganization.

The Transportation Department tentatively approved the sale of Pan Am's transatlantic routes to United Airlines. The deal will cost United \$290 million.

LA to begin water rationing

Officials in Los Angeles, CA, say they will begin rationing water to millions of customers next month, forcing growers to cut back 30 percent and homes and industry to reduce water use by 10 percent. The rationing is to conserve the city's dwindling supply of water as Southern California enters its fifth year of drought.

Survey reports racial stereotypes

A new survey indicates most whites cannot let go of their stereotypes of blacks and Hispanics. A National Opinion Center Survey found that more than half of the whites surveyed believe blacks and Hispanics are less likely to be hard-working, nonviolent, intelligent, and patriotic. At the same time, the survey indicates a growing number of whites support racial equality.

Leaders of groups representing African-Americans and Hispanics expressed little surprise at the results.

Keating Five hearings continue

Sen. Donald Riegle (D-MI) told the Senate Ethics Committee he does not remember talking to savings-and-loan owner Charles Keating about Keating's problems with federal regulators. That contradicts earlier testimony from Sen. Dennis DeConcini (D-AZ) and a former Keating employee. Also, the panel voted to excuse Sen. Alan Cranston (D-CA) from testifying because of his ongoing cancer treatment.

Rubes By Leigh Rubin



Sylvia regretted going to Phil's pad to see his bug collection.

Bush to nominate new GOP head

The White House confirmed Monday that President George Bush plans to nominate Agriculture Secretary Clayton Yeutter to become chairman of the Republican National Committee. Spokesman Marlin Fitzwater acknowledged that Yeutter comes up short on political experience, but called him an aggressive campaigner.

Administration officials had said last Friday that Yeutter was Bush's choice. But the president refused to confirm it at the time.

Bush earlier nominated former drug policy director William Bennett to the job. Bennett declined, citing financial restrictions.

FBI anti-terrorism plan attacked

An FBI plan to gather information about potential terrorist attacks by Iraq is upsetting the head of the American-Arab Anti-Discrimination Committee. He is concerned that proposed interviews with Arab-American business and community leaders could lead to more discrimination.

The FBI denied the plan amounts to harassment, or will lead to discrimination.

Local

Bank of New England fails

The Bank of New England filed for bankruptcy protection as federal regulators settled in to oversee operations at the troubled institution. The Federal Deposit Insurance Corporation promised to cover all depositors, even those exceeding the \$100,000 guaranteed by the agency.

BNE is the fourth largest bank to fail in US history, with \$22 billion in assets. FDIC officials said the bailout is expected to cost more than \$2.3 billion.

Sports

Baseball names hall-of-famers

Rod Carew has become the 22nd player elected to the Baseball Hall of Fame in the first year of eligibility. Pitchers Ferguson Jenkins and Gaylord Perry join Carew as this year's inductees to the hall in Cooperstown, NY.

Four-hundred forty-three members of the Baseball Writers' Association of America cast ballots in this year's election. Players must receive 75 percent of the eligible ballots, or 333 votes this year, in order to be elected. Jenkins received 334, Perry 342, and Carew 401 votes. This is the third time in 55 years of voting that three or more players have been elected in the same year.

Weather

Cold-to-moderate temperatures; some snow likely

An upper-level disturbance accompanied by some moisture from the Mid-Atlantic States will move across the region today, giving southern New England a period of snow this afternoon and early evening. Precipitation levels should be light, with the heaviest amounts to our south. Snow may mix with sleet and freezing rain in coastal and southern sections of Massachusetts before ending.

A cold front will cross the area tomorrow morning. The next chance for precipitation will be Saturday. Early indications are that this next system will be stronger than today's.

Wednesday afternoon: Cloudy with steady snow developing by the afternoon. Winds from the east shifting to the southeast at 5-10 mph (8-16 kph). High around 32°F (0°C).

Wednesday night: Steady snow, possibly mixing with sleet and freezing rain before ending. Winds from the southeast shifting to southwest. Low 25-28°F (-4°C to -2°C).

Thursday: Clearing, windy, and turning cold late in the day. Winds northwest increasing to 10-15 mph (16-24 kph). High 34°F (1°C). Low 18-21°F (-8°C to -6°C).

Friday: Sunny and cold. High 30°F (-1°C).

Weekend outlook: Snow and/or rain arriving Saturday. Precipitation, possibly changing to all rain in eastern sections. Clearing, windy, and cold Sunday.

Forecast by Michael C. Morgan

opinion

Tanks for nothin', George

Column by Matthew H. Hersch



The Tech

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To a superpower nation in the media-rich 1990s, fighting a war to win isn't good enough. A war, American politicians believe, must be massive, quick and painless in order to be viewed by the public as well-managed and politically wise. For this reason, President George Bush has adopted a plan for a massive land-based assault on Iraqi troops in Kuwait — a battle plan that would produce more casualties, last longer, and be more politically risky than military action by alternative methods. Why? Because he thinks it will make better TV.

If Saddam's armies fail to pull out of Kuwait, the US-led coalition must take action or face a complete destruction of its credibility. If the United States hopes to reap the rewards of superpower status, it must bear the costs. Saddam Hussein, with a destabilizing biotoxic, chemical, and nuclear potential, must be stopped, now. No one says, however, that millions have to die in the process.

When prospects for war in the Persian Gulf dramatically increased months ago after Iraq's invasion of Kuwait, the Joint Chiefs of Staff, the leaders of the various branches of the American military, began weighing military options under a presidential order. The JCS, spearheaded by Army General Colin L. Powell, advocated a buildup of infantry and armor in Saudi Arabia to stem the possibility of another Iraqi invasion and pressure the more numerous Iraqi forces in neighboring Kuwait. With a coalition of nearly half a million multinational troops in the gulf, Bush believed the United States would be prepared for a mad dash across the desert into Iraqi held areas, with only peripheral air and naval support.

The leading factors that led Bush and Powell to advocate this plan, according to a recent *Newsweek* article, were concerns that while a ground war might be more costly in men and dollars, it would be quicker than an air war or any other military scheme. The shorter the war, many in Bush's administration believed, the better chances for public support. Bush's people thought wrong.

The ground scramble, according to the latest released data and Bush's statements in his last press conference, would begin with a short air battle, aimed at destroying the Iraqi air force, followed by an advance into Kuwait across the desert, and, possibly, an amphibious landing from the gulf. The operation (the term "war" is no longer in vogue), would be mainly undertaken by American and British forces, who comprise the largest willing and capable units in the region. The number of estimated battle casualties for this three-month war would run in the thousands on both sides. Even worse, if the US-led forces found themselves bogged down in Kuwait, they might be subject to chemical attack by Iraq. The US response would probably be a nuclear one. The Pentagon just ordered 50,000 coffin-sized body bags. Civilian casualties, as in comparable wars, would run in the millions.

In an alternative scheme, suggested by the recently sacked Air Force Chief of Staff Gen. Michael J. Dugan, the United States would execute an aerial bombardment of Iraqi military and government positions, in a war of attrition against Saddam Hussein. In such a scheme, a ground sweep into Kuwait would only be used as a follow-up measure, after most enemy troops had fled or been eliminated by air attacks. As most troops would remain in reserve in Saudi Arabia, any Iraqi chemical assaults on them would constitute an attack on Saudi Arabia. This escalation would extend international hatred of Saddam, and he would not risk this. Battle deaths would be drastically lower in an air engagement than in a ground-only assault, and civilian deaths would probably be no more.

Matthew H. Hersch, a freshman, is an associate opinion editor of The Tech.

What Bush doesn't like about the air strategy is that it may take longer to produce tangible results, and hence public support may fade in the time that it takes to break Saddam. Bush apparently ignores the intelligence reports that Iraqi troops are so well-dug-in in Kuwait that US infantry may be massacred if they try to cross the open desert, or attack the well-defended urban centers. The American public's disenchantment with the Vietnam War peaked not with anger over tactical bombing, but when it saw American soldiers being ripped to shreds fighting in block-by-block battles in the cities of Hue and Saigon in the winter of 1968. Americans will more surely react to a costly war than a long one.

In addition, a land assault into Kuwait would fail to accomplish two of Bush's most important objectives — destroying the Iraqi nuclear weapons program and removing Saddam Hussein from power. These goals would be accomplished by land only if United Nations forces entered Iraq. Many Arab and European elements of the multinational force have already stated that they would not touch Iraqi soil, and the UN resolution sanctioning military force doesn't mention invading Iraq. If Saddam pulls his troops back across the border, Bush will find himself without allies or legal justification to continue the fight into Iraq. He will be in the quandry that Harry S. Truman faced as US president during the Korean War, when UN forces had driven communist invaders to the Chinese border, and he had to decide if he should continue the fight into China, possibly alone.

Air strikes are surgical — artillery shells, once they are fired, tend to go where they want to.

An air assault on Iraq would conveniently eliminate Saddam and his nuclear weapons plants, without Arab involvement, massive death and political guilt.

The major arguments against an air war — that it would be ineffective and costly in civilian deaths, are inaccurate. Bombing, many suggest, wounds, but doesn't kill. It can't, they claim, force soldiers to retreat — that can only be achieved through pressure from opposing ground forces. Tactical bombing in World War II proved the opposite, and was decisive in the "D-Day" invasion of France in 1944. Also, civilians need not be massacred in an air attack. The American air assault on Libya's military in 1985 produced few civilian casualties, while the shelling and indiscriminate ground fighting in the cities of Lebanon over the past 10 years have killed thousands. Air strikes are surgical — artillery shells, once they are fired, tend to go where they want to.

In gambling America's superpower status on big conventional armies, Bush is exhibiting 14th century thinking. What matters in military affairs in the 1990s is not size exclusively, but reach. China and North Korea have massive standing armies, but they lack the resources to move them or to project their power any significant distance from the home front. If Bush hopes to bluff tyrants and madmen, he can only threaten them with the prospect of retribution anywhere at any time, not with massive strikes after a few months of preparation. An air assault would exemplify superpower deterrents, a land buildup would demonstrate their weaknesses.

