Kappa Alpha Theta
to begin rush in fall
By Irene C. Kao
The Zeta Mu Chapter of Kappa Alpha Theta will become the fourth Panhellenic sorority at MIT during the 1990-91 school year. Rush will begin two weeks after R.O.D., and the date of installation is set for February 23, 1991, according to Sue Blais- Shears, grand vice-president of Development for Kappa Alpha Theta.
MIT needs another sorority because the existing three are getting too large, said Sallie Israels '91, president of the Panhellenic Council. She expressed hope that the size of the three groups, each of which has about 90 sisters, will eventually decrease after Kappa Alpha Theta comes on campus.
"When a sorority is that big, it is difficult [to maintain cohesiveness] without housing," she noted.
In 1989, 254 women attended sorority open houses, up from 212 in 1988. Ninety-nine bids were extended in 1989, compared with 56 in 1988 (when there were only two sororities).
We don't want the number of women pledging sororities only once half the number rushing, Israels said.
Kappa Alpha Theta and Sigma Kappa, the third sorority installed at MIT, were chosen two years ago by the InterFraternity Council Expansion Committee to join the school's Panhellenic Council. At that time, the committee decided that Sigma Kappa should join first.
"The two sororities were chosen because they have strong national reputations and were felt to be in tune with the feeling at MIT," Israels said.
(Please turn to page 2)

Fake GSL cancellations upset upgaro
By Reuven M. Lerner
Hundreds of students received third-rate notices earlier this week falsely telling them that their Guaranteed Student Loans had been revoked. A group calling itself "Hack Away Incorporated," or hiring an attorney. The letter to The Tech said that "we care how students deal with financial problems," "Their minds should be on their academic pursuits," she added.
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Apartheid foe cautious about reforms
By Niel S. Denzi
Black Students at MIT are "pre-
pared to forget the past" and en-
gage in negotiations on the coun-
try's future with the white-
dominated government, accord-
ning to an official of a major anti- apartheid organization. But he warned that significant changes will remain to be cleared before such negotiations can begin.
One problem that Patrick Leoka, publicity secretary of the United Democratic Front, speci-

ized Wednesday in a speech at MIT's Kasting Theater, is the question of political prisoners and release.
South African President F. W. de Klerk last week lifted a 30-
year ban on the African National Congress and other groups, and promised to release certain politi-
cal prisoners, including Nelson Mandela. But de Klerk said that only those convicted of commit-
ing political offenses, and not crimes like murder or terrorism, would be freed. And only ex-
iled members of the ANC and the other groups not charged with crimes would be allowed to return to South Africa.
Leoka maintained that all po-

tical prisoners must be released and all exiles allowed to return before the ANC and UDF will sit down with the government.
Aids carried out in the course of political process are different in a charity, from ordinary crimes, Leoka said. For ex-
ample, someone who kills by plan-
ing a bomb in the path of a secu-

ity police vehicle should not be treated the same as someone who kills during a robbery, he explained.
De Klerk also suspended South
(Please turn to page 2)

Richard B. Adler
Electrical Engineering and Computer Science Professor Richard B. Adler '43 died Tuesday morning after he was hit by a car while jogging in Concord. He was 67.
According to Lieutenant Robert Foster of the Concord Police, Adler was fatally injured shortly before 6 am on Sudbury Road. He was flown by helicopter to the University of Massachusetts Medical Center in Worcester, where he died at about 8:30 am.
Adler was fatally injured shortly before 6 am on Sudbury Road.
A remembrance service will be held at 2 pm Monday, Feb.

The letter from HA! implies that this would not affect the group's fi-

cial activity. They wrote that they "plan to change the amount of hacking that takes place on campus.
Picardi was "distressed" to see "so many students so upset" about the mailing, and said that "we care how students deal with financial problems." "Their minds should be on their academic pursuits," she added.
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New sorority will rush this fall

(Continued from page 1)

Marcia Bond, executive director of Alpha Phi Theta's national organization, would agree to a leadership change in that a large number of groups would rush this fall to attract new members:

"We want to support the cause of the new leaders. They are faced with a very difficult task to gain the support of the membership of the sorority and to make the organization a viable entity in the university community."