No normal individual hopes for war. However, if a war must be fought, it should be conducted in the manner least damaging to non-combatants and soldiers alike. Some in the government, more concerned with reelection than human life, should remember this.

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Dissents, marked as such and printed in a distinctive format, are the opinions of the undersigned members of the editorial board choosing to publish their disagreement with the editorial.

Letters to the editor are welcome. They must be typed double spaced and addressed to The Tech, PO Box 29, MIT Branch, Cambridge, MA 02139, or by interdepartmental mail to Room W20-483. Electronic submissions may be mailed to tech@athena.

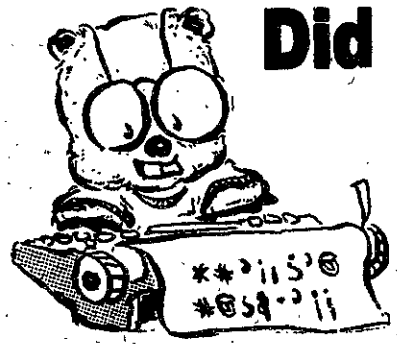
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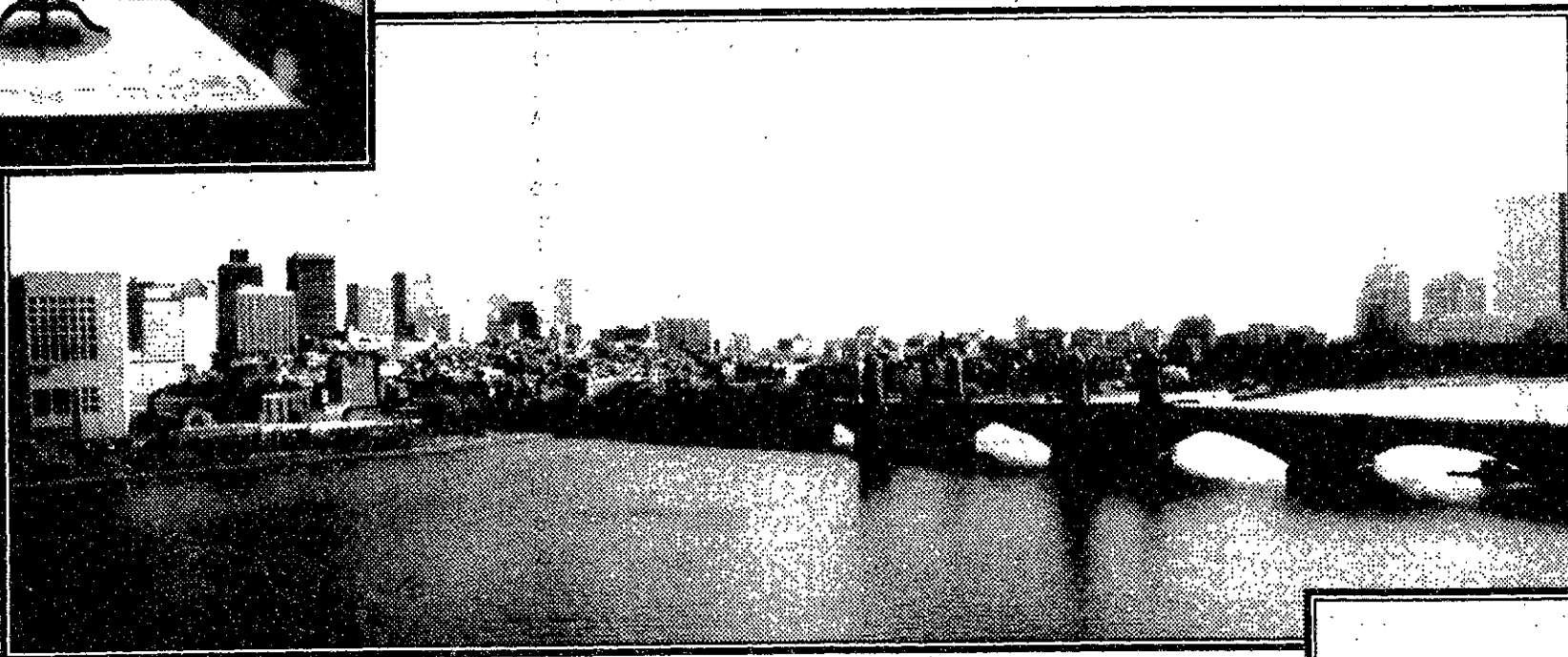
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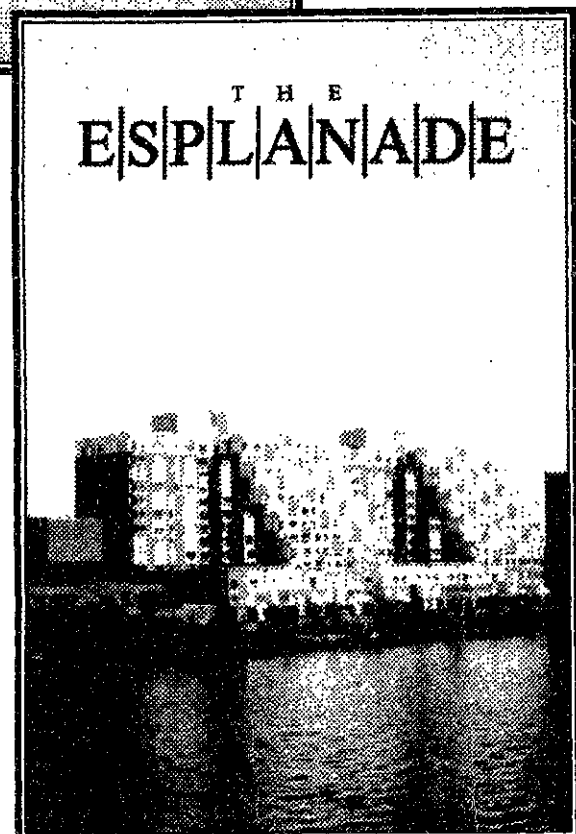
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opinion

LETTERS TO THE EDITOR

Gulf war needlessly risks massive death and injury

Death and destruction approach in the Persian Gulf. Some people here at MIT take a callous attitude over what is about to happen, and this worries me.

For example, I read in Timothy M. Townsend '91's letter ["At home and abroad: Two views of gulf crises," Dec. 11] that "there will be no shortage of hard military targets for our airpower and advanced weapons" in Iraq.

He completely forgets that there are people at these targets and that they will be dismembered and set on fire when "our advanced weapons" rain down on them. He does not seem to understand that war is dirty business, that it is bloody murder.

Not too long ago, I found myself on Highway 128 at 7:30 in the evening. I saw eight lanes packed with cars, and inside each car there was someone going to work. The amount of gasoline consumed, just on that single stretch of highway, was immense. This picture is repeated every morning and evening, on hundreds of highways in the United States. Taking in that scene, I understood why some want to start a war for oil.

Some people I have talked to are willing to trust implicitly what President George Bush is doing about the situation — sending in the army to avoid a war. This strikes me as Orwellian, because it seems to me the best way to not get into a war is not to send in the army in the first place.

My brother is of draft age, and I want him to live to be an old man. Bush is not going to die in a war with Iraq; we and the Iraqis will. I am not convinced that

the oil, or Kuwait, or "defending the world against aggression," or any of the other reasons I have heard are sufficient to start the process of mass murder. My life is not threatened if I have to pay \$2 or even \$10 for a gallon of gasoline.

It is certainly odd that I do not see the Swedes sending their troops, or the Indians, although both countries certainly have as much at stake over the price of oil as the United States.

Why is it that only the United States is so hell-bent on fighting? First, I think it is because many view the oil as "ours" because, after all, we will probably buy most of it. But it is not our oil, and in any case the Iraqis will need to sell it even if they control all of it.

Second, the war will not have much effect on our day-to-day lives, and very few of us will actually be at risk. I read in *The Tech* that there are no MIT reservists in the Persian Gulf ["No MIT reservists in the Persian Gulf," Dec. 11]. The fighting will be thousands of miles away, and it will be the hated Iraqi soldiers and civilians that will be maimed and killed, not our loved ones.

Third, we have these really cool weapons that we paid a lot of money for, and they make us invincible. When the fighting starts, we will show the Iraqis how to fight, and who is boss.

If Saddam Hussein actually does turn into Hitler, let the world deal with him then. Until that time, I am willing to wait for the sanctions, and pay more for gasoline.

Peter Mott G

Article on Campus Police staffing contains numerous inaccuracies

I read with disappointment a recent article in *The Tech* ["Glavin: understaffing not unusual," Dec. 11]. This article presented some serious inaccuracies which require correction.

The article emphasizes that eight officers are required to patrol the MIT campus if one takes into account the six foot patrol zones and two cruiser patrol areas. The article then states that this figure does not take into account officers on sick leave or vacation.

In fact Brian Rosenberg '93, the author of the article, was given staffing numbers of nine officers assigned to the 11:30 pm shift, 11 officers assigned to the 7:30 am shift, 11 officers assigned to the 3:30 pm shift and three officers assigned to the 6:00 pm shift.

These numbers do not include the dispatchers on each shift, one full-time crime prevention officer on the day shift and one current opening in the patrol division.

As he was further informed, these staffing numbers decrease when one takes into account an officer's days off, sick leave, vacation, etc. The average shift staffing runs six to eight officers.

Another inaccuracy concerns the staffing decisions made by the "crime prevention unit." Rosenberg was told that the shift

commanders (lieutenants) make daily staffing decisions based on a variety of factors, including the crime analysis information provided on a weekly basis by the department's Crime Prevention Unit.

This is only one factor and relates strictly to the commander's review of what particular crime issues are of concern on the campus. For example, last summer the campus experienced a particular problem with motor vehicle thefts in the parking facilities. At the time we increased our patrol activity to deal with that problem.

The article also stated, "Under fully staffed conditions, each patrol car travels around either the east or west half of the campus. . . ." The department always has two marked cruisers patrolling the campus — sometimes the third marked cruiser is also put into service depending on need and supervisory discretion.

Given the amount of time I spent with Rosenberg discussing these issues in detail, showing him patrol-zone maps and explaining our staffing, it is very disappointing to see such an inaccurate and sensationalized headline to a very serious issue.

Anne P. Glavin
Campus Police Chief

ANTICIPATING the opening of the Reagan LIBRARY, THE NATIONAL ARCHIVES BEGINS TO RESEARCH and catalogue the former President's PAPERS.



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

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

The purpose of education.

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

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

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

Pressure, confidence and self-esteem.

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

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

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

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

The foundations of creativity.

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

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

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

Developing your thought process.

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

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

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

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

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

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

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

A look back.

The fifth in a series.

Thinking about your education.

The Tech

253-1541

BOSE

opinion

LETTERS TO THE EDITOR

New harassment policy excessive

Professor of Philosophy Judith J. Thomson has suggested that the proposed policy on sexual harassment excessively curtails freedom of speech ["Report raises concern," Dec. 7]. She is right.

Under the proposed policy, "sexist remarks," as well as a number of other offenses, are punishable by penalties "up to and including termination of employment or student status," at the discretion of the Office of the Dean for Student Affairs or the Committee on Discipline.

These remarks need not be obscene nor directed at the offended individual. For charges to be brought, they need only be overheard and reported.

Which remarks are sexist? Chauvinists and feminists alike agree there are differences between the sexes. There are no pregnant men and relatively few female murderers.

Which views about these differences are sexist and which are not? The ODSA will decide. Those who express "politically correct" views will go unpunished. Those who express other ideas, even ideas accepted in the

world outside academia, will have to beg for mercy to avoid expulsion. Consequently, the new rules will end any meaningful discussion of gender issues on campus.

But the situation grows worse. It may not even be necessary for the ODSA to decide that a remark is sexist for it to punish a student. Associate Dean for Student Affairs James R. Tewhey has confirmed to me that "a person is being harassed if that person believes she [or he] is being harassed."

So anyone at MIT may be punished if anyone else merely believes, or professes to believe, that a remark the individual made is sexist or that the individual otherwise committed harassment. Politically correct students will be able to punish dissenters.

Tewhey and others will no doubt promise to apply the rules intelligently. Perhaps they will. But should we have to trust them? What if they are replaced by others even less willing to listen? Such a vague and menacing definition makes us all vulnerable to politicized enforcement. Charges brought against an individual on grounds of speech

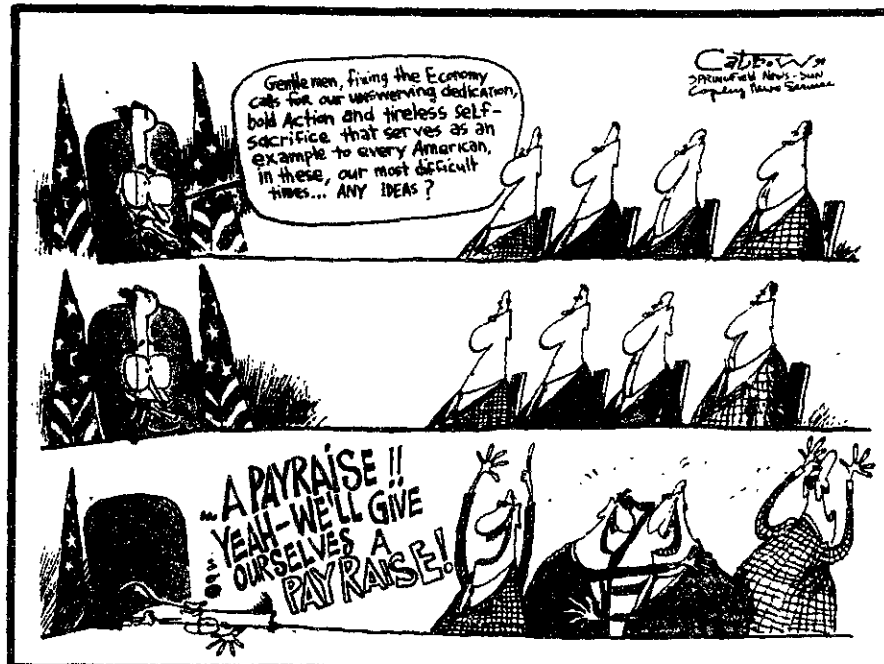
alone would "unreasonably interfere" with the defendant's life, to the point that the charges would themselves constitute harassment under its existing definition.

The harassment policy is part of a broader assault on freedom of speech at colleges across the country. Everywhere, administrations are instituting speech codes to control the spread of dangerous ideas on campus.

The University of Connecticut has banned "inappropriate laughter." The University of Michigan, under Provost Charles M. Vest, adopted speech codes so severe that exceptions had to be made for classroom discussion. At a California State campus, a student was even expelled for questioning the "chilling effect" of its speech code!

Such restrictions prevent open discussion of some very complex and troublesome problems in our society, like sexism and racism. Anyone who values his or her freedom of speech should speak out now, before some bureaucratic kangaroo court gains the power to judge out every word.

Lars Bader '91



Institute must eliminate unintentional acts of bias

(The Tech received a copy of this letter addressed to President Charles M. Vest.)

I am grateful that you, as president of MIT, take interest in improving MIT's sexual harassment policy. I was pleased to see that the Committee on Sexual Harassment recently recognized that insidious forms of sexual harassment, often "masked as trivial incidents or accepted behavior," have a serious impact on the MIT community.

I'd like to report two instances of insidious sexual harassment that I've experienced recently.

In October, when I went to the stock room of lab supplies in Building E19 to pick up space heaters, I noticed several glossy pin-ups of partially clad women in "alluring" poses taped to the wall facing me.

Since I had to wait a few minutes for my order, I had time to look at the pictures and experience the atmosphere there. The pictures offended me; they made me feel mistrustful, frightened and unwelcome in the seemingly all-male enclave. I was anxious to get out of there.

I feel that soft-porn pictures such as these do not belong in public places in the Institute. By allowing these posters, the Institute (inadvertently, I'm sure) condones this type of harassment.

The second incident happened recently (Dec. 20) when I called the MIT Campus Police to investigate heavy paint fumes that were pouring into the third floor

of Building 51. Two Campus Police officers came to investigate, and when they finished, the older of the two said to me, "We can't find the source, but why don't you just open your window, dear."

As a senior secretary who has been at MIT for over four years, I find being called "dear" very offensive. It undermines my credibility, and implies that the speaker has power over me.

I feel that the Campus Police, whose job it is to maintain a safe environment at MIT, need to be informed that calling women "dear" creates an unsafe environment. Using the term "dear" is condescending and inappropriate; it is a form of sexual harassment.

If I were a male professor or a male student or even a male secretary, I doubt the officer would have called me "dear." Conversely, I would certainly never address an MIT police officer as "dear" (e.g., "Thanks, dear, for your help. I'll call again if the problem persists").

Both of these incidents indicate that the Institute needs to initiate training in not-so-subtle forms of sexual harassment. I would be glad to take part in any training seminars that the Committee on Sexual Harassment might sponsor in the upcoming months.

Thank you for your attention to this very important issue.

Paula Maute
Senior Secretary
Department of Architecture

Column wrongly portrays Chicago neighborhood

Dave Watt G's recent column ["Campus crime deserves greater attention by CPs," Dec. 7] described the University of Chicago as "nested in the heart of Chicago's dangerous South Side." The neighborhood, Hyde Park, in which the University of Chicago is located is considered one of the ideal integrated neighborhoods in the nation, racially and religiously.

Possibly Watt was referring to the fact that further south there are ghettos, but he obviously does not know Chicago too well because the most dangerous area is probably Cabrenie Greene, which is located west of the Gold Coast — the wealthiest part of the city.

I grew up in Hyde Park, which I consider a great community, and am tired of people's insistence that it is "dangerous." I think this label has been placed on the community because black and white people live there — I have too often been asked, "Do you live by black people?" When

Tech misquotes Wolfe in article on psychology

In an otherwise good article on psychology at MIT ["UAC, faculty try to retain psychology," Nov.30], you have employed an unfortunate journalistic technique of direct quote from multiple sources.

In that article, "Wolfe and various students" are quoted as saying that "Vest and Wrighton 'have given long-winded speeches about how the human element in science is vital in education.'"

I am not sure who is being quoted here, but it is not me. I gather that the president and provost have spoken on this topic, and I agree with what I take to be their sentiments on the topic. However, as I have never actually heard either man speak, I am in no position to offer an opinion about windedness, long or otherwise.

Jeremy M. Wolfe PhD '81
Associate Professor
Department of Brain
and Cognitive Sciences

I answer, "Yeah, does that make a difference?" or "Yeah, are you threatened by that?" people quickly respond, "I was just wondering, not that I'm racist or anything."

I guess this is a form of passive

racism in which racist people avoid discussing their feelings to avoid confrontation. The result, though, is that racism continues even if people are not as vocal as in the past.

Julie Pokorny '91



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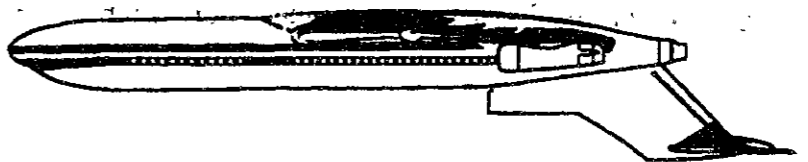
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The film focuses on one summer in the life of a girl, the daughter of a Holocaust survivor. It is set in the early years of Israel's independence. Winner of three Israeli Oscars and the Silver Bear Award at the 1989 Berlin Film Festival.