She explained that the reasons for the rush are due to the demands and expectations of the university community. The sorority has been facing financial difficulties, and the need for new members is critical for the organization's survival. The rush will provide an opportunity for the new leaders to demonstrate their leadership skills and gain the support of the membership. The rush will also provide an opportunity for the university community to support the sorority's cause and contribute to its success. The rush will be a significant event in the history of Alpha Phi Theta, and it will provide an opportunity for the organization to rebuild and regain its strength. Alpha Phi Theta is one of the oldest sororities in the country, and it is important to support its cause and contribute to its success. The rush will be a significant event in the history of Alpha Phi Theta, and it will provide an opportunity for the organization to rebuild and regain its strength. Alpha Phi Theta is one of the oldest sororities in the country, and it is important to support its cause and contribute to its success. The rush will be a significant event in the history of Alpha Phi Theta, and it will provide an opportunity for the organization to rebuild and regain its strength.
Soviet leaders support multi-party system

The Communist Party Central Committee voted Wednesday to do away with Article 35, the part of the Soviet constitution which guarantees communists a leading role. In doing so, the committee followed the lead of many Eastern European countries where, one by one, communist parties have given up their legal guarantees of political control. Soviet Foreign Minister Eduard A. Shevardnadze described the actions of the committee as a move towards a "human and democratic society."

Secretary of State James A. Baker III, who is in Moscow for talks with Soviet leaders, said he said Shevardnadze made progress toward new arms-control agreements in the two days of talks which ended yesterday. There was action toward treaties to curb long-range nuclear weapons and conventional weapons and to ban chemical weapons, according to US officials in Moscow. And a Soviet foreign ministry spokesman said there was talk that both nations may issue a joint condemnation of Israel's settlement policies.

Apartheid supporters seek de Klerk's removal

Several anti-apartheid groups, including the African National Congress, announced last week by de Klerk, including the members of the Conservative Party are dismayed by the recent developments. Soviet constitution which guarantees communism and to ban chemical weapons, according to US officials in Moscow. And a Soviet foreign ministry spokesman said there was talk that both nations may issue a joint condemnation of Israel's settlement policies.

Property taxes may rise

More than 30 communities have banded together in an effort to raise property taxes by four percent. The suburban Coalition wants to hike the property taxes in order to fund local services. The proposed increase would be 4 percent, the same increase as in last year's budget. The Coalition's proposal is also aimed at lowering town meetings to vote on local issues. The Coalition claims it should have more say in what it calls "inefficient" community budget. For example, the Coalition would like to see more efficient use of state lottery revenues and personal income taxes. Proposals to increase property taxes to raise money for schools and local services have been proposed in several communities. The Coalition says that if officials put off the release of Mandela, people will wonder if South Africa really intends to let Mandela go.

Oil spills threaten environment

California beach, wildlife

The weather has cooperated with crews working to clean a mile-long oil spill off the coast of Huntington Beach in southern California. The spill occurred Wednesday when a tanker's hull was punched and thousands of gallons of heavy, Alaskan crude oil spilled into the sea. The clean up began just as Congress tried to campaign for oil spill legislation. The House and Senate are trying to work out differences on a bill that would put tighter controls on oil tankers and make certain that those who pollute pay for the clean-up.

Bush warns against sudden cuts in defense research

President Bush, visiting a main center of research for the Strategic Defense Initiative, said such a missile defense shield would make the US more secure. The President continued his campaign for his defense spending plans, he told a San Francisco audience that the US continues to spend more than it needs for defense. The US cannot plan its own defense around the missiles of the yet unfulfilled hopes for the future, he added.

Bush "cynical"

Bush has expressed his dismay that the values of CBS News have been called into question and offers his "cynical" apologies to anyone who took offense at the remarks. The remarks, he made in a television special. On the show, Bush said "I can give up, I can give up. I can give up, but I can't give up."

Rooney makes racial remarks

CBS News President David Burke, who took the action because of racial remarks attributed to him in The Advocate. The Los Angeles-based magazine quoted him as saying that "most people are born with equal intelligence. But blacks have watered down their genes because the less intelligent ones are the ones that have the most children." Rooney was quoted as saying "they drop out of school early, do drugs and get pregnant.

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Weather

A spring preview

The prevailing southwestern flow continues to bring spring-like conditions to the New England area. A developing storm over Ontario (and an associated cold front) will bring rain to our area Friday and Saturday. Temperatures will fall slightly on Sunday, but remain above normal for the beginning of next week.

Friday: Increasing clouds in the afternoon. Highs near 54°F (12°C).

Friday night: Rain developing. Lows 42-44°F (5-7°C). Southwesterly winds continue, gusting to 25 mph.

Saturday: Mostly cloudy with showers ending in the morning. Highs near 42°F (6°C). Precipitation continues. Temperatures will fall slightly on Sunday, but remain above normal for the beginning of next week.

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Compiled by Linda D'Angelo
George Bush has proclaimed that the survival of Mikhail Gorbachev is in the best interest of the United States. In a Wall Street Journal interview and other public forums Bush spoke of his admiration for Gorbachev's accomplishments and openly hoped for his success. The visible part of this attitude shows in the Administration's support for arms control agreements and opening trade. The Soviet Union is not an "evil empire" in today's White House.