☆☆ "The Summer of Aya" ☆
Thursday, January 24, 1991

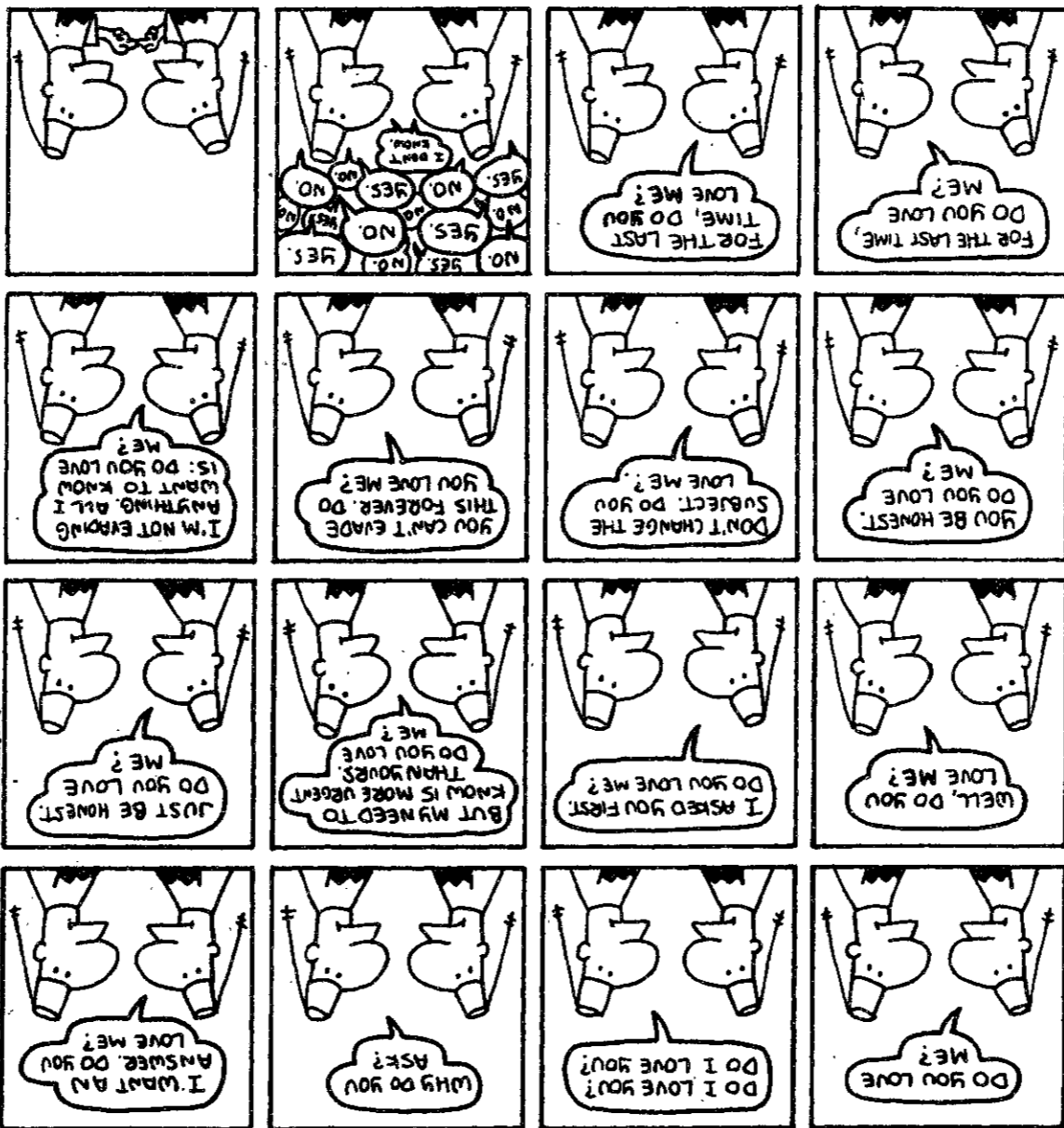
The film traces the adventures of two Egyptian soldiers caught in the middle of the Sinai Desert at the end of the Six Day War, who try to find their way back to the Suez Canal and Egypt. An intelligent satire. First Prize for Best Film, 1986 Lucarno Film Festival

☆☆ "Aventi Popolo" ☆
Thursday, January 17, 1991

Winner of Best Picture at the fifth Annual Israeli Film Festival. The experiences of seven 18-year olds who must confront the meaning of life, death, and personal identity during the summer between final exams and induction into the Israeli Army.

☆☆ "Late Summer Blues" ☆
Thursday, January 10, 1991

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ARTS

Edward Scissorhands just doesn't make the cut

EDWARD SCISSORHANDS
 Directed by Tim Burton.
 Starring Johnny Depp, Winona Ryder,
 and Dianne Wiest.
 At the Cheri and Chestnut Hill Cinemas.

By BILL JACKSON

EDWARD SCISSORHANDS is the latest film to emerge from the mind of director Tim Burton (*Batman*, *Beetlejuice*). It is a nobly envisioned fairy tale with a hint of tragedy. Its performances and visual style are excellent, but the effort is ultimately a bit too silly to succeed.

Edward (Johnny Depp) is the creation of a Frankenstein-like inventor played with quiet relish by Vincent Price. The inventor built Edward step-by-step, but just as he was about to replace Edward's crude scissor appendages with hands, he died. Edward was left alone with scissorhands in a Gothic mansion at the top of a hill.

Years later, in the suburban town below, Peg the Avon lady (Dianne Wiest) has almost given up on selling her wares when she decides to try the old mansion on the hill. She finds Edward alone and brings him back to town. Edward becomes a sensation and gains popularity in suburbia for his unique ability to shape bushes and ice blocks into sculptures with his scissorhands.

Next the townspeople line up to have Edward trim their dogs' hair, and ultimately Edward becomes the most popular women's hairstylist in town. Edward also tries to win the attention of Peg's daughter (Winona Ryder) and to fit into society by starting a business.

Depp, playing Edward under heavy makeup and, of course, the scissorhands, does an admirable job with a difficult role. He manages to play it reasonably straight but not overdo it. He is also hindered by the fact that Edward rarely speaks and only uses phrases, never complete sentences. He pulls it off, however, and overcomes the ludicrousness of the role to create sympathy for the hero.

Ryder does a yeoman's job as the daughter, but she's caught in an absolutely stereotypical role here. Her turn-around from the snooty teenager to the caring friend is as convincing as it can be. Wiest plays the suburban mom/wife/Avon lady

with a beautiful mocking touch and appears to have a great time with the role (such as attempting to mask Edward's scissor-scarred face with her Avon products).

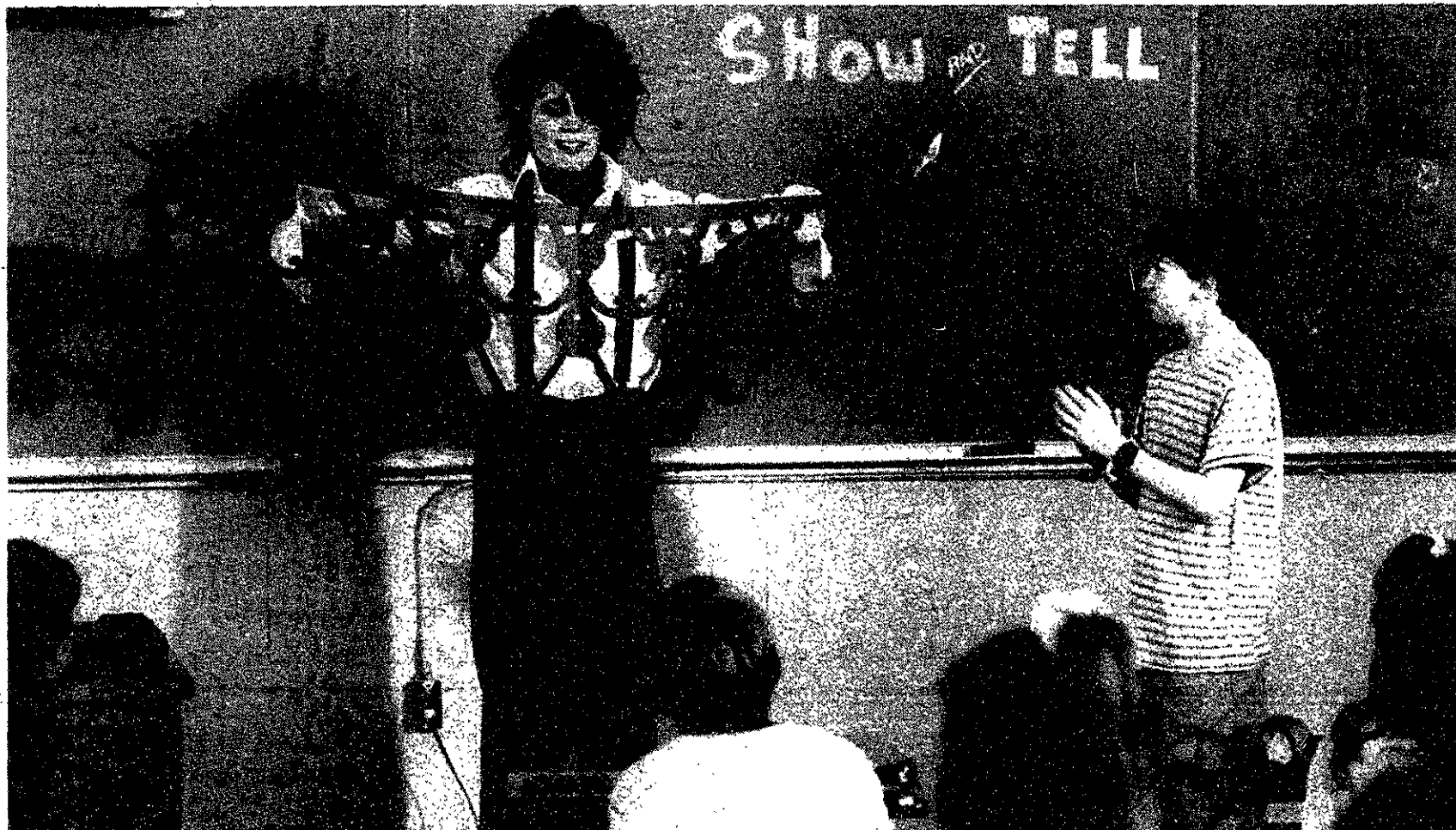
Strangely enough for a movie of such a bizarre nature, this film affords Vincent Price a chance to break from the mid-commercial rut he's been in for the last decade. Price, who only appears in Edward's flashbacks, plays it straight as Edward's caring inventor, and his approach works marvelously. The rest of the cast, including Alan Arkin and Anthony Michael Hall,

All the houses rest on well-groomed, oval shaped streets and are framed by perfect green lawns. In contrast, the mansion is a dusty-Gothic nightmare reminiscent of the climactic cathedral scene in *Batman*.