Some prominent voices oppose the favor being granted to the Soviets. Conservatives point out that the USSR has more nuclear capability than when Gorbachev took power, and that hard-line Communists might destroy the leadership. There is significant evidence that they have tried.

The arguments against cutting US defenses and cooperating with the Soviet Union concentrate on the need to protect ourselves against the traditional Communist threat. True, the Communist Party of the Soviet Union is not a reform club, nor is eternal friendship with the Americans part of its revised platform. The Soviet Union, under Communist leadership, still poses a threat to the US, but to a lesser degree than before Gorbachev.

However, Americans should be aware of the possibilities that are worse than going back to the Cold War. The current situation is highly unstable. The Baltic states are mediating the fighting between the Azerbaijanis and Armenians. Poland, Hungary, and Czechoslovakia are militarily expelling the Soviet garrisons in their countries. Ethnic Russians, the most reliable base of the Soviet government, are undermining the last Czar and refusing to let their sons be called up by Army reserves. These are the problems that Gorbachev is facing.

Seventy-five years ago America refused to support a government in Russia out of dislike for its internal behavior. Woodrow Wilson delayed our entry into WWI partly to avoid an alliance with Russia. The old regime was primitive, repressive, brutal, and poor. Very few Americans thought a worse government could take its place. Many welcomed the Bolshevik takeover as a tremendous stride forward.

Stalin crushed that idealistic vision. He starred millions of people to death to get the capital for his industrialization schemes. More millions went to labor camps for political offenses. Soviet sociologists concede that Stalin's slide stops and the Soviet people's living standards have not yet recovered. Stalin need not have created slave labor camps for political offenses. Soviet sociologists concede that Stalin's slide stops and the Soviet people's living standards have not yet recovered. Stalin need not have created slave labor camps for political offenses. Soviet sociologists concede that Stalin's slide stops and the Soviet people's living standards have not yet recovered.

The best thing to hope for is the success of glasnost and perestroika. The Soviets would gradually evolve into a market-oriented democracy more compatible with consuming than watching out for foreign threats. This can only happen if the current slide stops and the Soviet people's living standards improve. If they keep getting worse the people will be eager to support new proposals, whether for secession or massacres screaming "kill the Jews."

The United States government can't just concentrate on "winning the Cold War." We have to think about what will be the place of the current situation, and try to avoid the worst possibilities while making the best. Right now we should think again on the Soviet economy through arms agreements and trade. This may not increase the USSR's ability to attack America. It increases the chances of its people becoming so fat and lazy that they'll have no reason to defend. Our best defense is to keep the Soviets more pleasant, and the more prosperous they become the less rich in arms.

President Bush seems to have the basic idea down right.
Democracy must protect minority opinions

I feel compelled to respond to Bob Newman's criticism ("Pro-life Support Creates Surprise," Feb. 6), since it appears to endorse an ethic I find troubling. As I was not one of the "whopping eight people" he claimed attended the March for Life from MIT, and in light of the fact that I certainly was there, I would suggest to him that he should not count people he never saw. More distressing to me, however, after enduring the personal affront, was his apparent assertion that majority consent implies a right to dilute constitutional guarantees.

I cannot dispute that the pro-abortion rally demonstrated more support than ours; the core of activities in attendance was, if the press and police can be trusted, significantly larger; however, the question of legitimacy of the opinion remains.

The difficulty is best considered by recalling an old fragment of American history: Some sixty percent of our Founding Fathers' contemporaries were either loyal to the king or apathetic about the American Revolution. If this can be accepted, the natural question that arises is whether our revolution was immoral for imposing its will upon others, or justified because it was backed by a universal truth (i.e., that man is essentially selfish and must be protected from himself by the institutionalization of certain "alienable rights"). The answer would seem to suggest that our laws are predicated upon a belief that freedom, which can be legislated, must be tempered by conscience, which can not.

With this in mind, it is easy to see that our jurisprudence demands reconsideration. Clearly, it is not only the Supreme Court's right, but also its obligation to protect human life—regardless of public opinion. On behalf of all "eight" of us, then, I would urge Mr. Newman to refrain from uneasy and necessarily shallow condemnation of our beliefs. It is neither warranted, nor appreciated—and it leaves him open to criticism, should he ever expose what is perceived to be a minority opinion on an issue of conscience.

Daniel J. Green '92

Bursar denounces cruel prank

I am writing to let you know about a "hack" which has occurred. Someone (unknown) has sent out letters to students, on occupied Bursar's office letterhead, informing them that their loans have been cancelled and this "further documentation...will be forwarded upon request of attorney." The Bursar's office has sent no such letters. They are fraudulent, and the Campus Police and Dean's Office are investigating. Students are very upset (some panic-stricken) about this. We have received about 500 telephone calls and visits in the last 24 hours. This is a very cruel hack, not funny at all. If students have received such letters they should ignore them.