Burton has also rendered the film impossible to pin down in time. The characters wear hair and clothing styles ranging from early 1950s to early '80s. The women are all housewives with time to sit around and gossip all day, and the men all work and come home to make somber, fatherly speeches to their children. It's not played

and *Mask*. The screenplay manages to avoid most of the obvious clichés and, most importantly, it knows when to not say anything and let the actors do the acting.

The film is the most fun near the beginning, when Burton takes aim at suburbia with a searing eye for detail — the ceramic bird baths, the sex-starved housewives, and the back-slapping husbands at barbecues. The film moves at a good speed — Burton has learned much about pacing a



Edward (Johnny Depp) displays his artistic talents at a class show-and-tell.

seem to be having fun with their parts.

Burton has scored yet again with his visuals. His trademark use of miniatures is in full force with the long shots of the town and mansion. His camerawork is smooth and flowing, and the film has a wonderful sense-of-humor. He gives each frame a distinct visual look, and he has a wonderful time with the settings.

Burton's suburban world in *Edward Scissorhands* is a plasticized combination of primary and pastel solids. Each house in the town is a carbon copy of the others.

as an insult, however, but as a quiet tribute to a 20th-century American culture which only exists in our minds, and perhaps in TV-land.

Burton, who shares story credit with screenwriter Caroline Thompson, has played Frankenstein himself by creating this picture from the ashes of other films. The idea of framing the film as if it were being told as a bedtime story to a little girl was most recently seen in *The Princess Bride*, and similar themes have been explored in films as diverse as *Frankenstein*

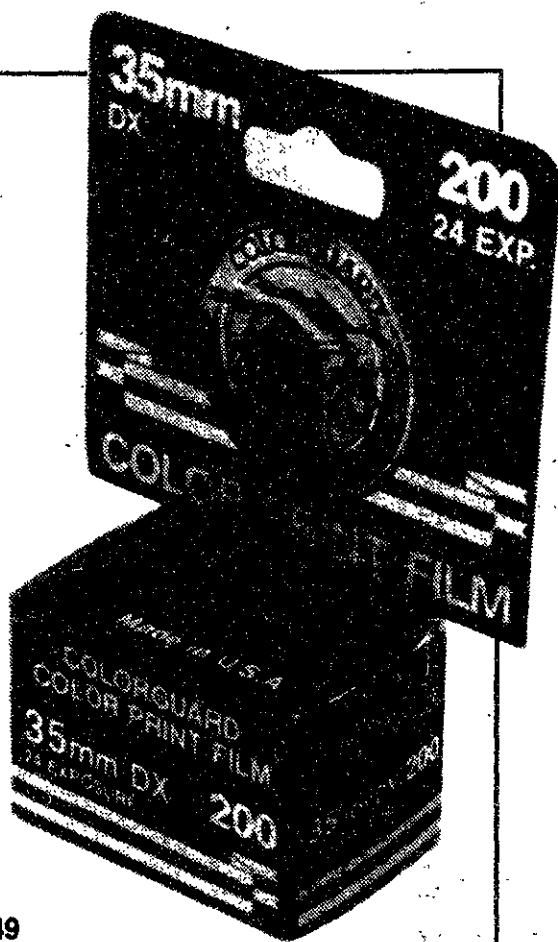
film since the dizzying conclusion of *Beetlejuice* — but as it approaches the end, it becomes slightly more somber and attempts to set Edward up as a tragic hero.

This odd combination almost works, but Burton lacks the subtle cinematic touch required to pull it off. In short, *Edward Scissorhands* is a fun ride, but the ending may leave you feeling manipulated, and the silliness of the whole idea ultimately undermines any feelings you might have for the characters.

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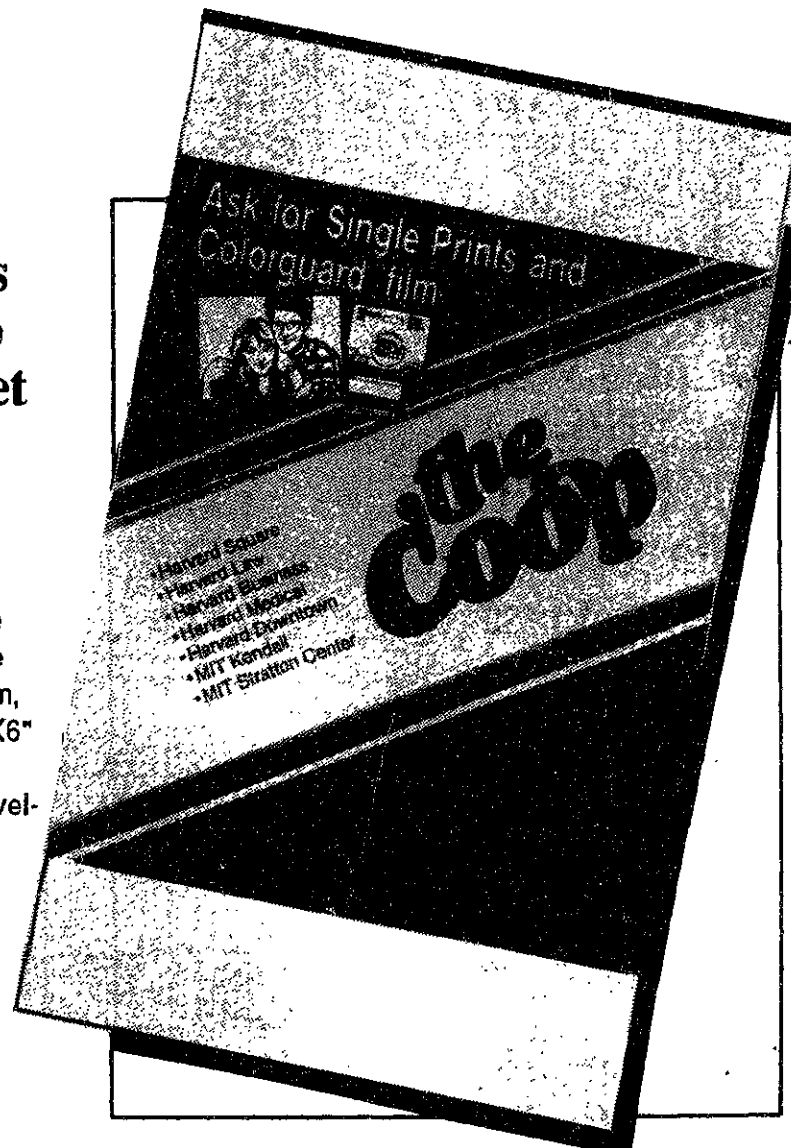


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Wednesday, Jan. 9

On The Town

Compiled by Deborah A. Levinson



CONTEMPORARY MUSIC

Child's Play, Sticks and Stones, BOA, Love Pollution, and Mantis perform in an 18+ show at the Channel, 25 Necco Street, Boston. Tickets: \$5.50 in advance, \$6.50 day of the show. Telephone: 426-3888.

Landlords of Soul and Brother Blue perform at 8 pm at Necco Place, One Necco Place, near South Station in downtown Boston. Tickets: \$4.50. Tel: 426-7744.

CLASSICAL MUSIC

Charles Kavalovski, principal French horn of the Boston Symphony Orchestra, performs with Harry Ellis Dickson and The Boston Classical Orchestra at 8 pm in Old South Meeting House, 310 Washington Street near the Downtown Crossing station on the Red Line. Concert will be preceded by a lecture by Charles Kavalovski. Program to be repeated January 11. Tickets: \$18 and \$12; lecture tickets are \$5. Telephone: 426-2387.

The Andreyev Balalaika Orchestra, Dmitri Khokhlov conducting, performs ethnic folk music along with works by Tchaikovsky, Shostakovich, Johann Strauss, and Bizet at 8 pm, Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$25, \$23, \$20. Telephone: 266-1492.

FILM & VIDEO

The MIT Lecture Series Committee presents All of Me at 7 pm and 9:30 pm in Room 26-100. Tickets: \$1.50 with MIT or Wellesley ID. Telephone: 258-8881.

The MIT Japan Program begins its series *Kurosawa: Reflections on Life and Death* with *Kiri* (1952), the tale of an elderly bureaucrat whose bout with cancer shows him how empty his life has been, at 7:30 pm, Room 54-100 (Green Building, 54 Ames Street). Donation of \$2 requested. Telephone: 253-8095.

CRITICS' CHOICE

The Regent Theater presents *Metropolitan* (Whit Stillman, 1990), an engaging portrait of a group of young debutantes and their escorts in Manhattan, this Wednesday and Thursday at 5:10 pm, 7 pm, and 9 pm at 7 Medford Street, Arlington. Tickets: \$4, \$2.50 for senior citizens and children under 12. Telephone: 643-1198.

Blue Planet, a panoramic view of our home planet from a vantage point 200 miles above Earth; *To the Limit*, the story of three world-class athletes in their quest for the ultimate performance; and *New England Time Capsule*, a short film about the beauty of New England (precedes all showings of *To the Limit*), indefinitely at the Museum of Science, Science Park, Boston at the Science Park station on the Green Line. Tickets: \$6 for adults, \$4.50 ages 4-14 and senior citizens.

The Museum of Fine Arts' series *Luis Buñuel: Six Later Works* continues with *Diary of a Chambermaid* (1965) at 6 pm and *Tristana* (1970) at the Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston, at the Museum station on the Green Line. Tickets: \$5 general admission, \$4.50 MFA members, students, and senior citizens. Telephone: 267-9300.

The Brattle Theatre begins its series *On the Road* with *Easy Rider* (Dennis Hopper, 1969) and *The Wild One* (Laslo Benedek, 1953) at 4:30 pm and 8 pm at 40 Brattle Street, Harvard Square, Cambridge, near the Harvard station on the Red Line. Tickets: \$5.50 for the double bill or \$4.50 for one film. Telephone: 876-6837.