Shirley Picardi
Bursar

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Whitehead will name director soon

(Continued from page 1) began in October after current director David Baltimore '61 announced he would be leaving the Whitehead Institute to take over as president of Rockefeller University in New York City in July. Baltimore has been the director of the Whitehead Institute since it was first established eight years ago. His departure, although not a surprise, was viewed with regret by members of the Whitehead Institute.

"Our first father is leaving. It is of course a sad moment," said Francis E. Low, a physics professor and Whitehead trustee. "It is also a moment of anxiety. Some things will surely be different in the future. But I believe the Institute will continue to grow and to continue to succeed."

Low, a member of the search committee, believed the key to the future success of Whitehead depended on finding a new leader with the right personality.

"We must have a distinguished scientist. Someone who will have vision and the ability to effectively lead and help people and find consensus within the Institute," said Low.

The Whitehead search committee, run by John Sowhill, who is also head of the Whitehead board, began its search process began by petitioning for suggestions from Whitehead faculty and staff and from members of related MIT departments. Baltimore was also assiduously fostered as a possible choice for the vacant position.

"He seemed very interested in the position," said David F. Noble, who wrote an article about the Whitehead search committee in the March 25 Nation. Noble has claimed that his refusal to be named as the new director was given by Whitehead's board in order to foster the image of a new director with the required vision and consensus within the Institute.

The Whitehead search committee would not make any official statement on who the successor might be. According to one Whitehead faculty member, Gerald R. Fink, Whitehead members were not directly involved in the selection process. The committee was not given any idea who the new director will be. "Fummers range across the continent, but none of us have been let in on the actual selection," he said.

The committee did, however, narrow the possibilities a bit. The search began as an international one but now is said to be strictly domestic.

Any outside candidate approved by Whitehead's board will have to face a tenure review, as Whitehead's director must be a tenured faculty member.

Development of the Whitehead Institute at MIT was proposed in 1981 by billionaire industrialist Edwin Whitehead. The final agreement stated that Whitehead would provide direction to MIT's biotechnological research with an annual $20 million donation for 20 years. In return, MIT promised to match Whitehead's gift with $5 million annually up to $100 million upon the death of Whitehead. Many MIT faculty members were critical of the Whitehead agreement. Most notable of these was former Associate Professor David F. Noble, who wrote an article in the Feb. 6, 1982 edition of The Nation expressing his criticism.

Noble has claimed that his tenure at Whitehead was based on this publicized opposition of MIT's decision. The ongoing court battle concerning this matter has yet to go to trial.

The Tech

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3, 31."

Note: The contents of this document are placeholders and do not represent real text.
この十年間、金融の世界
は大きな変革を遂げました
バンカーズ、トラスト社はこ
の変革に機敏に対応することに
より、競争の激化する国際金融の
舞台でトップグループの地位を確立
してきました。

我々の幅広い顧客層、充実した資本力、そ
して何よりも優秀な人材によるチームプレー
は、こうした変革をむしろ好機と捉え次々と
新たなビジネスを創造してきたのです。個々
人の想像力により変化をオホーチュミティへ
と捉えてゆくことができる組織がバンカーズ
トラストです。

我々は現在東京でのコーポレート・ファイナ
ンス、セールス＆トレーディングの各分野で
有能な人材を必要としています
自らの将来を自力で切り開こうとしてい
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Hogwood leads empty performances of Beethoven works

HANDEL & HAYDN SOCIETY
Conducted by Christopher Hogwood.
Piano soloist, Melvyn Tan.
Works by Beethoven and Rossini.
Symphony Hall, Feb. 8 and 11.

BY JONATHAN RICHMOND

LAST NIGHT'S CONCERT convinced me more than ever that Christopher Hogwood should be booted out of town. True, the opener, Rossini's Overture to Il Barbiere di Siviglia, was stylishly done, deftly and with wit. But the Beethoven which followed was dull, dull, dull. And, worse, it was unmusical.

No performance of Beethoven has a chance of succeeding if the conductor doesn't understand the role of rhythm in Beethoven's music. Hogwood's reading of the Symphony No. 2 betrayed an emphasis on maintaining the tempo indicated on the score and an ignorance of the structural elements that hold the symphony together as a whole.

Larghetto was no element of Beethoven present — it was just plain empty. The third movement had its pleasant, if facile, touches, but the concluding Allegro molto pointed at most directly at the sheer lack of discipline in the playing and the lack of leadership from the conductor directing it. Without proper control, the movement became no more than a noodle-spectacle and an exhausting mush. Without any inkling of a pulse, the patience was dead.

Tan certainly has a remarkable technique, although the impression he often gives is of a mouse scurrying about on a bed of nails. But there is no emotion to his playing, no variety, and no evidence that he has thought about how the work fits together as a whole.

Tan's monochromatic view of Beethoven precludes the exploitation and development of tensions. There was no sense of climax at Tan's arrival at the opening of the last movement, just more mechanical showing off.

Some of the sounds he made were certainly pretty (although others were jagged). But the "Emperor" is no effeminate work. Even if Tan was using an early instrument typical of the type available at Beethoven's time (and less powerful than a modern concert grand), the composer would have forbidden at hearing his powerful harmonics crushed and his modem-rhythms suppressed by the type of chauvinistic audience was forced to endure last night.

As to Hogwood's hand, it gracefully beamed its way through the piece sounding, in fact, as if its conductor couldn't care less. A disgrace.

Hogwood's treatment of the Larghetto would do nicely as shopping mall music. But there was no element of Beethoven present — it was just plain empty. The third movement had its pleasant, if facile, touches, but the concluding Allegro molto pointed at most directly at the sheer lack of discipline in the playing and the lack of leadership from the conductor directing it. Without proper control, the movement became no more than a noodle-spectacle and an exhausting mush. Without any inkling of a pulse, the patience was dead.

The concert ended with Beethoven's Piano Concerto No. 5, "Emperor." It was played by Melvyn Tan, a pianist who seems able to play the notes, but not the music.

Hogwood, of course, as a stickler for what he claims are Beethoven's tempi but, when his players are incapable of playing at such speeds without their sound coalescing into a goop of mud, he should realize that such heavy-handed pedantry has no point.

The first movement of the symphony sounded formless and, despite its speed, especially confounding, Hogwood allowed tempi to shift when the going became just too hard. If a conductor is going to insist on maintaining ludicrous tempi, they should at least be consistently maintained. Shifting tempi mid-movement destroys any concept of structure the work might otherwise have.

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By MARK ROBERTS

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Dramashop delivers hyperbolic Cloud Nine

Cloud Nine

Written by Cary Churchill.
Directed by Jayme Koszyn.
Presented by MIT Dramashop.

I n CLOUD NINE, by radical British playwright Caryn Churchill, Dramashop has produced a psychologically provocative performance. The play investigates sexual and class repression but is far from being a polemic or tract. The play makes it clear that sex and gender are not just matters of biology or social constructs but are deeply interwoven with the individual's psyche.

Cloud Nine is seen as the epitome of a repressive society, where all the forces of sanity and morality are in full effect. Beneath the surface acknowledgment of these values seethes a sea of distrust and suppressed passion. The head of the family, after boggling a few substantial paragraphs, puts his head in a skirt of a local widow; his son and wife both love the heroic explorer, who himself casually dismisses the time before tea with the servant boy in the barn.

The scenarion is a kind of burlesque cartoon version of the British Empire.

The cast play to match. Clive (Shadock Anaiu '92), the bullying head of the family, was overwhelming and loud. Betty (Peter J. Pernice '90), his wife, was particularly maniac, straining and switching with the energy of someone forced to sit all day and "wait for men." The two handled their exchanges together well, the one heavy, the other brittle: "Were you all right today, dear? No hysteria, no fainting?" "Yes, thank you, I was having a bit of fun..."

The finest performance was given by Michelle J. Perry '91: the little boy, Edward, who "finds it very hard to be a man should be," preferring dolls to the soldierly pursuit of his father encourages him in. Perry used the surreptitious side- ways glances of the child to good effect in her scenes with Craig White '93, playing Harry the explorer, whose bed Edward longs to run to.

The production as a whole showed signs of good direction. Jayme Koszyn kept pace and precision throughout the action, which is sometimes farcical. One of the finest pieces of business was the slow reveal that Clive makes from Harry. This occurs after his hymn to the joys of "friendship between men" has been mis- taken as a paean to homosexuality where, using a succession of chairs, big and little, like those of the three bears, he erects bar- ricades between them. The major draw- back of the direction was that it was left too little to be picked up by the audience on their own, preferring to draw attention to all the原料 and hypocrisy in exaggerated expressions or tones of voice.

The setting, a large tent-like building, is a version of the old society that has collapsed, but the charac- ters still entrap themselves in stereotypical behavior. Betty, the wife, raccoon-like, now played by Joanna L. Koff '92. She proves to be as in some ways as much a man as character of all, rediscovering the self that was so long suppressed in service to hus- band, queen and empire.

Jayme Koszyn discusses sex and breaking boxes in Cloud Nine

JAYME KOSZYN

An interview with the director of MIT Dramashop's production of Cloud Nine.

By AARON MCHENRY

C loud Nine is directed by Jayme Koszyn, who works locally in Boston and has worked in Washington, DC, and in New York City. She is currently employed as a Literary Associate at the Huntington Theater Company, responsible for the research and written materials provided to artists working at the theater.