THEATER

Backward, Turn Backward, Sarah Dreher's play about two sisters, one married with children and the other living with her female lover on a remote farm, starts today and continues Wednesdays through Saturdays at 8 pm through February 2 at the Triangle Theater, 58 Berkeley Street in Boston's South End. Tickets: \$15. Telephone: 426-3550.

Thursday, Jan. 10

CONTEMPORARY MUSIC

Max Creek performs at 9 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$9 in advance, \$10 day of show. Tel: 497-8200.

Playhouse Republic and Placebo Coup perform at 8 pm at Necco Place, One Necco Place, near South Station in downtown Boston. Tickets: \$4.50. Telephone: 426-7744.

Coffee Break Recital by faculty and students of the Tufts University community at 4 pm, 20 Professor's Row, Tufts University, Medford. No admission charge. Telephone: 381-3564.

CLASSICAL MUSIC

The Longy Guest Artists Series presents Richard Becker, piano, in a program of works by Chaiklin, Debussy, and Becker at 8 pm, Edward Pickman Concert Hall, 27 Garden Street, Cambridge. No admission charge, but suggested donation of \$5. Telephone: 876-0956.

The Boston Symphony Orchestra, John Eliot Gardiner conducting, presents an all-French program with works by Mehul, Chabrier, Ravel, and Bizet at 8 pm, Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$18 to \$47.50. Telephone: 266-1492. Program to repeat January 11, January 12, and January 15.

Baroque violinist Daniel Stepner performs Bach's *Violin Partitas* at 8 pm at Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$15 general admission, \$12 MFA members, students, and senior citizens. Telephone: 267-9300.

The Muir String Quartet performs works by Haydn, Berg, and Mendelssohn in a benefit for Project Step at 8 pm, Tsai Performance Center, Boston University, 685 Commonwealth Avenue, Boston. Tickets: \$5, \$3 senior citizens and students. Telephone: 353-3345.

The 1990-91 Blodgett Chamber Music Series at Harvard University continues with pianist Robert Taub, violinist Lucy Stoltzman, violist Toby Hoffman, and cellist Richard Thomas performing two works by Beethoven at 8 pm, John Knowles Paine Concert Hall, Harvard University, at the Harvard stop on the Red Line. No admission charge. Telephone: 495-0583.

THEATER

Cole!, a musical about the life of the "king of musicals," Cole Porter, starts today and continues through February 16 every Thursday through Sunday at 8 pm at the Back Alley Theater, 1253 Cambridge Street, Inman Square, Cambridge. Tickets: \$15. Tel: 491-8166.

FILM & VIDEO

MIT Hillel begins its *Israeli Film Festival* with *Late Summer Blues* (1987), the story of seven 18-year olds who must confront the meaning of life and death just before induction into the Israeli army, at 8:30 pm, MIT Student Center, 20 Chimeys. Tickets: \$2. Telephone: 253-2982.

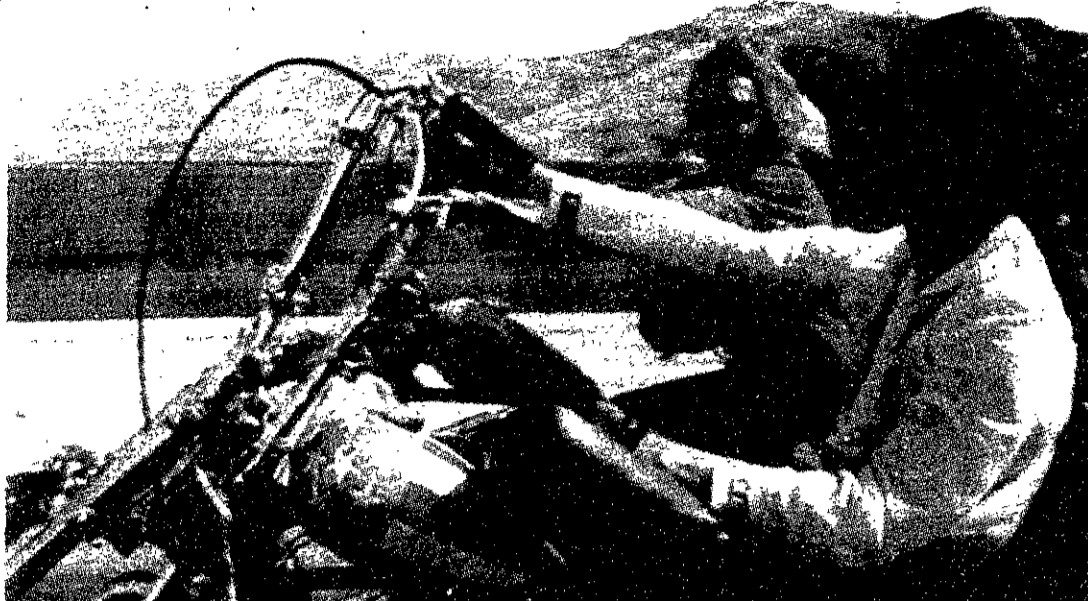
The Brattle Theatre begins its retrospective of the work of Andrei Tarkovsky with *The Sacrifice* (1988) at 7 pm and *Directed by Andrei Tarkovsky* (Michal Leszczylowski, 1988) at 5 pm and 9:40 pm at 40 Brattle Street, Harvard Square, Cambridge, near the Harvard station on the Red Line. Tickets: \$5.50 for the double bill or \$4.50 for one film. Telephone: 876-6837.

The Regent Theater presents *Metropolitan* (Whit Stillman, 1990) at 5:10 pm, 7 pm, and 9 pm. See January 9 listing.

Friday, Jan. 11

CONTEMPORARY MUSIC

Talking to Animals, Too Cool for Normal, and Scatterfield perform at 9 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$7 in advance, \$8 day of show. Tel: 497-8200.



Easy Rider on Jan. 9 at the Brattle Theatre.

CRITICS' CHOICE

Buffalo Tom, Christmas, Bulkhead, and Astronauts perform in an 18+ show at the Channel, 25 Necco Street, Boston. Tickets: \$4 in advance, \$5 day of the show. Telephone: 426-3888.

Daisy Chain and Workforce perform at 8 pm at Necco Place, One Necco Place, near South Station in downtown Boston. Tickets: \$5.00. Telephone: 426-7744.

CLASSICAL MUSIC

Yo-Yo Ma, cello, gives an all-Bach recital at 8 pm at Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$23. Telephone: 266-1492.

The Boston Chamber Music Society celebrates the Mozart bicentennial with performances of the composer's *Kegelesiat* Trio, Ravel's *Duo for Violin and Cello*, and Schubert's *Piano Trio in B flat, Op. 99* at 8 pm at Jordan Hall, New England Conservatory, 30 Gainsborough Street at Huntington Avenue, Boston. Also presented January 13 at Sanders Theater, Harvard University. Tickets: \$20, \$14, and \$8, with \$2 discounts for students and senior citizens. Telephone: 864-5988.

Charles Kavalovski, principal French horn of the Boston Symphony Orchestra, performs with Harry Ellis Dickson and The Boston Classical Orchestra at 8 pm in Old South Meeting House. Concert will be preceded by a lecture by Charles Kavalovski. See January 9 listing.

The Boston Symphony Orchestra presents an all-French program at 2 pm, Symphony Hall. See January 10 listing.

DANCE

The Concert Dance Company of Boston, one of Boston's oldest dance troupes, performs this Friday and Saturday at 8 pm, Blackman Auditorium, Northeastern University, at the Heath Street station on the Green line 'E' train or the Orange line Ruggles station. Tickets: \$14.50 and \$12. Telephone: 437-2247.

FILM & VIDEO

The MIT Lecture Series Committee presents *Dirty Rotten Scoundrels* at 7 pm and 10 pm in Room 26-100. Tickets: \$1.50 with MIT or Wellesley ID. Telephone: 258-8881.

The French Library in Boston presents *La Mort en ce Jardin* (Death in the Garden, Luis Buñuel, 1956), the story of a prostitute in a small town in the Amazon jungle trying to escape the tyranny of the local government, at 8 pm through January 13 at 53 Marlborough Street, Boston. Tickets: \$4 non-members, \$3 members. Telephone: 266-4351.

The Museum of Fine Arts' series *Cinema Brazil* continues with *The Kiss* (Bruno Barreto, 1984) at 6 pm and *The Story of Fausto* (Bruno Barreto, 1988) at 8 pm at the Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston, at the Museum station on the Green Line. Tickets: \$5 general admission, \$4.50 MFA members, students, and senior citizens. Telephone: 267-9300.

The Brattle Theatre presents two films by director Michelangelo Antonioni, *Red Desert*, at 2:45 pm and 7:25 pm, and *L'Avventura*, at 4:45 pm and 9:30 pm, at 40 Brattle Street, Harvard Square, Cambridge, near the Harvard station on the Red Line. Tickets: \$5.50 for the double bill or \$4.50 for one film. Telephone: 876-6837.

The Regent Theater presents the Boston area premiere of *American Blue Note* (dir. Ralph Toporoff), a comedy about the offbeat escapades of a nervous jazz saxophonist and his quintet, along with *Bye Bye Blues* (dir. Anne Wheeler) at 7:15 pm nightly with Saturday and Sunday matinees at 3:30 pm, through January 17 at 7 Medford Street, Arlington, just off Massachusetts Avenue in Arlington Center. Tickets: \$4.50 adult, \$2.50 for senior citizens and children under 12. Telephone: 643-1198.

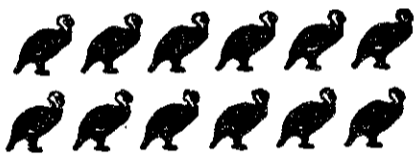
EXHIBITS

Minor White: The Eye that Shapes, an exhibit of the work of one of the most significant photographic artists active after World War II, begins today and continues through March 17 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Saturday, Jan. 12

CONTEMPORARY MUSIC

Agnostic Front, Sick of It All, Wrecking Crew, and Burn perform in an all ages show at the Channel, 25 Necco Street, Boston. Tickets: \$8 in advance, \$9 day of the show. Telephone: 426-3888.