Who is Caryn Churchill, the author of Cloud Nine?

She's considered one of the foremost women playwrights in Britain. One of the most interesting things is the way she works, and the way in which Cloud Nine was created. She helped found, or is one of the leaders of, a theater company called the Joint Stock Company. The way that the company works is that they come up with an idea that they find fascinating, and then the actors will go out into the community and work in the world of that idea that Caryn Churchill is dealing with. All the actors' material and for a period of time the structure the play, shapes it, and then writes the play. For Cloud Nine, the Joint Stock Company, Churchill, and the director, they decided to explore the ideas — especially personal and subjective ideas — that the actors had about sex, gender, and the relationship between sexual oppression and colonial oppression.

Can you describe the characters a little? It seems it's a very character oriented play.

It's a very political play. And it's a very personal play. The play has very many yearning, burning characters. Every single one of them is in bad shape. The reason they're in bad shape is that there is the tension between a kind of lust that everyone operates in, a way that everyone is supposed to do it. You're "the man," you're "the child," you're "the wife," you're "the master," you're "the slave," and everyone tries to you're "straight," and everyone tries to...

Evidently it was something in the play's theme that Churchill found interesting. She was interested in the idea of putting these people in boxes in the strongest societal roles. What Churchill has done is put these people in boxes in the strongest societal roles. The reason you're "straight," and everyone tries to...

IT IS A HOT SUMMER NIGHT in the South, and the electricity of the approach- ing storm is like the tangible presence of the anxious family. Everyone is gathered to celebrate Big Daddy's 60th birthday, and the mood is especially high because of the latest report from the doctor of his im- proved health. The family's true emotions are hidden just below the surface, like the rumbles of a thunderstorm in the distance... Katleen Turner stars as the temperam- ental Maggie, and Daniel Hugh Kelly plays her suitor, alcoholic husband Brick, in the reproduction of Tennessee Williams' Cat on a Hot Tin Roof currently at the Shubert Theatre. The performance is carried by Big Daddy (Charles Durning), Big Mama (Polly Holliday) and Maggie. Durning adeptly fills the role of Big Daddy — a man whose family is greedily anticipating his death from cancer. Big Daddy's booming voice and frank speech emphasize his intolerance toward his greedy son, Gooper (Ray Gill), and Gooper's wife Mae (Debra Jo Rupp), who are waiting to obtain his wealth. However, Maggie's (played, as Flo on Alcide) is strong as Big Mama, a bus- sifing buxom who has cheerfully submit- ted to the rules of society for her whole life. She won't admit that certain members of her family are the ones who love each other. She maintains her facade of cheery and ignorant contentment while the world comes to an end, while the last act...

D катал on a Hot Tin Roof cast do justice to Williams

CAT ON A HOT TIN ROOF

Written by Tennessee Williams.
Directed by Howard Davies.
Starring Kathleen Turner, Charles Durning, Polly Holliday, and Daniel Hugh Kelly.
At the Shubert Theatre through Feb. 25.

By ANDREA LAMBERTI

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AGAINST NATURE: JAPANESE ART IN THE EIGHTIES


KATHLEEN TURNER BRISTLES AS MAGGIE WILLIAMS' CAT ON A HOT TIN ROOF

(Continued from page 12)

Big Daddy really does have cancer. Then her tears flow and she no longer treats her sons equally, showing bias toward Brick.

Brick is unashamedly loved by all except his brother Cooper, Mae, and their five “no-seeker monster” children. Kelly’s restrained as an active contributor to Brick’s aloofness and affected indifference to his family and their “mantra” of joy and nous is successful as the whining in-laws who continually refer to Brick’s alcoholism and Maggie’s lack of children.

Maggie says in the first act that she is skittish as a cat on a hot tin roof, nervous and wound up because Brick refuses to sleep with her. Turner bristles in her role, and is well-suited for the feisty Maggie.

Her best acting is done in the first act, when the stage is primarily devoted to her. Turner’s performance does not outshine that of the other players, though; and Brick. Turner’s performance does not outshine that of the other players, though; and Brick. Turner’s performance does not outshine that of the other players, though; and Brick. Turner’s performance does not outshine that of the other players, though; and Brick. Turner’s performance does not outshine that of the other players. This is giddy excitement in the French art of the period, like what a child feels at Christmas. Posters loudly proclaim the virtues of the Bicycle, the motion picture, and Benz, usually with the aid of scientifically clad women. Individualism and diversity are simultaneously promoted. One advertisement for Peugeot Bicycles shows a broad cross-section of people (all men) avidly reading an announcement of success in a cross-country race. French art of 1890 glorifies reality, and makes only half-hearted attempts to examine life critically. Of course, we are focused precisely on “visions of progress,” and yet there is still a peculiar incongruity about the show. Gas heating and lighting is portrayed as clean and elegant, although an ad for a Toledo gas regulator shows gas as through its depiction of an exploding, non-regulated lamp, that gas could be dangerous as well. However, the use of a beautiful woman in a sheer floral dress to point out the regulator certainly does not draw on gas as a mechanism of nature. Machines were frequently portrayed alongside women, to make them softer and less threatening.

The children’s abrupt entrances on stage are simultaneously promoted. One advertisement for Peugeot bicycles shows a broad cross-section of people (all men) avidly reading an announcement of success in a cross-country race. French art of 1890 glorifies reality, and makes only half-hearted attempts to examine life critically. Of course, we are focused precisely on “visions of progress,” and yet there is still a peculiar incongruity about the show. Gas heating and lighting is portrayed as clean and elegant, although an ad for a Toledo gas regulator shows gas as through its depiction of an exploding, non-regulated lamp, that gas could be dangerous as well. However, the use of a beautiful woman in a sheer floral dress to point out the regulator certainly does not draw on gas as a mechanism of nature. Machines were frequently portrayed alongside women, to make them softer and less threatening.

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PEER INTO THE

FUTURE

FEBRUARY 21, 1990

HYATT REGENCY
CAMBRIDGE
3 p.m. to 9 p.m.
box of all, Victorian England and the struggle and central conflict of the play is between the true selves of these people, trying to break through the box that struggle is very violent in some respects. You have the son, Edward, who wants to be a girl, and is actually played by a girl, constantly fighting trying to be a good little master's son and wanting to make love to Uncle Harry. Betty, who is supposed to be a kind of canine creature for her husband and do everything he says and do everything her mother says, has unbelievably potent sexual passions. [There are only two people]. Maud, the mother of them all — who represents, I suppose, Queen Victoria — and Clive, the white, upperclass British male, whose true selves are their boxes. So, in a sense, they're the most frightening characters of all.

The way this translates into Act Two (where the setting changes to contemporary England) is that although society seems to be less box-like, the characters have traded one box for another. There is a gay relationship in Act Two, which there could never have been in Act One. Yet their relationship is so characterized by the principles of dominance and submission — just like a stereotypical heterosexual relationship, where one is playing the wife — that the boxes are operable within Chinese boxes, hopping from one to another. How much do you think these "boxes" are the creation of other people, their expectations, and how much do you think it's an attempt to achieve any self identity? I think that the gay couple mainly put into boxes by other box people. Clive actually says that boys aren't supposed to have feelings. But I think what happens is this (which is what is so scary about Act Two) that even when you no longer have a master-slave construct, even when you have Victoria and Line, who are completely different classes — not because they're women, but they're lovers, they traverse class lines and straight/homosexual lines — the boxes become internalized.

The way the box activities were initiated is you are put into the box by your parents. The theme of parents and children in this play is extremely significant. Not only the relationship between parents and children, but how children then duplicate their parents' boxes. ... It's especially a big theme in Act Two, because it's all about parents and children, and even met-societal parents and children. ... Once you get out of the box, life is very scary. What happens in Act One is that when people are behaving the way they're supposed to behave, everything is very funny and interesting and quirky and campy. But then as soon as people start revealing their true selves, things get darker. Facing the true self is no easy.

I think that the notion of the "cloud" — the reason that it's one title that it does — is that, at least in Victorian England, the structures of the box are very clear. It's a very bleak vision, even though the play is a comedy, and is very funny. In Act Two there's a sense of limbo, of this cloudiness — for example, no one knows how to characterize the role of women. Women have been trained now to have careers, and that they're not fulfilled and that they have to feel guilty if they stay at home and raise children. There's a sense of limbo, like "what's easier when you just followed your man where he moved, and you always did a certain thing and acted a certain way."

How has it been, working at MIT? What do you think is special about students, as opposed to professional actors? Directorially, it's completely different experience. The focus has to be different, because when I'm directing professional actors, who are (constantly) working on their craft, I depend a lot on the actors making their choices, and then working with their ideas. With students, it's more of a collaboration. I give more guidance than I would with a professional actor. What I love about working with students is that they have so much energy. They have so much enthusiasm. I think those two words are the key to a successful reheasal atmosphere.

(Aaron McPherson '89 served as IAP company arts coordinator for the MIT Office of the Arts, which arranged this interview.)

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- Signal Processing
- Controls/Automation
- Aerospace Systems
- Medical Diagnostic Imaging Systems

Various career entry points from MIT to GE will be discussed. These include Development Programs as the:

- Edison Engineering Program
- Manufacturing Management Program
- Chemical-Metallurgical Management Program
- Software Technology Program
- Information Systems Management Program
- Research Technology Program

**When and Where?**

Wednesday, February 14 (7 - 9 p.m.)