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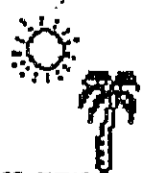
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ARTS

Big Town and Ripe perform at 8 pm at Necco Place, One Necco Place, near South Station in downtown Boston. Tickets: \$5.00. Telephone: 426-7744.

Jumpin' Blues Dance Party, featuring Roll With It, is presented at 4 pm at the Western Front, 343 Western Avenue, Cambridge. Admission: \$2 with MIT ID. Telephone: 492-7772.

CLASSICAL MUSIC

*** CRITICS' CHOICE ***
The Pro Arte Chamber Orchestra, conducted by Max Hobart, presents a family concert with *The Phantom of the Opera*, or *The Dark Side of the Symphony* at 2 pm at Sanders Theater, Harvard University at the Harvard station on the Red Line. Tickets: \$22, \$15, \$8 [see also reduced-price tickets offered through *The Tech Performing Arts Series*]. Tel: 661-7067.

Flautist Cindy Woolley with Karen Sauer, piano, in Kilian Hall, MIT Hayden Memorial Library Building 14. No admission charge. Telephone: 253-2906.

The Boston Symphony Orchestra presents an all-French program at 8 pm, Symphony Hall. See January 10 listing.

DANCE

The Concert Dance Company of Boston at 8 pm, Blackman Auditorium, Northeastern University. See January 11 listing.

Sunday, Jan. 13

CLASSICAL MUSIC

Laura Jeppesen and Jane Hersey, viola da gamba, with Catherine Liddell, theorbo, and Frances Conover Fitch, harpsichord, perform works by Shenc, Corelli, Marais, and Mozart at 3 pm at Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$15 general admission, \$12 MFA members, students, and senior citizens. Telephone: 267-9300.

*** CRITICS' CHOICE ***
Flautist Jean-Pierre Rampal and pianist John Steele Ritter perform works by Mozart, Schubert, Kuhlau, Rousset, Martinu, and Bazzini at 3 pm at Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$28, \$25, \$23. Telephone: 266-1492.

Emmanuel Debussy, directed by Craig Smith, presents *Debussy and His Circle*, works by Debussy and Fauré, at 4 pm, Emmanuel Church Library, 15 Newbury Street, Boston. Tickets: \$15 general admission, \$10 students and senior citizens. Telephone: 536-3556.

The Boston Chamber Orchestra at Sanders Theater, Harvard University. See January 11 listing.

The Regent Theater presents American Blue Note (dir. Ralph Toporoff) and *Bye Bye Blues* (dir. Anne Wheeler) at 7:15 pm nightly with Saturday and Sunday matinees at 3:30 pm, through January 17. See January 11 listing.

Monday, Jan. 14

FILM & VIDEO

The Brattle Theatre continues its series *Film Noir Mondays* with *The Asphalt Jungle* (John Huston, 1950) at 3:50 pm and 7:45 pm, and *Sweet Smell of Success* (Alexander Mackendrick, 1957) at 5:50 pm and 9:45 pm, at 40 Brattle Street, Harvard Square, Cambridge, near the Harvard station on the Red Line. Tickets: \$5.50 for the double bill or \$4.50 for one film. Telephone: 876-6837.

The Regent Theater presents American Blue Note (dir. Ralph Toporoff) and *Bye Bye Blues* (dir. Anne Wheeler) at 7:15 pm nightly with Saturday and Sunday matinees at 3:30 pm, through January 17. See January 11 listing.

Tuesday, Jan. 15

CONTEMPORARY MUSIC

Candaceless, Athelst, Bitterend, and Sadochist perform in an 18+ show at the Channel, 25 Necco Street, Boston. Tickets: \$6.50 in advance, \$7.50 day of the show. Telephone: 426-3888.

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

JAZZ MUSIC

The Longy Little Big Band performs original arrangements of jazz standards and original compositions by Peter Cassino and David Alt at 8 pm at Edward Pickman Concert Hall, 27 Garden Street, Cambridge. No admission charge. Telephone: 876-0956.

CLASSICAL MUSIC

Camera Soloists perform a program of Brahms, Fauré, Bennett, Mendelssohn, and Holmes at 7 pm at Longy School of Music, Wolfensohn Room, One Follen Street, Cambridge. No admission charge. Telephone: 876-0956.

The Boston Symphony Orchestra presents an all-French program at 8 pm, Symphony Hall. See January 10 listing.

FILM & VIDEO

The Brattle Theatre presents the premiere of *Eldridge Cleaver, Black Panther* (William Klein, 1970) at 4:30 pm and 7 pm and *Underground* (Emile de Antonio, 1976) at 6 pm and 9:15 pm at 40 Brattle Street, Harvard Square, Cambridge, near the Harvard station on the Red Line. Tickets: \$5.50 for the double bill or \$4.50 for one film. Telephone: 876-6837.

The Regent Theater presents American Blue Note (dir. Ralph Toporoff) and *Bye Bye Blues* (dir. Anne Wheeler) at 7:15 pm nightly with Saturday and Sunday matinees at 3:30 pm, through January 17. See January 11 listing.

LECTURES

Pedalling Portugal, slides and stories of cycling in Portugal, will be given by Jim Goldberg at 8:15 pm at the Blacksmith House, 56 Brattle Street, Cambridge. Tickets: \$1.50. Telephone: 547-6789.

Ongoing Theater

Aristocrats, a bittersweet portrait of a family of fading Irish Catholic gentry who gather in the crumbling family mansion on the eve of the youngest daughter's wedding, continues through January 27 at the Huntington Theatre, 264 Huntington Avenue, Boston. Performances run Tuesday through Saturday at 8 pm with matinees Wednesdays, Saturdays, and Sundays at 2 pm. No performance January 22. Tickets: \$18 to \$32. Telephone: 266-7900.

Contemporary Insanity II: The Sequel, tackling censorship, ethics, sex, and scandal, continues indefinitely at the Boston Baked Theatre, 255 Elm Street, Davis Square, Somerville. Performances are Friday at 8:15 and Saturday at 7:00 & 9:15. Tickets: \$14.50 and \$16. Telephone: 628-9575.

The Dancers, Maria Blakey's one-act about sexism, racism, AIDS, unrequited love, and the endless quest for physical perfection, continues through January 20

at the Black Box Theater, Boston Center for the Arts, 539 Tremont Street, Boston. Performances Wednesdays through Sundays at 8 pm through January 13 and January 16 through January 20 at 8 pm nightly with Sunday showtimes at 3 pm. Tickets: \$15. Telephone: 524-1985.

The Diary of Anne Frank, Meyer Levin's play based on the true story of a girl living through the Nazi terror in Europe, continues through February 10 at the Lyric Stage, 54 Charles Street, Boston. Performances are Wednesdays, Thursdays, and Fridays at 8 pm, Saturdays at 5 pm and 8:30 pm, and Sundays at 3 pm. Tickets: \$15 or \$13.50, depending on date of performance. Tel: 742-8703.

*** CRITICS' CHOICE ***
Fences, August Wilson's Pulitzer Prize- and Tony Award-winning drama of black family life in urban America, continues through February 3 at the New Repertory Theatre, one block from the Newton Highlands MBTA stop, Newton. Telephone: 332-1646.

The Grace of Mary Traverse, the story of a woman coming to terms with a society governed by men, continues Thursdays through Saturdays at 8 pm and Sundays at 2 pm through January 20 at the Performance Place, 277 Broadway, Somerville. Tickets: \$12. Telephone: 625-1300.

*** CRITICS' CHOICE ***
Groucho, A Life in Review, based on the life, loves, and laughs of Groucho Marx, continues through January 27 at the Theatre Lobby, 216 Hanover Street, Boston. Performances are Tuesday-Friday at 8 pm, Saturday at 6 pm & 9 pm, with matinees on Wednesday at 2 pm and Sunday at 3 pm. Tickets: \$15 to \$24 general, \$10 students (through December 20). Telephone: 227-9872.

The Homecoming, Harold Pinter's provocative play of family passions, sexual jealousies, and explosive class tensions, continues through January 25 as a presentation of the American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Cambridge. Performances are Tuesday-Friday at 8 pm, Saturday at 2 pm & 8 pm, and Sunday at 2 pm & 7 pm. Tickets: \$17 to \$35. Telephone: 547-8300.

ImprovBoston, Boston's longest-running improvisational comedy troupe, continues its late-night performances every Friday and Saturday indefinitely at 10:30 pm at the Back Alley Theater, 1253 Cambridge Street, Inman Square, Cambridge. Tickets: \$8, \$6 students. Telephone: 491-8166.

NEWORKS Festival features several works by Boston-area playwrights. Barbara Blumenthal's *Double Vision*, James D'Entremont's *St. Andrew's Eve*, James Napoli's *Falling Off the Monkey Bars*, and plays by Joe Mazza, Carolyn Keller, Nicholas Gregoratos, and Kelly Moore continue through March 3 at the New Erlich Theatre, 539 Tremont Street, Boston. Tickets: \$6 for studio performances, \$3 for readings, no admission charge for Symposium. Telephone: 482-6316.

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

Once In A Lifetime, George S. Kaufman and Moss Hart's satiric view of the Hollywood success ladder, continues through January 26 as a presentation of the American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Cambridge. Performances are Tuesday-Saturday at 8 pm, Sunday at 7 pm, with Saturday & Sunday matinees at 2 pm. Tickets: \$17 to \$35. Tel: 547-8300.

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

(not so) *Simple Pleasures*, artwork examining various subtle strategies that artists use to embed potent meaning within an attractive object or image; and *The Missing Picture*, alternative contemporary photography from the Soviet Union, works by five artists addressing the ideological functions of the photographic medium, continue through February 13 at the List Visual Arts Center, MIT Wiesner Building E15. Gallery hours are weekdays 12-6 and weekends 1-5. No admission charge. Telephone: 253-4680.

OFF CAMPUS

Monotypes: Degas to Picasso continues through January 13 at the 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.

Awards in the Visual Arts 9, approximately 50 pieces of American contemporary art by 10 new and emerging artists, continues through January 13 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, under 18 free. Tel: 495-9400.