Building 4

Room 163

**What else?**

Light refreshments and handouts.

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**Director discusses societal boxes in Churchill's Cloud Nine**

(Continued from page 12)
Would You Like to Add Anything?

There are opportunities to work with our teams in Applications, Systems, Networking, and Multimedia. If you are about to graduate with, or are working towards, a Bachelor's, Master's or PhD degree in Computer Science, Electrical Engineering, Math, Physics, or related technical degree, then we want to hear about your microcomputer programming experience, design skills, and/or exposure to managing projects.

Microsoft will be interviewing on campus for Software Design Engineers and Program Managers on:

February 28, 1990

See your Career Planning and Placement Office for more details.
Microsoft has the best summer intern program I've ever heard of. Interns get to work on real products and have real responsibility. In my four summers as an intern, I have gained invaluable real-world experience, things you can't learn in school. This summer I worked as a software developer for OS/2 Presentation Manager Excel, optimizing vital parts of the spreadsheet. In past summers, I wrote parts of Word, Mail, and internal tools. I've led meetings, worked with a Vice-President of another company, and yes, even talked to Bill Gates. You can get a summer job in a lot of places, but few can walk into an office or store, point at a top-ten product and say, 'I helped write that!'

George Hu
Software Design Intern
SB MIT (6-3) 1989

"As a Program Manager, I run my own show. I define the desired product, determine the needs of the developers, then work with marketing to distribute the product all over the world. I interact with major corporations, design documentation teams, courseware developers, and actually program to customize our product. I can't imagine having the freedom and impact I enjoy here being offered at other companies."

Bill Johnson
Program Manager
MIT BS (16) 1988

"MIT is intense—so is Microsoft. MIT taught me how to think—Microsoft taught me how to program.

There's always a lot of challenge; we create better products with fewer people than anyone else. That means we use only the best people. Nothing matches the ego rush of shipping a product that all the magazines talk about and people love, and that opportunity exists at Microsoft.

My position at Microsoft involves working with a number of projects, rather than being assigned to just one. My focus is on what I consider the essence of computer science to be; making the code better (faster, smaller and bug-free). Code is where the action is, and Microsoft let's me be at the heart of it."

Doug Klander
Software Design Engineer
MIT SB (6-3) 1981

"Working in Advanced Technology, I got to work on some very exciting projects that my manager chose specifically to match my interests in computers. I spent most of the summer working on a simulator that Microsoft will use for in-house decisions and to influence microprocessor design. I read papers and was kept informed on proprietary information about future microprocessors that Microsoft was exploring. I was even flown to SIGPLAN and had the opportunity to meet with prominent architects. I would have been bored with straight coding, so I'm glad my job involved so much thinking and learning."

Ellen Spertus
Software Design Intern
MIT (6-3) 1990
GRADUATE STUDENT and POSTDOCTORAL PARENTS
SUPPORT GROUP

A new support group is forming for graduate students and postdocs who have children. Meetings will offer an opportunity to exchange information and ideas about the unique issues facing students and postdoc parents.

For further information, or to register, contact either co-leader: Dawn Metcalf, Social Worker, Medical Department, Rm 223-344, 253-4911, or Rae Goodell, Coordinator of Parent Programs, Child Care Office, Rm 4-144, 253-5912.

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ON-CAMPUS INTERVIEWS
FEB. 12, 1990

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ON-CAMPUS INTERVIEWS
Monday and Friday
February 21 & 23

Company Presentation:
Wednesday, February 21
Room 4-149
1:30 p.m.-9:00 p.m.

Schedule your interview through Career Planning and Placement. If you cannot attend, please send your resume to: Professional Staffing, Mentor Graphics Corporation, Dept. C1000, 8500 SW Chilesides Plaza, Beaverton, OR 97005-7915.

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I FRIDAY, FEBRUARY 9, 1990

The Tech

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sports

William Chu/The Tech

Susan Ward '92 keeps up the intensity in last night's game against Worcester Polytechnic Institute. MIT's victory over WPI was a close 54-44.

Upcoming Home Events

Friday, February 9

4:00: Wrestling v. WNEC
4:00: Squash v. Bowdoin
8:00: Squash v. Fordham

Saturday, February 10

1:00: Indoor Track v. Bowdoin & SMU
2:00: Men's Basketball v. Suffolk
TBA: Volleyball MIT Invitational
TBA: Fencing v. Penn & Hunter
TBA: Squash v. Wesleyan

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- Production
- Opinion

If you've worked on a newspaper before, we would love to meet you. If you haven't, we would love to help you learn. No matter what, though, we'll be happy to feed you.

So come and see MIT's oldest student activity tomorrow, or any Sunday, Monday, Wednesday, or Thursday night of the term, in room 483 of the Student Center. For more information, call us at 253-1541.