*** CRITICS' CHOICE ***
1990 SIGGRAPH Traveling Art Show — computer art including 2- and 3-dimensional works, stereo art, and animation — continues through February 1 at the Computer Museum, Museum Wharf, 300 Congress Street, Boston. Museum hours are Tuesday-Sunday 10-5, Friday 10-9. Admission: \$6 general, \$5 seniors and students. Telephone: 423-6758.

Boston Visual Artists Union New Members Show, an exhibit of new members' works of painting and sculpture, continues through February 2 at the Harrison Avenue Gallery, 33 Harrison Avenue, Boston. Gallery hours are Monday and Wednesday 10-3 and Saturdays 10-5. Telephone: 695-1266.

Majestic Ruins: Great Zimbabwe, photographs by Hakim Raquim interpreting the ruins of architectural structures that remain from the old East African Kingdom of Monomatapa, continues through February 28 at the Museum of the National Center of African-American Artists, 300 Walnut Avenue, Boston. Gallery hours are every day 1-5 except Mondays. Admission is free to members, \$1.25 to adults, and 50¢ for students and senior citizens. Telephone: 442-8614.

Connections: Louise Lawler continues through March 3 in the Henry and Lois Foster Gallery, Museum of Fine Arts, 465



Cellist Yo-Yo Ma gives an all-Bach recital at Symphony Hall on Jan. 11.

FILM & VIDEO

The MIT Lecture Series Committee presents *The Naked Gun* at 7 pm and 9:30 pm in Room 26-100. Tickets: \$1.50 with MIT or Wellesley ID. Telephone: 258-8881.

*** CRITICS' CHOICE ***
IMAGO Meret Oppenheim at 7 pm at the Coolidge Corner Theatre, 290 Harvard Street, Brookline, at the Coolidge Corner T-stop on the "C" green line. Film continues indefinitely. Telephone: 734-2500.

The French Library in Boston presents *La Mort en ce Jardin* (Death in the Garden, Luis Buñuel, 1956) at 8 pm. See January 11 listing.

The Brattle Theatre presents two films by director Michelangelo Antonioni, *Red Desert*, at 2:45 pm and 7:25 pm, and *L'Avventura*, at 12:15 pm, 4:45 pm, and 9:30 pm. See January 11 listing.

The Regent Theater presents American Blue Note (dir. Ralph Toporoff) and *Bye Bye Blues* (dir. Anne Wheeler) at 7:15 pm nightly with Saturday and Sunday matinees at 3:30 pm, through January 17. See January 11 listing.

EXHIBITS

Convergence: 8 Photographers, photographs by African-American artists, opens today at the Photographic Resource Center, 602 Commonwealth Avenue, Boston. Continues through February 24 with gallery hours Tuesday-Sunday 12-5 and Thursday 12-8. Telephone: 353-0700.

THEATER

Jodi Capelless brings *Front Row Center*, her one-woman musical show featuring highlights from *The Wiz*, *Gypsy*, *A Chorus Line*, and others, every Sunday at 7 pm through January 27 to the Cabaret, at the Theatre Lobby, 216 Hanover Street, in Boston's North End, near the Haymarket stop on the Green and Orange lines. Tickets: \$8. Tel: 227-9872.

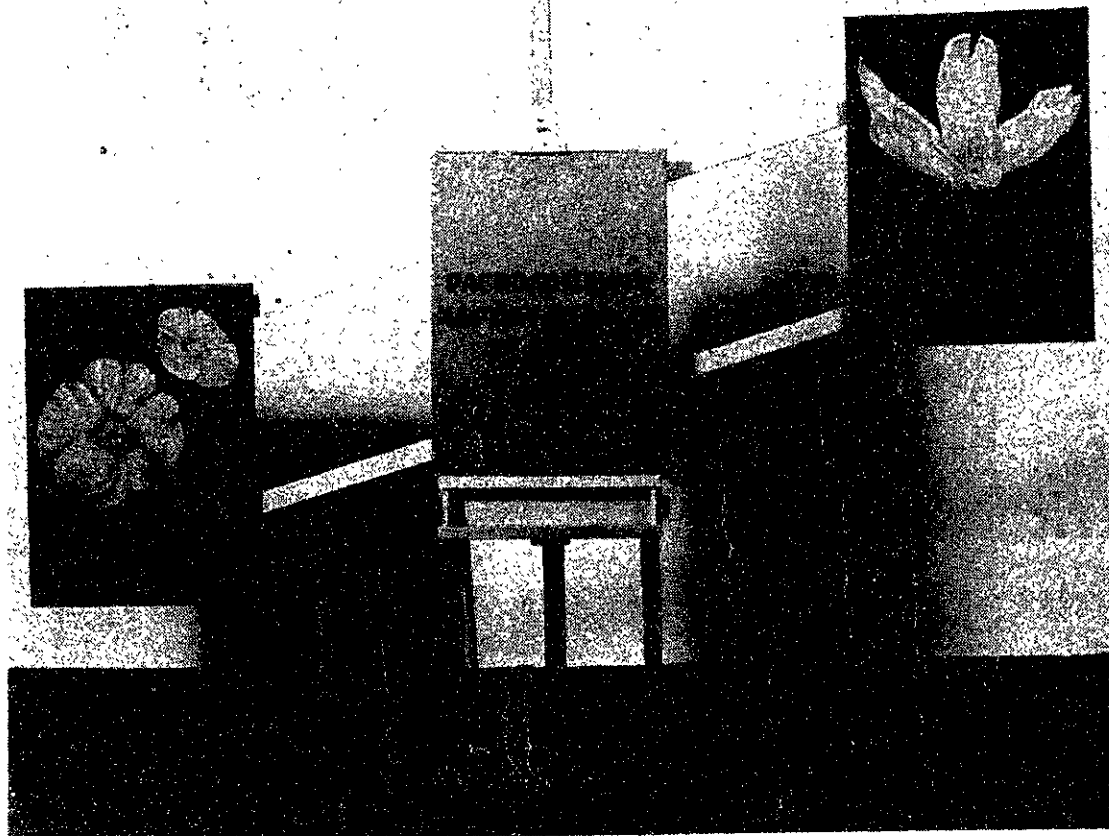
Frankie and Johnny in the Clair du Lune, Terrence McNally's play about a middle-aged waitress and a short-order cook, has its final performance today at 2 pm at the Trinity repertory Theatre, 201 Washington Street, Providence, Rhode Island. Tickets: \$22 to \$30. Telephone: (401) 351-4242.

FILM & VIDEO

The MIT Lecture Series Committee presents *The Godfather* (dir. Francis Ford Coppola) at 7 pm in Room 26-100 and 9 pm in Room 10-250. Tickets: \$1.50 with MIT or Wellesley ID. Telephone: 258-8881.

The Brattle Theatre presents *A Preston Sturges Celebration with The Great McGinty* (1940) at 3:20 pm and 8 pm, *Christmas in July* (1940) at 2 pm, 5 pm, and 9:40 pm, and *Preston Sturges: Rise and Fall of an American Dreamer* (Ken Bowser, 1990) at 6:20 pm at 40 Brattle Street, Harvard Square, Cambridge, near the Harvard station on the Red Line. Tickets: \$5.50. Telephone: 876-6837.

The French Library in Boston presents *La Mort en ce Jardin* (Death in the Garden, Luis Buñuel, 1956) at 8 pm. See January 11 listing.



Between Spring and Summer: New Soviet Conceptual Art at the ICA. Above: *Taste* (1989), Sergei Volkov. At right: *Room for a Hero* (1989), Sergei Mironenko.



Special Invitation to MIT Students, Faculty, and Community:

1991 IAP Course, Massachusetts Institute of Technology

Sponsored by MIT Enterprise Forum of Cambridge, Inc.

Monday-Friday, January 7-11, 1991

1:00-4:00 p.m. MIT Room 34-101, Edgerton Hall

50 Vassar St, Cambridge, MA

MANAGEMENT OF THE HIGH TECHNOLOGY COMPANY

Dr. Barry Unger and Dr. Sharon A. Wulf, Course Directors

*Survival skills for the technology based entrepreneur.

*Diverse technology examples such as computers and electronics, materials science, and biotechnology.

*Practical advice on how to start and manage your own venture.

*War stories from individuals experienced in raising money, finding good people, "leveraging" technology, and dealing with the many pitfalls along the way.

*Live presentation and feedback on a new company's business proposal.

Monday Jan 7: Recognizing Opportunity and Running With it: Insiders' Views of Starting a Company.

Tuesday Jan 8: Planning and Financing the Business: All about business plans, cash flow and raising money.

Wednesday Jan 9: Part I: Building the Entrepreneurial Team.

Part II: *Special Live Presentation and Analysis of a Startup Company*

Plus: Attendees Are Also Invited to Stay For An Evening Session of the MIT Enterprise Forum of Cambridge in 10-250 at 6:00 p.m. on "Financing in the 90's."

Thursday Jan 10: Part I: Marketing and Sales in the High Tech Company: What is the role and how does it work?: Including an in-depth case study of high technology product marketing.

Plus: 3:30-4:30- Reception Hosted by Price Waterhouse Entrepreneurial Center.

Friday Jan 11: Part I: Leveraging Your Technology: Patents, Licensing, and Strategic Alliances.

Part II: *Special Live Presentation and Analysis of a Technology Based Spinoff Company*

Dr. Unger '70 has been a founder, officer, and advisor to several successful technology based companies, and is also a co-founder of the MIT Enterprise Forum and its Vice-Chairman. He is currently Associate Professor at Boston University, where he is the Founder of a new masters degree program in the management of innovation and technology.

Dr. Wulf is the New Ventures Manager at Digital Equipment Corporation. She is a member of the Enterprise Forum's executive committee, and serves on the faculty of Northeastern University on an adjunct basis.

THESE SESSIONS ARE FREE AND OPEN TO MIT STUDENTS, FACULTY, AND STAFF, AND MEMBERS OF THE GENERAL COMMUNITY (EACH SESSION MAY BE ATTENDED BY ITSELF OR AS PART OF THE FIVE DAY COURSE).

For further information, contact the MIT Enterprise Forum at 201 Vassar Street or call 253-8240.

Learn What It Takes to Be A High Tech Entrepreneur!